

An underwater photograph showing a variety of marine life, including jellyfish and fish, swimming in clear blue water. Interspersed among the natural elements is a significant amount of plastic pollution, including a large clear plastic bag, a piece of white fabric, and numerous small dark plastic fragments. The scene is lit from above, creating bright highlights on the water's surface and casting soft shadows on the creatures and debris below.

S4F

Introducing Sustainability and Circularity for the Fashion Sectors:

**Needs, opportunities and challenges
through mapping and user interviews**



With the contribution of the COSME
Programme of the European Union

S4FASHION



With the contribution of the COSME
Programme of the European Union

This report aims at identifying the main needs, opportunities and challenges of the fashion industry in introducing sustainability and circularity through mapping and user interviews. The document is divided in two parts. Part A presents the key findings from the anonymous interviews that took place with actors of the fashion ecosystem. Part B presents the mapping that the consortium made to identify the Actions for Sustainable and Circular Fashion happening throughout Europe and its neighboring countries.

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Executive Summary

This report aims at identifying the main needs, opportunities and challenges of the fashion industry in introducing sustainability and circularity through mapping and user interviews. The document is divided in two parts. Part A presents the key findings from the interviews that took place with actors of the fashion ecosystem. Part B presents the mapping that the consortium made to identify the Actions for Sustainable and Circular Fashion happening throughout Europe and its neighboring countries.

Along with Part A and Part B an interactive online tool (<https://platform.s4fashion.eu/dashboards/home>) has been created in order to help users navigate in a rich database of creative actors, innovators, NGOs, sustainable brands and other creative stakeholders. Users can trace, compare and contact all actors. The S4F interactive tool is a useful add-on for mapping and informative purposes, as it provides data in a user friendly interface.

The user interviews took place from April to May 2021 while the mapping activity started in February and lasted until May 2021. The consortium interviewed 22 actors and reviewed 96 Actions for Sustainable and Circular Fashion across Europe and its neighboring countries.

S4Fashion and this research is structured around the definition of sustainability and circularity from the call for proposals:

Accelerate and scale up innovation applications for a sustainable and circular fashion industry.
COS-CIRCFASH-2019-3-02
GRO/SME/19/C/08
COSME Work Programme 2019

which is the following:

‘Sustainable’ is limited to the impact of business operations/activities and human activities on the environment. **‘Circular’** refers to a system of production and consumption that is restorative and regenerative, and in which resource input, waste, emissions and energy use are minimised.

The key points from this study that will further enrich and inform the implementation of S4Fashion are the following:

Personal values towards the environment, new demand from the consumers along with the requirements coming from EU regulations and programmes are the key drivers for fashion professionals to adopt the values of sustainability and circularity in their work.

Lack of transparency and infrastructures, greenwashing of big cooperation, the competition on prices with fast fashion as well as lack of access to concise research and business models are the main barriers for fashion brands to introduce sustainability and circularity in their work. Moreover, the increased efforts and resources that small businesses need to allocate in order to take a more sustainable approach brings a new challenge within an already competitive market.

What is needed more than ever is to raise the awareness of the public but most importantly of the fashion professionals; to create business support programmes that address the needs of SMEs; to create a centralised community for sustainable fashion actors and facilitate real time knowledge sharing; to offer more incentives for SMEs to become circular and sustainable as well as to advocate for policy developments.

Currently there are a lot of initiatives that address the aforementioned needs targeting mainly fashion designers. There is a rising number of Actions for Sustainable and Circular Fashion in Europe especially from 2015 and onwards. These actions are mainly offering mentoring and coaching as well as financial support for fashion actors to develop sustainable and circular processes. There seem to be less offerings for access to networks and capacity building as well as for collaboration opportunities.

Within this environment, S4Fashion offers a well rounded action plan for introducing new sustainable and circular processes for the fashion industry. S4Fashion is targeting its actions towards the real needs of SMEs, based on this research.

The methodology and the qualitative and quantitative data collected for this study are being demonstrated in full detail within this report.



INTER



VIEWS

Part A

Introduction

This report gives an overview of the qualitative analysis of 22 interviews that were conducted with actors of the fashion industry with a particular focus on sustainability and circular economy. Guided by the task leader ECHN, all members of the consortium contributed by conducting interviews and providing ECHN with sufficient data for analysis.

Research Theme

The purpose of this research was to gain deep insight regarding the **drivers, challenges and needs of the SMEs** in the process of adopting **the values of sustainability and circularity** in their work within the fashion industry.

A series of semi-structured interviews were conducted to **evoke stories** from the users that led to **a qualitative analysis**. The summary of the **repetitive themes and patterns across all interviews** are presented in this report as the key findings.

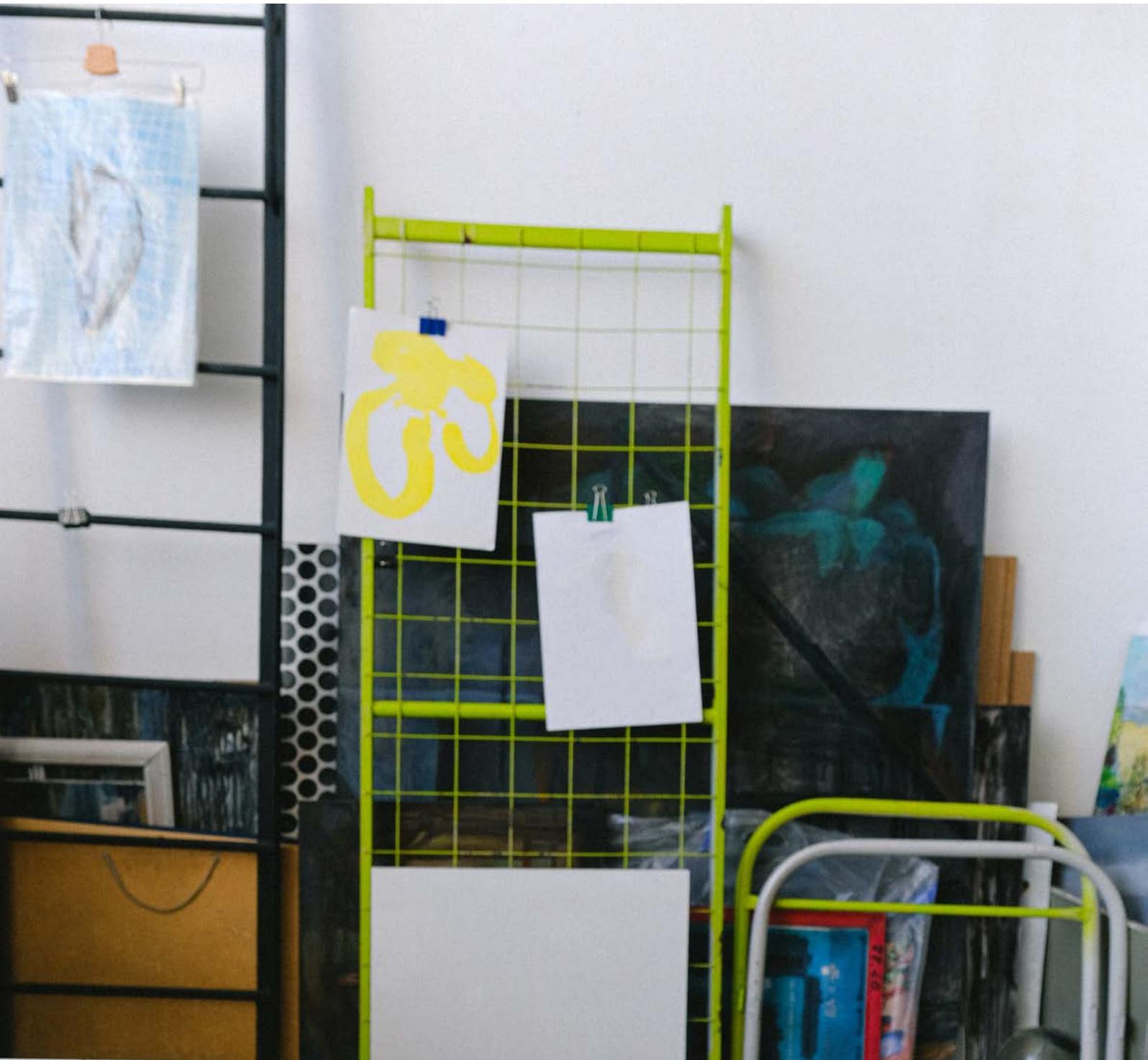
Goals

The consortium will draw upon the findings of this research in order to:

Design the S4Fashion actions and programme in a way that they generate meaningful impact for the stakeholders engaged.

Initiate the S4Fashion framework that will be further developed in the next research tasks of the project (Tasks 1.2, 1.3, 1.5, 1.6, 1.7)

The desired outcome is to listen to the participants' stories that will inspire S4Fashion to create meaningful actions, programmes and research for the introduction of sustainability and circular economy methods for fashion businesses as a tool for growth.





Methodology

The rationale behind the qualitative component of this research is to provide more in-depth and more contextualised insights into the drivers, challenges and needs fashion businesses encounter in the process of introducing sustainable and circular values.

For this purpose, the methodology of semi-structured interviews was followed, as it is a widely used method in qualitative research. This method consists of a dialogue between researcher and interviewee, guided by a flexible interview guide and supplemented by follow-up questions. Semi-structured interviews proved to be an effective method for data collection in the case of S4Fashion as it helps the consortium:

- To collect qualitative data going deeper in the conversation.

- To explore the interviewees' thoughts, feelings and beliefs about introducing sustainability and circularity in their work.

- To initiate a more personal relationship with the users in order to follow up in the future and engage them in various S4Fashion activities.

Two Interview Guides were created by ECHN, to support all members of the consortium in this process and collect relevant information that could be then analysed as a whole.

Participants were asked to introduce themselves and talk about their life at work. This introductory part of the interview was aimed to build trust with the interviewer and open a relaxed - open discussion.

Then the core part of the interview was an open conversation in order to understand the motivations or the barriers that businesses/ designers face in order to introduce sustainability and circular economy processes in their work as well as to identify the challenges for their future.

Interviewers asked constantly **why** and **how** in order to get deeper into the stories the participants were narrating.

The full interview guide is Annexed with this document.



Interviews Selection Process

Following thorough discussions, the consortium concluded in collecting input from two categories of fashion actors in order to gain different perspectives but also a sufficient sample for analysis.

The two categories that were interviewed are the following:

1. SMEs of the fashion sector (designers, makers, creators, tech companies)

This category highlights the main target group of the S4Fashion project. It is very crucial to listen to those voices as all of the project's activities have this group as their final beneficiary.

Expertise (first category)

In this category of interviews, the consortium had the chance to talk with designers, entrepreneurs, sustainable brands owners and engineers. Our interviews were spread across the sectors of textile, clothes, footwear, kid's and baby's clothes and accessories. Most of the participants are creatives who have also founded their own business. However, we also interviewed one entrepreneur who is collaborating with external designers and one employee in a small sustainable brand.

Geographical Scope (first category)

In this group, the interviews took place with actors across all Europe with equal samples from eastern, southern, northern and western Europe. The participant countries were the following: Greece, Finland, Spain, Germany, Moldova, Holland, Belgium, Ukraine, Lithuania.

2. The ecosystem (policymakers, hubs, organizations that support the sector)

This category was selected in order to gain the perspective of another relevant target group of S4Fashion. Throughout the project's dissemination efforts, actors of the fashion

22 interviewees with different role profiles across the fashion and sustainability ecosystem were interviewed.

Fashion, clothes, textile, footwear Designer	4
Brand owner - Designer	1
Founder and CEO	1
Start-up owner / SME entrepreneurial engineer	1
Entrepreneur - Designer	1
Sustainable clothes and home decor designer	1
Founder, Researcher, Designer	1
Center for textile design, art and culture	1
Interdisciplinary creative hub	1
Entrepreneurship and Enterprise Development	1
NGO Founder	1
Public Fund	1
Project Manager	1
Fashion Designer / Researcher / Lecturer	1
Policy maker	1
Fashion support organisation	1
Hub, Lab, Academia	2
Founder of fashion ecosystem platform	1

ecosystem such as policymakers, intermediaries and the creative hubs will be actively engaged. These actors are also actively supporting the main target group of SMEs and they have deep understanding and insight information on how they engage with sustainability and circular economy matters.

Expertise (second category)

In this category of ecosystem stakeholders, the consortium conducted interviews with professionals of creative communities hubs, textile and design labs, entrepreneurship development agencies, public funding and policy making authorities, academic institutions, non-for-profit fashion support organisations and a community building platform for the fashion ecosystem.

We conducted 22 interviews in total in 14 different EU countries.

Belgium	3
France	1
Finland	1
Germany	1
Greece	3
Holland	2
Iceland	1
Italy	1
Lithuania	1
Moldova	2
Spain	1
Sweden	1
UK	1
Ukraine	3

Geographical Scope (second category)

Again, in this category interviews took place with actors across all Europe and equal samples from eastern, southern, northern and western Europe. The participant countries were the following: Sweden, Moldova, Ukraine, Belgium, UK, Greece, France, Iceland and Italy.

Research ethics

All interviewees gave their explicit consent to being interviewed and to being recorded. They were informed of the context of the research and the use that would be made of their data. The interview data were anonymised in such a way as to make sure neither the respondents themselves nor other people they are referring to in the interview can be identified.

The interview transcripts contain no information allowing to link back the interview data to the survey responses of the interviewee. To further preserve the anonymity of the interviewees, the list with the full demographic characteristics of our interviewees (such as place of residence, name of course providers, employment status, etc.) is not integrated to the present report.

Only collective key conclusions are published within this report. Anonymity ensured a safe space for the participants to be able to fully express their thoughts and share stories, experiences and opinions about the themes of sustainability and circular economy in the fashion industry.



Data Analysis Process

The analysis of the data collected from the interviews aim to generate an explorative study to identify the **drivers, challenges and needs** that the participants are facing. The consortium conducted a **thematic analysis** of the data collected according to the following process.

1. Interviews were recorded.
2. Interviewers listened to the discussion to familiarize themselves with the data and transcribed certain key points.
3. Notes were made on the repetitive patterns of the participants to really understand what are their **drivers, needs and challenges in introducing sustainability and circularity as values to their work.**
4. The outcome of the above work was provided to ECHN and then a collective data analysis took place, identifying the repetitive patterns and themes across interviews in the two different categories.

Anonymised notes can be found annexed to this document.

Analysis of Data across the two categories happened individually but as the same patterns and themes came up between them in this report we will present them as a whole with a few remarks on the differences between Ecosystem actors and SMEs actors as well as differences in various geographical locations.



DRIVERS

Personal Drivers

Participants highlighted how personal incentives directed them towards joining the fashion industry with a sustainable and ethical mindframe.

It was interesting enough to find out that 5 of the participants joined the fashion sector in order to preserve their local artisan heritage or their local industrial heritage. This is a repetitive pattern in all parts of Europe. **Sustaining a cultural heritage or an old craftsmanship can also be considered an aspect of sustainability. However, in S4Fashion sustainability is not perceived in that way.**

Almost all participants indicated that nowadays the only way to be in the fashion industry is to think of the sustainability aspect. In particular, **small businesses** with small production, that outsource locally, with trusted partners, organically become more efficient and in control of their production and therefore, more **sustainable**.

One driver for collaborating with local designers, manufacturers and suppliers is **to support the local economy** while at the same time being able **to monitor the whole supply chain**.

Personal attitudes and values towards the environment influence the core values of businesses and thus following the sustainable approach.

Today, globalized products, in the eyes of the consumer feel dull and their way of production harmful to the environment. People are preferring wearing products more and more from new businesses and designers that promote sustainable solutions.

Consumers Demands - New Market

Society is embracing sustainability and there is a consumers rising demand for ethical and sustainable brands and storytelling. The new generation of consumers are more sensitive to the environment and businesses have to adapt

to it to be future proof.

Moreover, there are more opportunities for new brands to respond to this need as the price of eco-materials has gone down to the price of the non-sustainable materials and new dedicated sustainable marketplaces and communication channels are rising.

There seems to be more opportunities for a sustainable brand to build on marketing campaigns, achieve higher influence on social media and as a result make more sales.

EU regulations

Stricter EU regulations in terms of climate change and the EU Green Deal have given incentives to more and more businesses to take a sustainable and/or circular approach.

Access to funding and support schemes

Sustainable brands often have more opportunities to benefit from funding, business support programmes, competitions, awards and reward schemes. Participants in Northern and Western Europe highlighted that such opportunities exist on a national and European level. For eastern European countries and Greece the case is not the same as such national initiatives are scarce.

Efficiency

Going sustainable often means that a business is going to produce or design more efficiently, save costs, gain revenue and re-use waste as a resource. Moreover, if fashion industry players want to be more future proof they need to consider this aspect as, while materials are dying, resources will become more expensive.

For SMEs efficiency in their value chain has more value than the value of being called sustainable on its own.

CHALLENGES

External Collaboration

Outsourcing ethical and sustainable raw materials and services seems to be a very big challenge. For small businesses it is hard to find suppliers willing to take small orders and for all it is very difficult to monitor the way their external collaborators work.

Transparency

The main reason that makes it hard to monitor the whole supply chain is the lack of transparency. Often participants pointed out that they have a gap in communication as even certified partners use sustainability just for the tag and refuse to share insight information and data.

Increased efforts and resources in time and money

Creating new sustainable and circular practices takes time in research and development, money for investments as well as often the cost of production is higher.

SMEs find it hard to dedicate the **time** needed in research and capacity building as well as to keep up to date with new advancements on how to introduce sustainability in their work. It is a process for innovation that is challenging to be combined with the day to day demands for a business to compete and survive. Additionally, as often certifications are ambiguous, many business owners would like to have time in order to take control of quality checks on supplies and production.

The lack of financial capacity to invest in sustainable processes and to absorb the higher cost for sustainable products, stops or delays businesses in improving their sustainability processes.

Waste Management - Stockage Management

The management of waste and stockage is one of the main aspects that do not allow for businesses to be more sustainable.

Infrastructures of waste management are scarce in some European countries. One participant mentioned that a new waste management factory will be opening in their area soon and the whole local fashion ecosystem is willing and excited to cooperate and start using its facilities. But even when these facilities become available, it is hard to find the waste streams **as the current textile products** contain microplastics, which means that the difficulty of valorization increases.

The way the market is built up today there is a huge production that does not sell out. The cost of marketing seems to be so high that small production is not feasible. Therefore often companies are forced to make huge **stockage** that do not sell out. This is also affected by the trends and seasonal system of the current market.

Arguments for Sustainability/ Circularity and business education

It has often been said that the majority of the end consumers are not yet educated on sustainability and circularity. Moreover, the participants of this study often mentioned that it is challenging to find the arguments and convince their co-workers, especially in decision making posts, to do more about making their work sustainable and to prove to them that this approach can be more profitable in the long run.

Consumers: Education - Affordability

The end consumers make their purchases according to their needs, taste and very often influenced by marketing. While there is a rising target audience which prioritises sustainable and ethical products, the vast majority lacks education in this field or they simply cannot afford to pay more for their clothing and accessories and end up with the cheap solutions of fast fashion.

Greenwashing (big corporations and certification system)

Sustainability is preserved as a trend and big corporations include this aspect in their marketing campaigns but **refuse to make a radical change in their business models**. This factor has an effect on the whole fashion industry as long as these big companies appear to be in the forefront of sustainable fashion.

Moreover, the different certification systems that exist (i.e. STANDARD 100 by OEKO-TEX) are ambiguous and many have also been related to greenwashing. Some businesses use their means to obtain these certification tags even though they do not comply with the relevant processes.

In addition, startups and small businesses do not have the capital needed to obtain such a certification.

Business Models

Business models at the moment do not incorporate reverse-logistics for the products that have been sold. (Some circular fashion projects are based in the idea that the product will be returned from the final user and will be reused/repurposed/recycled, etc).

NEEDS

Awareness of general public

There is a need to raise awareness about sustainability and circularity in the fashion sectors. The general public needs to have access to information regarding the supply chain and understand that often the extra cost of fashion/products and services will have added value for their future.

There is a need for campaigns and educational programmes directed towards the public across Europe but especially in Southern and Eastern Europe.

Education

All fashion **educational programmes should integrate sustainability and circularity**. It is highly important to spread this mindframe to fashion actors before they even start their professional path.

Business support

There is also a need for businesses to be re-educated and receive support in mentoring and in shifting their business models. Often businesses do not recognise the benefits of being sustainable and how through this process they can gain revenue and reduce cost in the long run. Moreover, there is a lack of knowledge in new materials and technologies.

Participants of this research suggested the following support for businesses:

- Workshops that introduce new technologies

- Consulting on reuse

- Capacity building

- Bespoke mentoring programmes

Concise toolkits and 'how to' guides introducing new sustainable and circular methods

Financial support to minimize the risk of creating new sustainable processes

Funds & Investments

There is a need for financial resources for testing and researching new approaches to sustainability and circularity for the fashion industry. Most participants highlighted the need for funds to test and produce new technologies that will allow the fashion production chain to become more sustainable and circular as there is still a lot of work to be done in this area.

Centralised Platform

A centralised platform online and offline that will facilitate connections of sustainable fashion actors and knowledge exchange is needed. Participants highlighted the following needs that could be facilitated through this platform:

Knowledge exchange on new technologies, sustainable and circular techniques.

Access to external partners such as suppliers, manufacturers etc. Especially for small brands there is a need to connect with suppliers willing to take small orders.

Access to larger markets/ buyers.

Open stream communication amongst actors.

Opportunities for collaboration.

Alternatives to Certificates: Need for new criteria

As mentioned in the challenges, many participants of this research consider the certification system ambiguous and not accessible. In order to beat this challenge a set of new criteria on what is sustainable and circular is needed.

Policy Developments

Many of the challenges and needs should be addressed on a policy level in order to be more and more effective. Participants suggested the following needs:

- Need to adjust the real meaning of sustainability and circularity.

- Need for policymakers on a national, local and European level to work with sustainable fashion experts in order to set new standards and develop new innovation policies.

- Prohibition of unsustainable practices.

- Incentives for businesses to adopt sustainable and circular practices such as tax reductions, access to reward programmes etc.

Infrastructures

More investment and grant support to build the infrastructure is needed especially for waste management. There is a need for local hubs to collect textile waste that can be reused.

GEOGRAPHICAL DIFFERENCES

National legislation doesn't give any incentives to introduce sustainability in **Eastern Europe**. There is a lack of a legal framework.

In the north of Europe **the availability of funding** to test and produce sustainably is an incentive for businesses to move towards that direction. However, in the **southern and eastern europe** access to funding is a challenge.

In the north the general public is more educated about environmental issues and consumers buy with this aspect in mind. Therefore, businesses from Eastern Europe with a sustainable mind frame, target other markets such as the Scandinavian, Western Europe market and even North America.

Finding **local sustainable first supplies** is a challenge in Greece and Eastern Europe.

There is lack of middle level managers - human resources specialists and qualified personnel to manage all innovational equipment in factories - **lack of qualified staff was mentioned explicitly in Moldova**.

In Greece, businesses hit by the financial crisis are focusing on surviving the competition and have critical day to day issues (eg financial liquidity), that take the focus away from environmental concerns.

CIRCULAR/ SUSTAINABLE METHODS IDENTIFIED BY USERS

Throughout the conversations participants of this research described the sustainable and circular methods they use or they have seen to be effective.

Use of environmental friendly raw materials.

Certified source of first materials.

Multiple transactions with customers for reuse and reselling of the products (circularity).

Small production.

Reducing of packaging and transportation.

Inclusion of refugees and unprivileged communities with fair pay.

Social care about employees.

Digitalisation of customer communication, e-commerce and automation.

Quality of products that last for generations;
Sustainability is quality (circularity).

On-demand services to respond to customer needs and avoid stock production.

Attractive design on ethical products that appeal to the customers.

Interaction and collaboration with other sustainable sectors (ex. Solar energy).

Life Cycle Assessment of a product (circularity).

Educating the clients to understand the added value.

Offer renovation services (circularity).

Make internal production.

Long lasting and trusting relationships with suppliers.

Testing on small scale and then producing.

Meeting the Sustainable Development Goals.

Using blockchain technology to monitor the sustainability of the value chains.

Digital prototypes to be reviewed by end consumer before producing.

Minimising the environmental footprint of the company operations and business models (extending sustainability ethos not only to the product but also in the day-to-day operations).



MAP

A photograph of a yellow wall with green shutters and a clothesline with jeans hanging on it. The scene is brightly lit, suggesting a sunny day. The clothesline is made of metal and has several pairs of blue jeans hanging from it. The jeans are secured with white clothespins. The background wall is a vibrant yellow, and the shutters are a dark green color. The overall composition is simple and clean, focusing on the everyday activity of laundry.

PING

Part B

Introduction

The first step of the research activities of S4Fashion is the mapping of Actions for Sustainable and Circular Fashion which use relevant approaches and methodologies for innovating the fashion sectors.

The purpose of this mapping exercise is to give the consortium the context in which the project will be developed and implemented and identify any gaps or best practices that should be considered in order for S4Fashion to respond to the current needs of the fashion sectors.

This research is investigating in depth the relevant actions in order to:

- Describe in detail the working methods of each action for sustainability and circularity in the fashion sectors

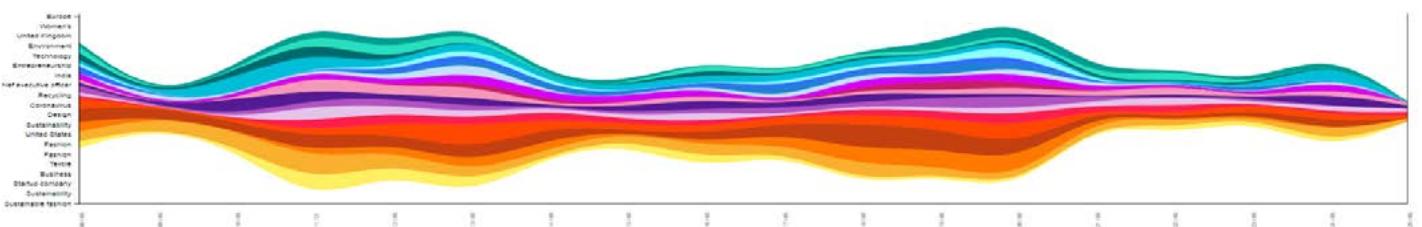
- Examine the existing European cooperation programmes on fashion innovation

- Assess the effectiveness and the offerings of the actions to their relevant target groups

- Provide feedback regarding good practice examples

This document reflects upon the collective effort made by the consortium to collect, organize and present the data that the mapping exercise identified and is by no means exhaustive, regarding the total number of similar Actions for Sustainable and Circular Fashion.

Social Media Monitoring Timeline



The graphs shows the influencers creating buzz on the same key words



Methodology

The methodological approach followed is focused on desk research through existing platforms and networks, relevant projects and initiatives.

Making use of the mapping platform provided by DataScouts (We Connect Data), the consortium partners mapped out similar actions to S4Fashion but also a wide number of sustainable fashion actors in order to view the connections between them. The total number of actors reaches a total of 768 while the Portfolio of Actions for Sustainable and Circular Fashion with a European reach entails 96 entries.

Actions for Sustainable and Circular Fashion, were mapped and investigated in deeper details in relation to the S4Fashion objectives. The key focus points researched are the following:

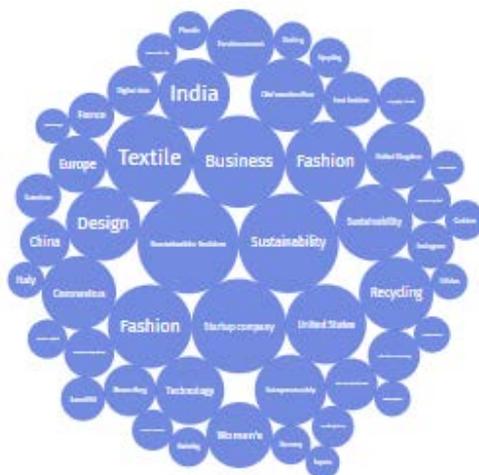
TARGET GROUPS	Geographical Scope Target Audience
REPORT - VALUE CREATED	<p>Activities - i.e. fashion shows, pitching sessions, webinars, etc.</p> <p>Types of support - i.e. financial, mentoring, legal, etc.</p> <p>Objectives - What do they aim to achieve through these activities?</p> <p>Key findings - Strategies for the introduction of sustainability and circular economy processes across fashion sectors</p>

SURROUNDING ECOSYSTEM	<p>Organisation responsible for the project / initiative</p> <p>Consortium partners (if applicable)</p> <p>Selection committee (if applicable)</p>
FUNDING	<p>Source of funding</p> <p>Amount of funding</p>
STATUS	<p>Complete / Ongoing</p>

The S4Fashion consortium reviewed programmes, initiatives, projects, awards, incubators and accelerators, creative hubs, community and ecosystem builders, summits and conferences, certification bodies offering support programmes that address SMEs, designers and startups across fashion sectors. This was decided as such in order to create a solid database of schemes for sustainable and circular fashion, from which the consortium could gain robust data for the design and implementation of the S4Fashion pilot projects.

Social Media Keywords

The graph shows the key words that are most commonly used in the social media channels of the actions.



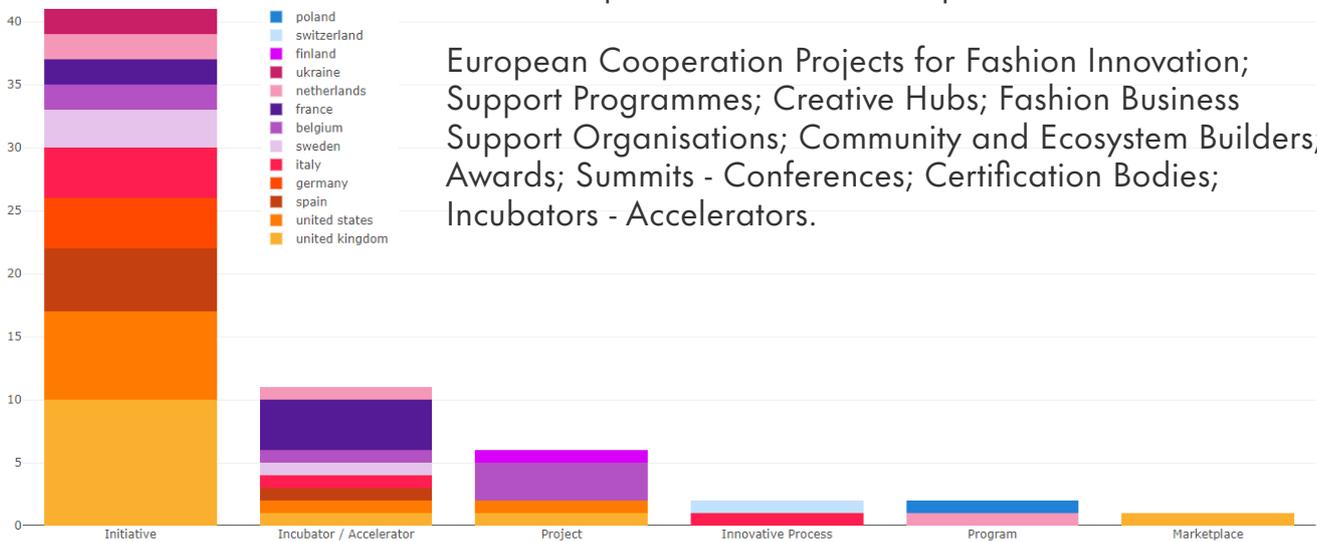
Key Findings

Represented Categories within the DataScouts platform

Actions for sustainable and circular fashion were initially categorised within the DataScouts platform as Initiative, Incubator/ Accelerator, Project, Innovative Process, Programme, Marketplace.

Following the analysis of the final actions listed in this report, the following sub-categorisation came out to provide more in depth detail on the description of the actors:

European Cooperation Projects for Fashion Innovation; Support Programmes; Creative Hubs; Fashion Business Support Organisations; Community and Ecosystem Builders; Awards; Summits - Conferences; Certification Bodies; Incubators - Accelerators.



This was the initial categorisation of the actions within the DataScouts platform.

Evolution of Actions for Sustainable and Circular Fashion

The graphs shows when the Action for Sustainable and Circular Fashion were initiated.



The mapping exercise detected 96 actions across all the aforementioned categories. Some of the actions were listed under two or more matching categories:

**European Cooperation Projects
for Fashion Innovation** **15** actions

Support Programmes **8** actions

Creative Hubs **7** actions

**Fashion Business
Support Organisations** **10** actions

Community - Ecosystem Builders **11** actions

Awards **20** actions

Summits - Conferences **11** actions

Certifications **3** actions

Incubators - Accelerators **11** actions



LYRICAL
LEMONADE

LET *the* CREATIVE
FLOW!

THE LYRICAL
LEMONADE
KOOZIE
SUMMER 2019
LIMITED EDITION

THE LYRICAL
LEMONADE
KOOZIE
SUMMER 2019
LIMITED EDITION

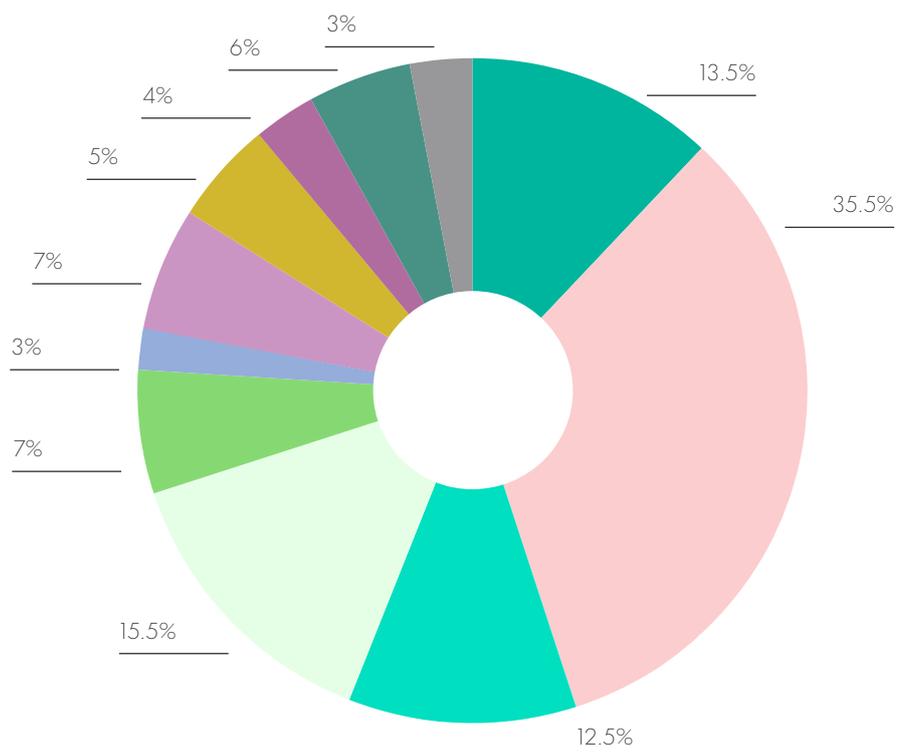
R S

LYRICAL
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L P

R S T P

Targeted Audiences

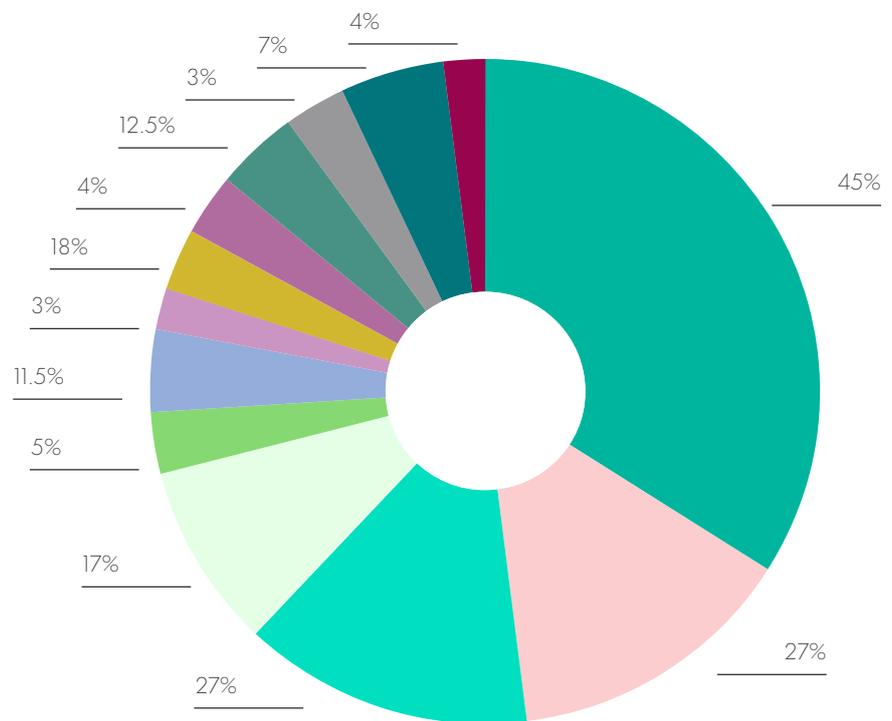
Most actions initiated by actors within Europe target the European audience and just a few actions mapped - 16 out of the 96 (17%) - have an international reach.



The graph shows the audiences that the Actions for Sustainable and Circular Fashion are targeting.



Types of Support



The graph shows the types of support that the Actions for Sustainable and Circular Fashion are providing.

- Mentoring/ Coaching/ Consultancy 45%
- Financial Support 27%
- Access to learning resources, workshops, trainings and education 27%
- Exposure, visibility, access to showcase events 17%
- Access to market 5%
- Access to a network/ community and matchmaking 11.5%
- Innovation 18%
- Access to technology 4%
- Access to research 12.5%
- Legal support 3%
- Access to space, studio, equipment 7%
- Access to investors 4%
- Collaboration 3%



European Cooperation Projects for Fashion Innovation

NAME	GEOGRAPHICAL SCOPE	TARGET AUDIENCE	TYPES OF SUPPORT	LINK
DEFINE NETWORK	Europe	European Fashion Tech Community: incubators & accelerators; start-ups & SMEs; financiers to form a European fashion-technology community	<p>8 months mentoring programme with bespoke support to 25 selected start-ups, SMEs in order to facilitate and scale-up innovations in term of products/services, processes, and market approaches within the Fashion-Tech field.</p> <p>80 hours of mentoring support to selected businesses, guide through the innovation process.</p> <p>24hours from lead supervisor 40hours technical mentoring 8hours investment reediness support 8hours of business management support Access to physical spaces such as labs and tools</p>	define-network.eu
RE-FREAM	Europe	Fashion artists; fashion designers	Exposure; mentoring; access to technology; funding; community	re-fream.eu
WEAR	Europe	Artists & technologists; creative hubs; startups; designers	Through mentoring and webinars: design and aesthetics; ethics and sustainability; ICT technology; prototyping; data & data models; user-centred design; validation trails/living lab experiments; business support; venturing Support; legal Support	worthproject.eu
ARCINTEXETN	Europe	Architects; textile and fashion designers; interaction designers	Financial; mentoring	arcintexetn.eu
ECWRTI	Europe	European textile industry	New technologies; research; innovation	ecwrti.eu
HEREWEAR	Europe	Textile industry; research community; clothing industry	Research and Innovation; business support; mentoring	herewear.eu
FIBRENET	Europe	Academia; bio-fibre industry	Network Training	fibrenet.eu
FIBFAB	Europe	Textiles industry	Research and Innovation; participation in conferences; journals; publications	fibfab-project.eu

FBD_BMODEL	Europe	Academic and industrial stakeholders	Mentoring	www.fbd-bmodel.eu
NEOCEL	Europe	Creatives; designers; tech entrepreneurs	Research and Innovation; financial support; mentoring	neocel.eu
NEW COTTON PROJECT	Europe	Creatives; designers; tech entrepreneurs	New technologies; research; innovation	newcottonproject.eu
ORIENTING	Europe	Industry and Academia	Research; innovation	orienting.eu
RESYNTEX	Europe	Industrial associations; businesses; SMEs and research institutes	Research; innovation	resyntex.eu
GRETE	Europe	Creatives; designers; tech entrepreneurs	Research and Innovation; mentoring	greteproject.eu
WORTH PROJECT	Europe	Fashion and Lifestyle SMEs	Financial and business support services	worthproject.eu

Support Programmes

NAME	GEOGRAPHICAL SCOPE	TARGET AUDIENCE	TYPES OF SUPPORT	LINK
CIRCULAR INNOVATION CITY CHALLENGE	Europe	Civil society; businesses in urban areas	Collaboration; Piloting and innovative project.	circularinnovation.city
FASHION FUSION	Europe	Creatives; designers; investors; tech entrepreneurs	Exposure; Mentoring	fashionfusion.telekom.com
FESTIVAL ANALOG ECO	Europe	Professionals (textile designers); artists; graphic artists or designers	Mentoring; access to resources and technical equipment	grafischewerkplaats.nl
MOLDOVA COMPETITIVENESS PROJECT	Europe	Creatives; SMEs	Business; financial; legal; mentoring	usaid.gov
REIMAGINE FASHION: EUROPEAN SOCIAL INNOVATION COMPETITION 2020	Europe	Designers	Financial; mentoring	esic.challenges.org
SOURCE	Worldwide	Fashion industry professionals	Access to market; matchmaking; access to resources.	the.ethicalfashionforum.com
STARTUP BOOTCAMP	Europe	Startups in the FashionTech sector	<p>Tailored Mentorship Over 100 carefully selected local mentors from the FashionTech industry who provide hands-on support and valuable introductions.</p> <p>Coworking Space Free desks for your entire team in a dynamic coworking space for the duration of the 3-month program.</p> <p>Living Expenses €15.000 in cash per team to cover living expenses during the program.</p>	startupbootcamp.org/accelerator

THE GOOD FASHION FUND	Worldwide	SMEs and larger manufacturers	<p>Long term USD funding</p> <p>The Good Fashion Fund targets key challenges faced by textile manufacturers by providing long term USD loans to adopt impact technologies, which matches payback periods of the technologies and risk appetites of manufacturers. These loans to investees are in the range of USD 1 to 5 million and they should result at least in 50% reduction of one of the 3 relevant Goods (Materials, Energy and Water)</p> <p>Mobilizing expertise</p> <p>Additionally, GFF facilitates high levels of impact through the Five Goods by mobilizing Environmental & Social Expertise, Financial Expertise and Technical Expertise (through Fashion For Good) for its investees. We work closely with our partners including brands, manufacturers, E&S experts, NGO's and apparel experts such as the Sustainable Apparel Coalition</p>	goodfashionfund.com
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Creative Hubs

NAME	GEOGRAPHICAL SCOPE	TARGET AUDIENCE	TYPES OF SUPPORT	LINK
COCKPIT ARTS	Europe	Makers, designers, creative businesses.	Consultancy; business support; informal education; network; community; coaching; financial support.	cockpitarts.com
E-STITCHES LONDON	Europe	Specialists in the space of e-textiles and wearables; artists; designers; researchers; technologists; curators; choreographers; journalists; entrepreneurs; industry thought leaders	Community; networking; informal education	e-stitches.co.uk
FAB LAB BARCELONA	Europe	Creatives; designers; companies; schools and universities; governments	Access to resources	fablabbcn.org
FASHIONGREEN HUB	Europe	Fashion professionals (manufacturers, brands, startups, designers); experts and public policies	Mentoring	fashiongreenhub.org
LOTTOZERO	Europe	Designers; student designers; general public that wants to build skills in textile	Workshops; education; laboratory facility; free residency; coworking space; library; showroom; consultancy	lottozero.org
NEONYT	Europe	Fashion professionals	Exposure; Mentoring	neonyt.messefrankfurt.com
THE CIRCULAR HUB	Europe	Entrepreneurs	Mentoring, Networking	thecircularhub.be

Fashion Business Support Organisations

NAME	GEOGRAPHICAL SCOPE	TARGET AUDIENCE	TYPES OF SUPPORT	LINK
BELARUS FASHION COUNCIL	Europe	Novice designers and young brands	<p>Education We invite leading international experts and analysts in the field of fashion to train and consult Belarusian designers.</p> <p>Data access We are a communication platform between designers and the media, bloggers and consumers, allowing designers to shape the best promotion for their product.</p> <p>Consulting We offer a full range of consulting services and lobby the interests of members of the organization both in Belarus and abroad.</p> <p>Promotion We provide access to the website and social networks to promote members of the organization and inform the target audience about the offers on the market for fashion products.</p>	http://belarusfashioncouncil.com/
BUSY.AGENCY	Europe	SMEs	Business support	http://busy.agency/
CRADLE TO CRADLE INSTITUTE	Europe	Entrepreneurs; SMEs	Access to resources; mentoring; certification	https://www.c2ccertified.org/
ECOFASHION CORP (EFC)	Worldwide	Entrepreneurs; SMEs	Access to resources; mentoring	https://www.ecofashioncorp.com/
NEW FASHION ZONE	Worldwide	Fashion designers; brands; fashion and apparel companies	Networking; training; mentoring	https://newfashion.zone/
ROMANIAN FASHION COUNCIL	Europe	Young designers	Mentoring	https://www.romanianfashioncouncil.com/
REVOLVE WASTE	Europe	Companies; non-profits; consortia; researchers	Access to resources; research and innovation; mentoring	https://www.revolvewaste.com/

FRESCH (Research Project)	Europe	SME suppliers and their workers	Mentoring; workshops	https://freschhub.com/
RISE INNVENTIA: SUSTAINABLE TEXTILES OF THE FUTURE	Europe	Industry; academia; public sector	Access to resources; research and innovation; mentoring; financial	https://www.ri.se/sv?refdom=innventia.com
SUSTAINABLE BUSINESS PARTNERSHIP CIC	Europe	Environmental-minded businesses; local authorities	Network; training; education; consultancy; grants & funding programmes	https://sustainablebusiness.org.uk/

Community / Ecosystem Builders

NAME	GEOGRAPHICAL SCOPE	TARGET AUDIENCE	TYPES OF SUPPORT	LINK
COMMON OBJECTIVE	Worldwide	Fashion industry	Matchmaking online digital platform	commonobjective.co
ETHICAL FASHION FORUM	Worldwide	Fashion industry professionals	Access to market; matchmaking; access to resources.	the.ethicalfashionforum.com
FASHION CAPITAL	Europe	Individuals; new business start-ups; established designers	Mentoring, Training, Business Support	fashioncapital.co.uk
FASHION 4 DEVELOPMENT	Worldwide	Brands; fashion designers; general public; leaders; influencers; celebrities.	Raising awareness for the general public and personas key places; showcase the work of designers and brands; support on sustainable solutions for brands; mentorship	fashion4development.com
FLEXABILITY	Europe	Designers, fabricators; community centres	Access to resources; mentoring	flex-ability.org
ICEFIN	Europe	Brands & Consumers	Access to resources; consulting	continued.fashion
IMPULSE VENTE PRIVEE	Europe	Creatives; designers; partnerships	Mentoring in finance; marketing; trade; technique; fundraising; legal	impulse.vente-privee.com
NEW FASHION ZONE	Worldwide	Fashion designers; brands; fashion and apparel companies	Networking; training; mentoring	newfashion.zone
STARTS ECOSYSTEM	Europe	Artists; scientists; technologists and their inspiring collaborations	Access to resources; research and innovation; mentoring; financial	www.starts.eu
TECHSTARS_	Worldwide	Entrepreneurs	Financial; mentoring	techstars.com
TEXTILE EXCHANGE	Worldwide	Suppliers; brands; retailers in the fiber and materials industry	Conference members only events; Regional events; Publications; Fiber Quick Guides; e-Learning series; Benchmarking on corporate Fiber and Materials; Industry research reports; Certification toolkits; round tables; members spotlight with the logo on the textile exchange website.	textileexchange.org

Awards

NAME	GEOGRAPHICAL SCOPE	TARGET AUDIENCE	TYPES OF SUPPORT	LINK
AWARDS FOR FINAL PROJECTS ON SUSTAINABILITY, RESPONSIBILITY AND INNOVATION IN FASHION DESIGN	Europe	CSDMM (UPM) students who have defended their Final Degree Project in the July and September 2021 calls	Financial	csdmm.upm.esl
CATALONIA ECODESIGN AWARD	Europe	Product manufacturers, designers and students, whose corporate address or studies are in Catalonia	Financial	residus.gencat.cat
C.L.A.S.S. ICON AWARD	Europe	Designers; creators; innovators; visionary designers who create their collections by combining design, innovation and responsibility	<p>2 coupons worth € 1000 each for sustainable fabrics and materials on @ classecoshop , which includes a premium selection of C.L.A.S.S. Material Hub.</p> <p>A consulting session with the C.L.A.S.S. TEAM: ICON will have the possibility to choose between an introduction workshop to responsible innovation or a specific session focused on the needs of the brand, which can concern responsible sourcing, certifications, communication.</p> <p>Free access to the training content of C.L.A.S.S., an e-learning source that will be launched by C.L.A.S.S. in May 2021 and will cover various sustainability issues.</p>	classecohub.org
CO LEADERSHIP AWARD	Worldwide	All businesses operating in the fashion industry	Winners gain recognition and a higher search ranking on CO - increasing the profile of your business to fashion industry press, buyers, and influencers.	commonobjective.co
ENCOURAGEMENT FOR ACTION	Europe	Fashion industry	Access to showcase events	stockholmfashiondistrict.se
ENVOLVE AWARD GREECE	Europe	Entrepreneurs	Funding, mentorship and business support services	greece.envolveglobal.org

ETHICAL FASHION FORUM	Worldwide	Fashion industry professionals	Access to market; matchmaking; access to resources.	the.ethicalfashionforum.com
FASHION INNOVATION AWARD	Europe	Professionals from major fashion brands	Financial; mentoring	awards.loomish.ch
INTERNATIONAL COMPETITION FOR NEW FASHION DESIGNERS	Worldwide	Young designer inspired with ecological materials	Exposure; Mentoring	artculturewb.org
INTERNATIONAL TALENT SUPPORT AWARDS	Europe	Young fashion, accessories and jewellery designers	Financial; tutorship on responsible creativity	itsweb.org
MAISONS DE MODE: GRAND PRIZE	Europe	Designers and brands of the slow fashion movement; to a ready-to-wear brand and to an accessories / lifestyle brand	Financial Support; residence; prototyping; coaching; business and communication counseling; access to events and showcases; access to supplies	maisonsdemode.com
MCDM AWARDS	Europe	Fashion designers; SMEs	Financial and the accompaniment and tutoring of a student in the last year or recently graduated in the last year in disciplines related to the fashion sector (intern), who will collaborate with the designer in the implementation of the project presented.	madridcapitaldemoda.com
REDRESS DESIGN AWARD	Worldwide	Fashion designers	Funding	redressdesignaward.com
SOURCE	Worldwide	Fashion industry professionals	Access to market; matchmaking; access to resources.	the.ethicalfashionforum.com

THE GREEN CARPET FASHION AWARDS	Europe	Major Italian and international fashion labels; emerging designers; artisanal manufacturers	<p>The prizes will cover three areas</p> <p>First of all, a selection of major Italian and international fashion labels, including Fendi, Giorgio Armani, Gucci, Prada and Valentino, will be recognised for their sustainability efforts.</p> <p>Secondly, a competition for emerging designers will be launched in March, the prize going to the one with the most ecological approach.</p> <p>In the same spirit, a prize will also be awarded to an artisanal manufacturer.</p>	greencarpetawards.cameramoda.it
THE IMAGINING SUSTAINABLE FASHION AWARD	Europe	<p>The international competition is open to creatives from all over the world with an active interest in the world of sustainable fashion including, but not only:</p> <p>Artists and performers; video makers and animated filmmakers; photographers; fashion designers; PR and communications experts; illustrators and cartoonists</p>	Financial	connectingcultures.it
THE KERING AWARD FOR SUSTAINABLE FASHION	Europe	Final year BA students; MA design students	Financial; a three month internship within a luxury brand; mentorship; innovation prize	sustainable-fashion.com

THE RSA STUDENT DESIGN AWARDS	Europe	Undergraduate and postgraduate students enrolled at any higher education institution, college or university anywhere in the world. New graduates can also enter within a year of graduating, and we accept entries from individuals and teams. Responses can come from any discipline or combination of disciplines, and can take any form - from product, communication and service proposals to spatial, environmental and experience solutions.	Mentoring	thersa.org
TECHTEXTIL INNOVATION AWARD	Europe	Companies; research institutes; universities; polytechnics; individuals	Recognition; visibility; certification	techtexsil-award.com
TEXTIRAMA FOUNDATION: THE TEXTILE INNOVATION AWARDS	Europe	Entrepreneurs; ideators with an innovative idea or concept with a focus in Belgium	category 1: TAKE-OFF AWARD Entrepreneurs with take-off projects EUR 40.000 of seed capital For a product or a service that meets the requirements below: technologically innovative an entrepreneurial mindset fits in with the vision of the Textirama Foundation category 2: CONCEPT AWARDS Open to everyone with concept ideas 2 finalists receive EUR 5.000 in cash Concepts must meet the requirements below: technologically innovative characterised by a starter or an entrepreneurial mindset fits in with the vision of the Textirama Foundation	textiramafoundation.be

Summits - Conferences

NAME	GEOGRAPHICAL SCOPE	TARGET AUDIENCE	TYPES OF SUPPORT	LINK
CFS+	Europe	C-Suite of fashion brands and retailers	Agenda-setting discussions on environmental, social and ethical issues; networking; matchmaking; collaborations; trainings; Roundtables	copenhagenfashionsummit.com
CIRCULAR SUSTAINABLE FASHION WEEK	Europe	Sustainable fashion designers; startups; SMEs	Exposure; Mentoring	csfwmadrid.com
ENCOURAGEMENT FOR ACTION	Europe	Fashion industry	Access to showcase events	wwstockholmfashiondistrict.se
ETHICAL FASHION FORUM	Worldwide	Fashion industry professionals	Access to market; matchmaking; access to resources.	the.ethicalfashionforum.com
FASHION 4 DEVELOPMENT	Worldwide	Brands; fashion designers; general public; leaders; influencers; celebrities.	Raising awareness for the general public and personas key places; showcase the work of designers and brands; support on sustainable solutions for brands; mentorship	fashion4development.com
FESTIVAL ANALOG ECO	Europe	Professionals (textile designers); artists; graphic artists or designers	Mentoring; access to resources & technical equipment	grafischewerkplaats.nl
INTERNATIONAL SUSTAINABLE FASHION CONTEST	Europe	Sustainable fashion designers	Consultancy; resources; contacts	thesustainablesawards.com
INTERNATIONAL COMPETITION FOR NEW FASHION DESIGNERS	Worldwide	Young designer inspired with ecological materials	Exposure; Mentoring	artculturewb.org
INTERNATIONAL TALENT SUPPORT AWARDS	Europe	Young fashion, accessories and jewellery designers	Financial; tutorship on responsible creativity	itsweb.org

SOURCE	Worldwide	Fashion industry professionals	Access to market; matchmaking; access to resources.	the.ethicalfashionforum.com
VOGUE ITALIA YOOX CHALLENGE	Europe	Fashion or design brands; social enterprises; technology start-up companies	Financial; publishing editorial content; mentoring	yoox.com

Certifications

NAME	GEOGRAPHICAL SCOPE	TARGET AUDIENCE	TYPES OF SUPPORT	LINK
BLUESIGN	Worldwide	Chemical suppliers; textile manufacturers; brands	Certificate resources; recognition; mentoring	bluesign.com
CRADLE TO CRADLE INSTITUTE	Europe	Entrepreneurs; SMEs	Access to resources; mentoring; certification	c2ccertified.org
WRAP CERTIFICATION	Worldwide	Public; buyers (brands and retailers); facilities	Certification; training	wrapcompliance.org

Incubators / Accelerators

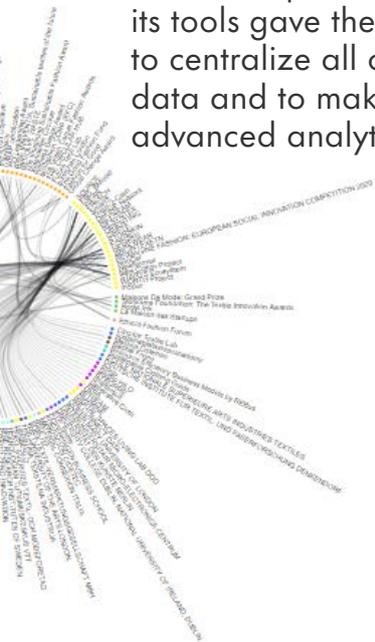
NAME	GEOGRAPHICAL SCOPE	TARGET AUDIENCE	TYPES OF SUPPORT	LINK
AU DELA DU CUIR	Europe	Individuals; entrepreneurs; SMEs	Financial; business; mentoring	audeladucuir.com
ATELIERS DE PARIS	Europe	Graduates of applied arts; fashion and design schools	Advice to help formalize the project and validate its viability; search for funding and partnerships; business development opportunities; visibility and access to a network	ateliersdeparis.com
BORÅS INK	Europe	Entrepreneurs and innovators in technology, textiles and fashion	Business development support for entrepreneurs with innovative ideas; financing, technical and commercial networks; access to an office space, studio and machinery in one of the country's coolest innovation centers, close to academia, business and city	boras-ink.se
FUTURE TECH LAB	Europe	Collaborators; mentors; investors; innovators; scientists; manufacturers; designers	Exposure; mentoring; access to technology; funding; networking	ftlab.com
LA MAISON DES STARTUPS	Europe	Entrepreneurs; creatives; designers	Network; coaching; mentoring; access to investors; community; free showroom and spaces; business development	lamaisondesstartups.lvmh.com
LOOKFORWARD	Worldwide	Start-ups (in France and internationally) rethinking our ways of producing, distributing and consuming fashion and beauty	Network; coaching; mentoring; access to investors; community; free showroom and spaces; business development	en.lookforwardproject.com
PLUG AND PLAY: BRAND & RETAIL PROGRAMME	Worldwide	Start-ups	Accelerator services; Expo Days	plugandplaytechcenter.com

STARTUPBOOT CAMP	Europe	Startups in the FashionTech sector	<p>Tailored Mentorship Over 100 carefully selected local mentors from the FashionTech industry who provide hands-on support and valuable introductions.</p> <p>Coworking Space Free desks for your entire team in a dynamic coworking space for the duration of the 3-month program.</p> <p>Living Expenses €15.000 in cash per team to cover living expenses during the program.</p>	startupbootcamp.org
SUSTAINABLE ACCELERATOR	Europe	Individuals; organisations; start-ups; SMEs	Arrange of services tailored to start-ups & corporate innovation teams; financial; mentorship	sustainableventures.co.uk
UPSTRARTERIN CUBATOR	Europe	People from a range of backgrounds who would not naturally expect to join a start-up scheme	Business incubator; networking; trainings; workshops	upstarterincubator.com
YES!DELFT	Europe	Startups in the FashionTech sector; individuals; tech entrepreneurs	Full support for your financial lifecycle planning, we help you execute your grants application and facilitate your relationship with investors; access to a portfolio of startups in different stages and active in various fields like Energy, MedTech, Robotics, IoT and more	yesdelft.com



Online Mapping Resources Platform

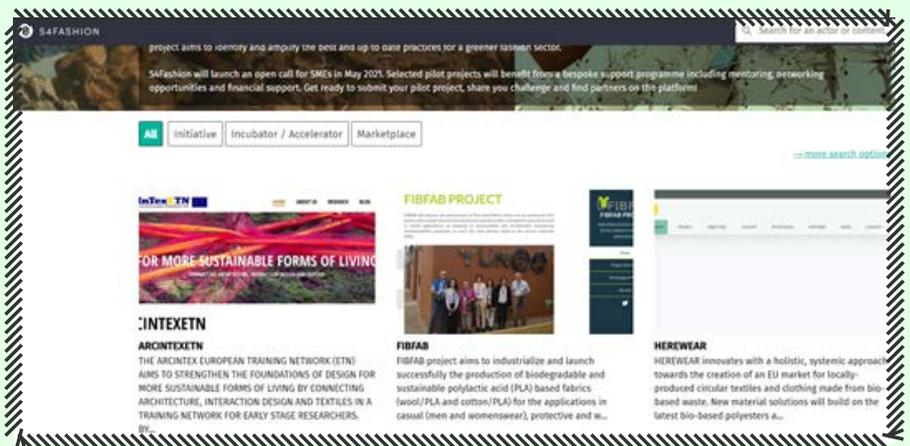
The mapping exercise was facilitated by the **Data Scouts platform** provided by the consortium partner We Connect Data. Making use of this platform and its tools gave the chance to centralize all of the data and to make use of advanced analytical tools.



While we are using DataScouts for Innovation & Technology Scouting to support the mapping exercise of WPI, the S4Fashion Platform will be a dedicated configuration of DataScouts for building and tapping into collective intelligence, community building and matchmaking of actors of sustainable fashion.

How to navigate all of the mapped Actions for Sustainable and Circular Fashion within the S4Fashion digital peer-to-peer platform

1. Go to <https://platform.s4fashion.eu/>
2. Use the filters (**Incubator/Accelerator, Marketplace, etc.**) on top to navigate through the Actions for sustainable fashion actors



3. Click the actor profile you want to view
4. You will find all relevant information and added files inside the actor profile. Click and download the focus points file to find all detailed information.



Note: If you decide to login or register to the platform, you will not be able to view the Actions for sustainable fashion actors anymore.





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EXES



S4FASHION

Interviewee 1

[X] SMEs of the fashion sector (designers, makers, creators, suppliers, tech companies)

<p>Introduction (write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)</p>	<p>The idea of a timeless product in terms of quality and durability. A decentralized and minimized organization, opting for “on-demand” services that respond to a rapidly changing world and customer demands. Sustainability can be built-in to the product, but most people buy something because they need it, and not because it is good for the planet. In fact, sometimes it is better to make the product ethically but not “advertise it,” as some buyers don’t want to hear it, and after all, he/she who is interested will find the information about the product if they seek it.</p>
<p>Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Good design that accompanies the “greener” aspects of the product/brand. Back in the day “green design” was ugly and “hippyish.” This is no longer the case due to designers. For example, there are very slick vegan products currently with an attractive design for any target group, not just vegans.</p>

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Long lasting, trustworthy relationships with their value chain.
 Mail order (online) buyers work with conversion data and can predict orders on certain products, making the production process much better. This is not the case with conventional retailers!
 Time: Society is now more aware that sustainability is not a trend, and embrace it more and more.
 Price: With time the price of eco materials has gone down, allowing them to sell eco products at the price of a "normal" one.

Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)

The market demands a very wide range of products per product line, although only a few of those products actually sell through. It appears that 90% of people wear the same products, yet there are thousands of brands and products out there that are produced and don't sell through..

In the case of sneakers, it is very expensive to make a new silhouette, and in order for it to make sense economically, the order has to be huge. Most people buy something because they need it, and not because it is good for the planet.

S4 FASHION

<p>Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>If they were bigger, with more resources, they could do more. Segmentation; he has three different businesses under one roof- in case one fails the other might perform better-a B2C sneaker brand, a B2C shoe brand, and a B2B sneaker/shoe/accessory brand. The more different materials used for one product mean that it is more difficult to recycle.</p>
<p>Other repetitive themes and patterns that came up during your conversation</p>	<p>People should realize that certain materials do more harm to the environment than others. This information is not easy to uncover. The second-hand customer does not know what to do with the product (i.e. how to recycle it) when they are finished with it. Big brands like that make only one "green" line or product can confuse people. Imagine if all of their products were made "ethically," instead of just one. It is better to oversee the process yourself/your team instead of outsourcing it to an external consultant.</p>

S4FASHION

Interviewee 2

[X] SMEs of the fashion sector (designers, makers, creators, suppliers, tech companies)

<p>Introduction (write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)</p>	<p>The importance and at the same time difficulties for brands to be transparent and offer information about their processes. The complexity of the supply chains, its secrecy, designers and brands do not share their suppliers. The importance of new technologies and the integration of local crafters into manufacturing.</p>
<p>Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>There is a change of the society's values in terms of consuming lifestyle products (fashion, beauty and home), accelerated by COVID 19. Fashion consumers become more informed, conscious, there is more and more demand for ethical and sustainable brands and storytelling, and the practices of reuse, recycle, resale are becoming more and more familiar and popular, even in the high end sector. This forces the fashion industry to react, review and improve their processes and practices in terms of sustainability and ethics.</p>

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	<p>More and more suppliers arise, also marketplaces and communication canals, specifically focused on sustainable or circular fashion enable the commercialization of these products, which before didn't count with a proper place and agents within the fashion sector.</p>
<p>Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>The complexity of the supply chains, its secrecy, designers and brands are not used to share their suppliers. This has to change.</p> <p>The minimums needed to produce seasonal products (for materials purchasing and manufacturing).</p> <p>The seasonal system is not sustainable at all and this significant its main problem. Innovating is not possible because most traditional manufacturers don't have updated their workshops with emerging technologies. Craft is separated from innovation, no workshops with holistic approach and machinery, from traditional to innovative.</p>

S4FASHION

<p>Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Access to information and the sustainable supply and commercial ecosystem. Designers are more aware and connected, but local traditional manufacturers need to access training and support to transform their processes, machinery into sustainable organizations. Access to new technologies to make their processes more sustainable and circular is a key aspect! The need for designers to be able to explore with new technologies and design new hybrid processes. The need to integrate craft into industrial processes. Craft & Technology.</p>
<p>Other repetitive themes and patterns that came up during your conversation</p>	<p>The principal characteristic of the fashion industry, its seasonal system is not sustainable. Minimums for production don't give new brands possibilities to arise. Otherwise there is a new demand for handmade products, without season, and long lasting. A new industry has to be built, based on mixing local craft with new technologies for a new hybrid manufacturing systems.</p>

S4FASHION

Interviewee 3

[X] SMEs of the fashion sector (designers, makers, creators, suppliers, tech companies)

<p>Introduction (write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)</p>	<p>New seamless manufacturing method (aside from cutting and sewing) that replaces plastic for biomaterial (mushroom root), reduces CO2 emissions, and uses an automation process that can produce smaller, custom-fit quantities.</p> <p>User-centric approach: create a dialogue with the customer: What are their needs? What does that look like? Create a product that people can see themselves wearing (and piggyback sustainability as a plus).</p> <p>Get the customer feedback early and make changes accordingly.</p> <p>Be flexible.</p>
<p>Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>After 15+ years designing for fashion and seeing no innovation, and “sustainable” items that did not look good, he/she incorporated different ingredients from other sustainable sectors, such as solar energy. Think differently. Make innovation available to everyone.</p> <p>Contacting “Impact Investors”</p> <p>Clients want a good product and are looking for sustainable options.</p>

S4FASHION

	Being in the EU means less CO2 footprint, stricter regulations, and supporting local economy.
Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)	Funding Creating a bigger team that shares our vision
Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)	Values and upbringing. She does not want to do harm to herself with harmful materials, nor to others by using them. You don't throw garbage on the street, do you?
Other repetitive themes and patterns that came up during your conversation	Understand and reassess your supply chain. She conducts several benchmarking exercises:

S4FASHION

1. Life Cycle Assessment (LCA)

Marine aquatic ecotoxicity
Global warming (GWP100)
Human toxicity
Fresh water aquatic ecotox.
Terrestrial ecotoxicity
Abiotic depletion
Acidification
Eutrophication
Photochemical oxidation
Ozone layer depletion (ODP)
Energy consumption

2. Feasibility Study

S4FASHION

Interviewee 4

[X] SMEs of the fashion sector (designers, makers, creators, suppliers, tech companies)

<p>Introduction (write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)</p>	<p>Small operation: physical space (with studio and shop where they work, sell, and do workshops) + website with made-to-order products. Educating their clients is very important. They spend a lot of time speaking to their clients, and also doing workshops (ie natural dye classes) to help them understand the added value- they are constantly promoting and educating. Renovation service where the client can bring the product back to be redyed or repurposed. They disassemble used sweaters to make beanies..</p>
<p>Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>As textile artists they are familiar with the noxious fashion production chain and they don't want to contribute to it. They belong to an eco-design association. Globalized products are unexciting and of poor quality. They like quality products with an intangible value. Create different product lines (ie home decoration) in order to reach minimum purchase for materials.</p>

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<p>Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Insufficient support from government and EU. Difficult to find sustainability/circularity criteria. It is very difficult to do everything yourself. Not enough time to innovate. Sustainable products are more expensive for consumers.</p>
<p>Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>A centralized sustainable fashion community/platform to be able to access larger markets/buyers, collaborate, find manufacturers, other professionals, etc. Local raw materials have been damaged and as a result local manufacturers buy materials from abroad. They must do all quality control themselves but without any certifications (albeit clients are starting to ask for certifications). A set of criteria would be very useful (what there is is very random!)</p>
<p>Other repetitive themes and patterns that came up during your conversation</p>	<p>Customer priorities when making a purchase:</p> <ol style="list-style-type: none"> 1. Beautiful design (a real need) 2. Pricepoint 3. Added value (sustainability/circularity)

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Interviewee 5

[X] The ecosystem (policymakers, hubs, organizations that support the sector)

<p>Introduction (write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)</p>	<p>Sustainability consist of:</p> <p>Safe environment for employees, good working conditions, good care for employed people. Need to adjust the real meaning of sustainability and circularity and to develop policy papers. Concentrate on digitization, automation, e-commerce development for the fashion companies. Support sustainable textiles development, investment in new technologies and innovational equipment, new processes and R&D.</p>
<p>Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>The importance of the certification for the SMEs and for their production overall. Awareness of the SMEs and designers that they need to embrace sustainability and circularity and to understand it as a philosophy or strategy for their businesses. It takes an effort from their part and they are conscious of it and ready to invest in digitization and automation, they understand the real value of e-commerce development.</p>

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	<p>The consumers start to look for sustainable products, even if they don't even understand why it is important to support sustainable brands and pay more for a sustainable product. The quality conscious consumers start to embrace this sustainable philosophy of the brands and start being selective towards SMEs.</p>
<p>Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Not all SMEs are ready and have financial capacity to invest in sustainable processes.</p> <p>Real lack of middle level managers- human resources, qualified personnel to manage all innovational equipment in factories.</p> <p>How can they create good work conditions for the employees and to not lose them, because of persisting problem- lack of qualified staff.</p>
<p>Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Large investments required by sustainable processes.</p> <p>Supporting programs from the government.</p> <p>Investments in awareness of the consumers.</p>

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Other repetitive themes and patterns that came up during your conversation

Sustainability is digitization, automation, e-commerce, social care about employees and about the environment. Sustainability is about profit for the owners. SMEs need to be sustainable because this is also a requirement for European market.

S4FASHION

Interviewee 6

[X] The ecosystem (policymakers, hubs, organizations that support the sector)

<p>Introduction (write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)</p>	<p>Founder of sustainable fashion NGOs with focus on sustainability, Zero-waste and circular fashion. The platform supporting initiatives to care for ecology, circular design, microplastic. Creative consultant and sustainability consultant. Showroom - global showroom for sustainable fashion - Editor in Chief in several sustainability. Started with Fashionweek focused on Sustainable Fashion as a creative consultant. Worked with famous shoe brand.</p>
<p>Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Believer in sustainable living, meditation, human and good interpersonal connections are the foundation for more sustainable commitment and shifting the mindsets towards more circularity. Sorting waste, implemented waste separation and composting food waste in the administrative facilities.</p>

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	<p>SDG communication and promises can help in communicating why it is important. More education related.</p>
<p>Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Lots of discussion around sustainability, little implementation is upsetting to the interlocutor and the believers, No infrastructure No production of fiber or thread from waste as in other countries No facilities for textile productions Many gaps in the circular loop and really hard to implement a circular fashion value chain No local certification to discriminate what is sustainable Preparation of sustainable designers No known business models in the country No recycling facilities No sustainable dyes</p>
<p>Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Upcycling is done in the community, yet others are and more education related to zero waste, fabric production and creating textiles More sustainable product development A place to test different business models in sustainable fashion More investment and grant support to build the infrastructure Shifting the mindset</p>

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Other repetitive themes and patterns that came up during your conversation

Upcycling is done in the community. Timelasting designs are also developing. Department Store secure space for renting out to sustainable brands, goods and online platforms. Ex of sustainable business models.

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Interviewee 7

[X] SMEs of the fashion sector (designers, makers, creators, suppliers, tech companies)

Introduction
(write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)

The owner, business and the core designer of the brand upper middle segment in intellectual fashion and one month ago finally entered the EU market and recognized as a sustainable Fashion Brand.

Experience with major fashion brands as a fashion designer for six years, prior to starting her own collections.

Integrating cultural identity, artisanal values with sustainable fabrics and processes.

Started from CSI markets.
Expanded and successfully selling internationally.

Working for 24 hrs a day, passion driven business.

Working in different timezones, means that I have to adjust to the offices' timezones.

Everything is online and basically fighting with holes in the local legislations that make E-commerce difficult and non-regulated.

Checking mails with global teams and linking online.

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	<p>Choosing the fabrics, talking the people, creating the atmosphere - working with shop design, team building.</p> <p>Core Team composed of Commercial Director, B2B and Marketplaces Directors, Consultants, Accounting and Finance and Logistics. Also employing artisanal artists, painters and external artists, involving students, and also local producers, collaborating to complement the collections.</p>
<p>Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Starting introducing sustainable fabric in the process of production 18 months ago.</p> <p>Fair trade, ecological issues and effect of future.</p> <p>Local values and family culture were some of the main triggers and a caring attitude toward the nature, people was built in by her family and shared within her team as it was one of the business values before sustainability became a trend.</p> <p>Deeper R& D of the sustainable issue, social aspects and the inclusion issue was done on personal basis influenced by mainstream media, documentaries that showed the impact of the conventional practices in the industry, highlighting the abuse of people, of natural resources, oceans, air and landfill.</p>

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	<p>Changing the practices, processes and the whole circle of behaving more sustainable and preparing other markets for sustainable fashion internationally. The personal motto of the owner is: Tomorrow can be secured only by conducting in fair ways, towards people and nature.</p> <p>Also sustainable manufacturing in particular reuse of the waste materials (from other fashion companies) can serve as a way of integrating socially excluded individuals, building their competences, creating jobs for them and making this world more inclusive and more sustainable.</p>
<p>Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Behaviours need to be changed overlooking the difficulties and focusing on creative and sustainable innovation. Closing the production for each item, think continuously to stay fair. Identify Suppliers for Certified fabrics Waste - leftovers what to do with them, were to use them.</p> <p>Main difficulties are connected with E-commerce legislation (returns in particular), interconnection of financial and customs.</p>

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<p>Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Additional equipment and investment for sustainable lines. Capacity building and development. Solving the issues with E-commerce. Ways and product placement in EU sustainable marketplaces. Exposure of sustainable fashion products. Marketing and promotion, investment to grow globally. Incentives, tax reductions could support more sustainable practices.</p>
<p>Other repetitive themes and patterns that came up during your conversation</p>	<p>Open communication and community building. B2B more difficult to change the paradigm, working with historical paradigm, on prices. B2C is more committed to the idea (reading, growing the probabilities). Step by step introduction of sustainable practices and after introducing reusing the materials and dealing with waste. Word of mouth promotion and telling sustainability stories and practices vs. unsustainable can shift the paradigm of individual consumers.</p>

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Interviewee 8

[X] The ecosystem (policymakers, hubs, organizations that support the sector)

Introduction
(write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)

Develop the fashion industry and include sustainability in fashion as well.
Fashion and apparel industry.
The largest community in this country.
The Author of the idea and the innovator behind it.

Improving fashion business, dealing with fashion industry challenges, growing business globally sustainably, setting up new national and international collaborations, team building, managing diverse projects, developing new projects, reporting for the project.

Working to promote the agency, members, working for promotion and building up international exposure.

Promoting national brands that introduced sustainable fabrics and practices internationally.

Lobbying interests with the Cultural Ministry that governs the industry and setting up programs for development of sustainability and circular within the Fashion industry.

Collaboration with Fashion Summit since 2018.

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Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)

Working with big brand and their processes are in place, good team, game changers, sell them idea that it will help sell more, part of EU value chain. Policy development in parallel, prohibition of unsustainable practices, minimum taxes and salary level. Development of new generation of people , changing the mindset, new categories, new nominations according to trends. Cross sectoral innovation from agriculture, producing thread from cannabis, textiles. Imitation strategy for sustainable processes, efficiency of use of materials, optimization of time and business process. Working with younger generation, supporting this nomination and promoting sustainability and mentoring them with the support , use the power of the new generation, different mindset, more circular principles, different ways of influencing. Working with educating customers about sustainability. Collaboration with journalists, creating exposure, educate demand, similar campaign as the ECO-produce campaigning.

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<p>Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>While there is a hype around sustainability sustainable/circular value chain is far from being developed. Marketologist are using mostly for PR and promotion, it is not deep enough to implement it in the manufacture. There are responsible producers, they try to be responsible and have some certifications from EU countries which means fabrics, processes and difficult. Little knowledge, education. Low price margins for fashion brands and unfair competitions. Legal framework is not ready, no incentives and no steps towards. Changing the paradigm of fashion brand owners, focus on surviving the competition. Low purchasing power, lowest gross income per capita.</p>
<p>Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Need support to education. Need to organize events to promote the idea and grow the idea. Need capacity building.</p>

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Other repetitive themes and patterns that came up during your conversation

The market is filled up with illegal thrift stores
Follow SDG
Sustainable nomination will be part of the contest, adding younger generation to promote, new interesting ideas not startups for scaling ideas and support new business development

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Interviewee 9

[X] SMEs of the fashion sector (designers, makers, creators, suppliers, tech companies)

Introduction
(write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)

The SMEs supports the World Health Organization's recommendation to move from using simple carriers to using solutions which support infant-attachment. We leverage millennia of effective parenting, by replacing common products with engineered ones to achieve better user experience and outcomes transferring it to data available for users when needed. When the SME started, other products at this stage we are introducing new systems (specifically designed for the users' product purposes) Later on, CEO was invited to a Digital accelerator, kept the textile manufacturing locally for main reasons..

Lots of work done remotely from home which is good for family and business care.

Seven core members, CEO, manufacturing and logistics, designer, sales, medical care validation consultant, working with external

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	<p>contractors, content creation, go-to market supporters, software development</p> <p>Sustainability is a core value prior to the foundation - it is about fair pay, flexible regimen and remote working and adapted processes during the pandemic, sourcing materials - sustainable materials, organic cotton (single sourced), GOTS certified and other certification, on top of foot print and because the product is such that requires even more care.</p> <p>Two distribution partners.</p> <p>Two product lines: middle end and premium products.</p> <p>Member of International thematic organisation, Influential on the global platform.</p>
<p>Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>The personal lifestyle of the owner is very nature friendly since prior to starting the business.</p> <p>The product was designed as a sustainable business, responsible consumption and thus responsible production, tending to go zero-waste, trying to.</p> <p>Customer Care for the target group and it is a must when it means.</p> <p>A tight relationship with the customers and customers would give in the products for reuse and reselling, legacy product.</p>

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	<p>Sourcing for sustainable fabrics and accessories.</p> <p>Sharing and circulating of older products, upcycling them and reusing them.</p> <p>Less transportation using the principle of sustainability (producing closer to where distributed).</p> <p>Packaging: Western Europe has a higher demand for sustainable products and there is a higher awareness, yet there is a huge issue with plastic packaging and overload whereas locally it is less and there are more options with less packaging and this should be addressed. Even in that aspect the SME makes their packaging sustainable.</p> <p>Inclusion: Also a refugee program is in plan to reuse the old product, we want to impact the lives of people inclusively</p> <p>Digitalization by introducing an automation application to communicate and manage the customer relationship.</p>
<p>Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>More expensive products and thus lots of communication must be built in and to explain what they are paying for, more marketing and promotion efforts.</p> <p>Capacity building in applying new technologies and testing such as the haptic technology.</p> <p>New ways of reuse for the different types of waste from production.</p>

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<p>Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Updating the workshop for making it more technological and sustainable Some of the consulting support to reuse the products. More exposure and marketing. Funds to invest in producing organic fabric. Capacity building.</p>
<p>Other repetitive themes and patterns that came up during your conversation</p>	

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Interviewee 10

[X] The ecosystem (policymakers, hubs, organizations that support the sector)

Introduction
(write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)

He/she believes that the circular economy and the social economy have a huge impact on each other. They have been giving out subsidiaries to circular economy projects as well as settings up strategic partnerships. They are currently working on further developments.

He/she believes that the local boards play a huge factor to make circular economy work. These creative hubs should support the businesses by providing answers to questions, have a physical place for entrepreneurs and businesses to meet each other and where an accelerator program will run. In order to boost the circular and social economy and create job opportunities within these local regions. They are also looking into building 'antennas', which will be located outside of the city itself, containing several purposes. E.g., material storage warehouse.

In terms of the subsidiaries that they are providing, they have relevant open call. They want to support circular businesses as broad as possible.

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Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)

The EU regulations in terms of climate change are an important driver, since every business needs to adapt and meet the expectations that have been set by the EU.

Another driver should be, if the fashion industry players want to be more future proof, they will have to invest in becoming more sustainable and circular. Because resources will become more expensive, will become scarcer, and you have competition who is making developments in a sustainable way to gain the competitive edge.

Show the industry some best practices that have worked well, in order to convince the existing companies to transform towards a more sustainable or circular solution.

The end-consumer will become more and more conscious about their environmental impact. So the demand for more sustainable and more circular solution will be needed in order to please the consumers.

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Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)

Building business models that work. The biggest issue right now is that the fashion industry does not know how to reverse-logistic the products they have sold. As with electronics, the electronics are collected and re-supplied to the manufacturer who is obligated to reproduce them into new materials/products.

In almost all cases, sustainable or circular fashion will come with a higher price. Which causes a barrier for the end-consumer to buy those things. We can acknowledge that the end-consumer is becoming more and more aware of the climate change that is happening and are choosing to live a more sustainable lifestyle. But not everyone can afford the higher price tag or chooses to pay more for it.

The quality of waste streams is a challenge for sustainable and circular fashion businesses. About 80% of the current textile products contain microplastics, which means that the difficulty of valorization increases hard. So, it is harder for the manufacturer to upcycle the waste streams.

To be competitive you must go hand in hand with the social economy and find the right competences to allow your business to thrive.

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Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)

Local hubs that collect high-quality waste streams of textiles, so it can be redistributed towards the manufacturers and be upcycled or valorized.

Help in building business models that provide revenue to be made. You will always have to compete with retail chains that can work with low barrier prices.

Other repetitive themes and patterns that came up during your conversation

If you want to provide change in the current fashion industry, you will have to set new laws and rules for the fashion industry to follow. The policy makers, government and local businesses will have to set the bar for the minimal of effort to be made by businesses to go more sustainable or circular.

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Interviewee 11

[X] The ecosystem (policymakers, hubs, organizations that support the sector)

Introduction
(write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)

He/she works as a project manager at a networking organization.

The members of the organization are usually academia, industry players (SMEs, startups and scale-ups) and research institutions. They organize masterclasses and webinars, to show the state of art and connect the academia and research players with the industry players. They help all their members to apply for EU projects or cascading funds.

The focus of the organization is to connect the industry, since a lot of the industries that they are working in are very fragmented. For example, a research institute might have found a new technology, but the key industry players are not aware of the new possibilities.

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<p>Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>From an environmental aspect, it is important for the businesses to think about the future. If the materials are drying out, at one point they will not be able to produce any materials or products anymore. So, they must start thinking about how to go circular or sustainable to counter-act a possible future where there would be no materials left to make textiles from.</p> <p>EU Green deal, as the EU is making more efforts to promote circular economy and sustainable projects, it is an interesting way for the fashion industry to gain financial support for their mission to sustain their businesses for the next centuries to come.</p>
<p>Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>In general, the fashion industry is seen as professional creatives. Most of these people start with an idea and just build the idea out until they have a product. The problem there is that they do not think about the bigger picture, they start with one prototype and then do not seem to know how to upscale the product to a bigger production line.</p>

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Sustainability almost always comes with a higher price tag, which therefore the end-consumer is one of the biggest factors on the success of a circular or sustainable product. If the consumer is not willing to pay a higher price tag for the being more responsible in the way they handle their textile waste, then the product will most likely fail. So that means that we must first make the end-consumer more aware of the quality that comes from buying circular and sustainable fashion.

To find quality textile waste streams which allow you to upcycle the textile more easily.

Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)

The product chain players must be aware of all the new developments that are happening in the industry. This can be done via webinars, masterclasses, pitching sessions, etc. But it must introduce new technologies to the individuals that are partaking in the activity and provide them with possible new opportunities for their business to accel.

Support in building a sustainable or circular business model.

More financial support for research projects. The industry can only accel as fast as the research institutions or academia can research.

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	<p>Cascading funding allow SME's, Startups and Scale-ups to find financial support, but often the academia or research institutions have insufficient capital to find new technologies or materials.</p>
<p>Other repetitive themes and patterns that came up during your conversation</p>	<p>The definition of Circularity and/or Sustainability has different perspective, both technical and in relation to the consumer. It is important to have the end-consumer in the back of your mind whilst developing a circular or sustainable solution.</p>

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Interviewee 12

[X] The ecosystem (policymakers, hubs, organizations that support the sector)

Introduction
(write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)

He/she is a professor and a consortium member.

Bringing artists and researcher together to gain new insights, innovations and technologies in the field of the fashion industry.

He/she is focused on community engagement currently, to bring art and science together via digital ways due to the pandemic. Which surprisingly made bringing people from across the globe together easier. He/she wants collaboration to flourish between artists and researchers.

For circularity and sustainability to work, you must begin at the very beginning of the supply chain. How do we make the use of cotton / the production of cotton more sustainable? Throughout the design process you must continue to think about how you can keep it as sustainable and

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	<p>circular as possible. Digital fashion can possibly help this, since you can start to design your fashion through games and combining it with artificial intelligence and virtual reality to be able to feel and fit the fashion from a distance - at home. Design decisions can be made by making a digital prototype and to be reviewed by the end-consumers to validate whether the product would be used or not.</p>
<p>Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Going sustainable often means that you are going to produce or design more efficiently. Which is probably one of the biggest drivers for the fashion industry to start working more sustainable or circular. If you can save costs, gain revenue, re-use waste as a resource, etc. than that has more value than being called sustainable on its own. The fact that you are having a better environmental impact is just a good bonus.</p>
<p>Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>The mentality of the end-consumer plays a big part in the challenges that circular and sustainable fashion companies face today. For example, fashion trends. Fashion trends come and go every year again, so a piece of clothing that you bought last year, might not be so much of a hype the next year to come. Which leads into the end-consumer throwing away perfectly fine clothing just because it does not fit the current market trend.</p>

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Another challenge is, that people are not emotionally attached to clothing anymore. Which results in the end-consumers behavior to just throw away clothing whenever we feel like. If you take the example of a wedding dress, people often have a very specific emotional bond with that product, resulting in the end-consumer not wanting to throw away the clothing. On the other hand, the use of a wedding dress is only limited to a once-in-a-lifetime wear in most of the cases. So, the bottom line is, if we could have the end-consumer be more emotionally invested in the fashion that they are buying, that would already result in less fashion/textile waste. If that piece of clothing is extra durable on top of that, that would result in the end-consumer to wear their 'favorite' piece of clothing often and have an emotional connection to it.

Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)

Better knowledge and understanding of what sustainability and circularity can mean to your business. Step away from talking in big terms and make it clear that if they make certain steps, they will gain revenue or save costs, but nevertheless have a positive impact on the way they deal with the environment around them.

Providing them with digital toolkits that can help them design their products/materials. A step-by-step tutorial as you wish, to make them clear on how they can be more sustainable or circular.

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	<p>Enlighten them with a community of people that are willing to get the same job done. If a sustainable designer starts his project and wants to build a prototype, he must find companies that can provide him the right materials/ fibers/fabrics. Helping them being able to find them through a community or a sort of matchmaking system can help them in accomplishing a more sustainable product.</p>
<p>Other repetitive themes and patterns that came up during your conversation</p>	<p>Artists are innovative thinkers that should be at the forefront of innovation, often they are cut out of the picture by other partners within projects.</p>

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Interviewee 13

[X] SMEs of the fashion sector (designers, makers, creators, suppliers, tech companies)

<p>Introduction (write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)</p>	<p>The SME aims to combine a few of the SDG's, based on the good use of materials and must be purpose driven. Which means environmental, socially, functionally and emotionally perfect within the UN SDG'S.</p> <p>The SME does not want to be sustainable for the purpose of being sustainable but wants to make a difference for the people and the planet.</p>
<p>Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>According to owner, he/she only started his/her Circular and Sustainable start-up because that is who he/she is as a person. He/she has never intended to start a Circular or Sustainable fashion start-up to use sustainability or circularity as a marketing tool to grow his/her business. Whatever they build and produce must have a purpose, that purpose must be connected to a consumer/environmental/functional need that helps the world to become a better place.</p>

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Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)

One of the challenges the SME has experienced is the troubled communication within the industry. There is two types of partners that they encounter, it is either the business that is actively working on being more circular or sustainable, resulting them to have clear communication about where their materials and fibers are coming from. And there are industry players who are obligatory to go more sustainable and circular due to the demand, causing for them to be very vague and closed about the way they process the materials / fibers.

Knowledge sharing, one of the big challenges that they have encountered is that fact the consumer is not educated by what Sustainable / Circular Fashion means. Resulting in the consumer going back to what they already know, since it is quite confusing how the industry is shaped. For example, the multitude of certifications that are on the market, but the consumer has no idea what they mean and what companies must do in order to obtain them.

Certifications are not always that easy to obtain, not from an SDG point of view, but simply because you need to have capital to buy the certification. Which often is something that startups simply do not have the capital for.

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	<p>So, obtaining a certification that explains the end-consumer that you are being more circular or sustainable, is an unfair business in some sort of way to the start-ups.</p>
<p>Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>A Collective makers lab which they can go to in order to speak to people who are experts in the field and ask them relevant questions for there business. Right now, a lot of the companies are closed-off to other companies. It would be nice to have more insights in these companies and that knowledge would be share more often, just so that the industry can develop itself.</p> <p>But not only a joined physical location is what is needed, the same thing counts for a digital space. If the industry could have 'common' platform where they could interact with one another and share research, articles, etc. with each other, that would strongly benefit the industry to grow.</p>
<p>Other repetitive themes and patterns that came up during your conversation</p>	<p>/</p>

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Interviewee 14

[X] SMEs of the fashion sector (designers, makers, creators, suppliers, tech companies)

Introduction
(write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)

Small production with minimum electricity and first materials that last for years.

Suppliers of threads (first materials) are the key partners.

(Organisation, contact with suppliers, orders of first materials (threads), meetings, phone- calls

Creative: meetings, design of samples, design on the computer of the textile or the whole concept, weaving, samples on the loom

Production of the orders

One person company

External collaborators: dressmaker, fashion brand, set-up of special textile materials

My production is so small that doesn't affect that much the environment)

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Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)

Sustainability happens organically as this craft is slow fashion.

Products are expensive because of the cost of production and therefore customers are a very specific target. Customers care about the quality of the product, not if the product is sustainable. Products of high quality that last longer. Preservation of heritage of a traditional craft and the need to create every product myself lead to sustainability organically.

(I want to create myself every product and I want to preserve the tradition from my

Use of recycle thread

Personal interest

I do not make stock products – I go by the order. That way I don't throw away anything.

I have discovered companies that supply organic, recycled or cruelty free threads

Small Production

Sustainable first materials

I check that my first materials are produced ethically – I know where they come from

My clients don't really care about sustainability but they care about the quality of the product

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	<p>I inform them about how I make my products but only just a few clients care about this</p> <p>I don't throw away anything. I keep them and I use them for future cause.</p> <p>My products last longer and perhaps then they can be upcycle from others)</p>
<p>Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>To find a good, trusted supplier who is willing to take my small orders.</p> <p>Detect suitable first material that are organic, recycled and cruelty free. They are too thin or don't have the options in colours.</p> <p>It limits the creative choices.</p> <p>To educate the customer. People don't understand why what I make is so expensive. Especially here, people are not educated on sustainability.</p> <p>We are not connected with the right people. It took me a lot of time to find an intermediary who can sell good, sustainable first materials to me.</p> <p>(Use of died threads – it is very hard to find and use threads with natural color because then the textile will not be uniform and the companies don't want this</p> <p>To find the first materials</p> <p>The problem is that organic, recycled and cruelty free materials are not suitable</p>

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I found an intermediary who has connections with suppliers
I feel like I have to educate my audience. People don't understand why what I make is so expensive. The concept of sustainability exist but here the customer are not yet educated.
I use sustainable threads but I do still need cotton threads that are colored. Sustainable threads have very limited options in colors so when I use them I hold back in creativity
It was very hard to find supplies. I did a lot of research.
All supplies I could find were all synthetic here.
So I went abroad for two days to an exhibition. All suppliers weren't paying attention to me because I needed small orders. They wouldn't take my orders. There I found a supplier who wanted to help me. And through this is found a representative here. This guy brings me natural threads from all companies.
Also the guy who makes the machinery I found it through an other country.

S4FASHION

Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)

To find sustainable threads with colour.

To find local suppliers with organic, recycled, cruelty free threads.

To raise awareness of the general public about sustainability and circularity. This should happen from actors who have access to a wide audience.

A platform in which I can be directed towards suppliers who are willing to take small orders for small brands like mine.

(Access to the first materials
Natural colours of threads

To find local suppliers who can provide these first materials

A platform that can provide me with access to suppliers who are interested to sell to small producers like myself

Classification that could lead me to specific suppliers who can sell to me natural products

Raise the awareness of the general public about sustainability and circularity from actors who have access to a wider audience.

Somehow to convince suppliers that they can sell to smaller producers

Suppliers who have the interest to sell to smaller producers)

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Other repetitive themes and patterns that came up during your conversation

The suppliers have the certification of OEKO-TEX Standard 100
No waste production
Small production
Trusted first material suppliers

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Interviewee 15

[X] The ecosystem (policymakers, hubs, organizations that support the sector)

Introduction
(write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)

Sustainability is quality
low quality product made with organic materials is not sustainable
quality product is sustainable because you can pass it for generations
A change in perspective and business models of big corporation

Sustainability can be in the following three areas: material, processes and production

Getting future designers to have a sustainable mindset from day 1 before they make their businesses – Educate designers

(Certifications: we have problem with this idea

Low quality products and fast fashion products come out of it.

No routine and it has become harder with covid

Directory – continue with labs

Admin stuff – social media

We think that this is disastrous

If we don't change the perspective the end product will not be sustainable

S4FASHION

	<p>A low quality product made with organic materials is not sustainable</p> <p>Our own criteria of sustainability: quality product is sustainable because you can pass it for generations</p> <p>Treasbility, certifications</p> <p>3 parts of sustainability: material, processes and production</p> <p>We work on an individual/ student level)</p>
<p>Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>To be a young designer now you need to think of sustainability. It comes organically. small brands are sustainable.</p> <p>If you are a small brand, if you are producing the product in your area, if everybody is getting paid for their work you are sustainable.</p> <p>(Core Value is sustainability – anything we do is driven through this base core value</p> <p>As if it was logical – from the beginning everything they do for their brand has a base in sustainability</p> <p>They will no have a conscious line as other companies – they will do their job and be sustainable</p> <p>Now it is a core value for all designers</p> <p>Many things were considered sustainable but it isn't.</p>

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	<p>Example of vegan leather that will be thrown away</p> <p>Now young designers consider more aspects of sustainability than before.</p> <p>A bamboo t-shirt that will last 3 days is not sustainable</p> <p>If you are a small brand, if you are producing the product in your area, if everybody is getting paid for their work you are sustainable. You don't even have to say it. It is logical that this is a sustainable product.</p> <p>It is important to communicate this idea of sustainability. Like fashion revolution is doing.</p>
<p>Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Price point</p> <p>Greenwashing of big corporations – allow them to say that they are sustainable leads</p> <p>Business models of big corporations – even when one big corporation changes another one comes like shein</p> <p>Big corporations used to produce good quality products but not any more</p> <p>Small brands can compete with the 10euros t-shirt</p> <p>(We let the big capitalistic players to be our lead on sustainability</p> <p>The problem is the business models of the big cooperations</p>

S4FASHION

	<p>Until this players are not willing to change their business models And all the programs they do is just greenwashing Their communication might change kids minds And even if big companies becomes consious then shein comes Unless the change their business models there will be no change How can a small brand compete with the 10 euros t-shirts? 15 years ago 20% of family budget was used for clothes Now is 4% and we buy more. An other company had good quality products that you can still wear)</p>
<p>Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Intersectional sustainability is what is needed now, everything else is just greenwashing</p> <p>Change on a European, legislative level</p> <p>Educate designers / consumer too but designers is more effective</p> <p>(destroy capitalism We can't place the burden of ethical choices on the consumer - At least on a European level. Legislative level and law should be impose in this kind of productions Real change will come only through regulations</p>

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	<p>At the same time we need to educate designers It's easier to educate designers than to educate consumers Also consumer but it will not have this effect – they don't know. It's not a transparent economy. (Taking this decision for my self on how I buy.)</p>
Other repetitive themes and patterns that came up during your conversation	<p>Certifications often are related to greenwashing young designers consider more aspects of sustainability than before – intersectional sustainability</p>

S4FASHION

Interviewee 16

[X] SMEs of the fashion sector (designers, makers, creators, suppliers, tech companies)

Introduction
(write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)

Circularity & Sustainability are the only way to move forward
What would justify making more clothes?
What would justify making more clothes?
Collaborate with the same suppliers building trust. They have the certificates like oeko tex. We have our own factory so we control production

(Zero waste methods, sustainable organic materials, slow fashion
What would justify making more clothes?
So I moved to service design (customer experience, web shop ect.)
how we can still produce things? Quitting production is not an option either
Communication, clothes design, sustainability
Same design different fabric or print.
Selling textile as well
Before they were burning their waste for energy
Calculating our carbon footprint.

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	<p>We know now for 2019 and we are looking into how we can do the next steps. And set a target on when to be carbon neutral or how we can compensate on that. Sales through the website, other webstore, factory shop)</p>
<p>Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>What would justify making more clothes? So I moved to service design – that’s what motivates me No need for objects – fashion into a service Need for new business models – Why produce more things</p> <p>Preserve heritage but the only way to continue is sustainability – Protect and maintain the knowledge that exists in the area</p> <p>Stay at the fashion industry and change it</p> <p>Customers care for sustainability in Northern Europe</p> <p>(I don’t want to make objects anymore or loaning clothes Find new business models Service design can have innovative solutions for the future Not produce as much Make fashion a service and someone else is the owner Reading and seeing about fashion industry and the injustice</p>

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As a kid I wanted to be a fashion designer and in this area there's a long history of clothing industry. But in the 80s disappeared. My family has been working in the clothing industry so that's why I wanted to be involved. There is knowledge in this area that it is valuable to protect and maintain. That's my driving force. But sustainability is the only way. Otherwise, I would have to do something else.

When I was studying it was hard to see why we should produce more things? Change happens from the inside. If you stay inside then you can make a difference. If you quit and do something else then nothing happens. People who are not satisfied with how the industry works should stay in the industry to change.

Customers are this kind of people that do care about how we are producing. Some customers choose to buy from us because we produce here.

Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)

Transparency – how can you be sure that what you are buying is really sustainable.

Certification could be a fancy label

To convince even my colleagues to do more for us to become more sustainable and circular

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To keep prices normal we compromise and this is slowing down what we could do more for sustainability and circularity.

To find time for research on new ways of doing things – this is delaying us

(To find information and be sure that everything is sustainable really
It is very hard to know and be sure on your first material, where it comes from etc.

Even though we have been working and have these core values. Within the company we have to discuss it many times and I will have to convince everyone that we should take this approach that we should develop more steps like calculating our carbon.
To keep prices normal we compromise and this is slowing down what we could do more for sustainability and circularity. And find time for sourcing and figuring out how to do things.

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<p>Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>To get other companies to work together and create new service and the government to join in</p> <p>Many things are happening on EU level. I'm hopeful but it takes so long.</p> <p>Cohesive, simple, convincing research to show that it is financially smart to make this kind of decisions. Maybe not immediately but in the long run.</p> <p>One place that could collect the existing research on sustainable fashion. There might be something available but we have lack of time to search and dig deeper.</p> <p>So I need easy step and easy guidelines on how to move forward. Perhaps a manual.</p> <p>Time</p>
<p>Other repetitive themes and patterns that came up during your conversation</p>	<p>Trust on the suppliers</p> <p>New services – taking back the clothes and repairing</p> <p>Loop to close – make services and this is what I'm pushing within the company</p> <p>Calculating our carbon footprint. Recycling our waste</p>

S4FASHION

Interviewee 17

[X] SMEs of the fashion sector (designers, makers, creators, suppliers, tech companies)

<p>Introduction (write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)</p>	<p>2 Entrepreneurs running the business – Marketing and Finances External collaborators: designers, local atelier for production, embroidery artisan</p>
<p>Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Background in green initiatives – conferences and raise awareness actions There is an emerging market for sustainable clothes. People here developed interest for organic food initially and as he/she was organising organic food markets there were also some stands with sustainable clothes. We saw the opportunity and embarked on the journey of the SME.</p>

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<p>Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Hard to find local suppliers here – tackled this challenge through international fair – outsourced from other country</p> <p>Almost three years ago there was not much talk locally about sustainability. The trend is now coming here but very slowly</p> <p>Cost is higher</p> <p>Taxes</p> <p>Lack of awareness for the general public</p> <p>Lack of finances (especially at this period that we don't have a lot of sales). We would like to have the funds to test new fabrics, develop new techniques</p>
<p>Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>To be able to receive insight advice from experts – Mentors from high end brands with</p> <p>Need for more social programmes to raise awareness for the public - Need for educational projects</p> <p>Knowledge base</p> <p>Networking with other companies</p>

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Other repetitive themes and patterns that came up during your conversation

Sustainability methods:
Control of production in a local atelier to ensure safe and fair pay, organic biodegradable fabric, trusted suppliers with long lasting relationships

Design is the reason consumers choose as and the ethical production is like a bonus for them.

Targeted countries abroad. Not the local audience.

Future goal is to shorten our supply chain

To become a regenerative company

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Interviewee 18

[X] The ecosystem (policymakers, hubs, organizations that support the sector)

<p>Introduction (write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)</p>	<p>The ecosystem was a space that was initiated by the local authorities to regenerate a former industrial area. However, it is bottom up run and it has the lease of the premises since 2011.</p> <p>They have dedicated labs with makers space and textile workshop which are volunteer run.</p>
<p>Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Activities on sustainable fashion were created as part of the need of local creatives to have a space for collaboration, experimentation and creation.</p> <p>These spaces are volunteer run and at the moment due to covid are not very active. However, whoever wants to use the space has to contribute in the community.</p> <p>As part of these spaces many educational activities take place for kids, individuals and local businesses.</p> <p>These spaces offer equipment and materials and the ecosystem provides</p>

S4FASHION

	<p>communication services for the activities organised in them. Many use the space for prototyping.</p> <p>Many focus on sustainability just to receive funding.</p>
<p>Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Cost is higher for the consumer and small makers don't have the means to deal with this.</p> <p>Local bureaucracy</p>
<p>Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Need for makers to find their niche in order to be sustainable in the market and make sustainable products.</p> <p>Many of the people I meet have benefited from local programmes with mentoring and toolkits. However for this programmes to work they need to be bespoke and work on a case basis for the beneficiaries.</p>
<p>Other repetitive themes and patterns that came up during your conversation</p>	<p>Sustainability methods: Start on small scale, test and then produce. If you make good value for 3 people then you can expand.</p>

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Interviewee 19

[X] The ecosystem (policymakers, hubs, organizations that support the sector)

<p>Introduction (write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)</p>	<p>Collaboration between organisations that support sustainable fashion and technology for fashion is needed.</p> <p>Sustainability is important in developed countries but not in less developed countries.</p> <p>It's key that big players of the sector will introduce sustainability- higher impact.</p>
<p>Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Sustainability is a new trend in fashion</p> <p>Increase brand recognition</p> <p>The beliefs of the companies</p> <p>Increasing customers appeal</p>

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<p>Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Not all the consumers are bothered by sustainability. They care for the price.</p> <p>Luxury industry is more mature in terms of applying sustainable techniques. They understand the importance of sustainability and they have the resources to apply it</p> <p>The companies don't have the knowledge on how to become more sustainable</p> <p>Sustainable materials increase the price of the products</p> <p>Increase effort, money for a company to become sustainable and monitor all the supply chain</p>
<p>Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Educate the consumers to increase the demand</p> <p>Improve the certification systems</p> <p>Support the sustainability of the whole value chain</p> <p>Public support incentives</p>

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Other repetitive themes and patterns that came up during your conversation

There is a need to increase the demand of the

Sustainability is the future of the fashion industry along with the fashion tech

Sustainability is a benefit for the society

Technologies like blockchain can support the development of tools to monitor the sustainability of the value chains

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Interviewee 20

[X] The ecosystem (policymakers, hubs, organizations that support the sector)

<p>Introduction (write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)</p>	<p>Lack of knowledge for sustainability issues for the sectors</p> <p>Fashions associations, businesses and experts must participate in the public consultations for the new programming period</p>
<p>Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Business support programmes</p> <p>Financial instruments and financial support programmes</p> <p>Business incentives</p> <p>Increased demand for sustainable or circular fashion products</p>

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<p>Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Lack of financial and business support programmes in the country</p> <p>Sustainable materials increase the cost of the products.</p> <p>Lack of knowledge on new materials</p> <p>Fashion business have more crucial issues to survive (eg financial liquidity) due to the economic crisis</p>
<p>Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Participation of sustainable fashion experts in the regional steering Committees that are responsible for the development of the regional innovation policies</p>
<p>Other repetitive themes and patterns that came up during your conversation</p>	<p>Include sustainable fashion in the regional and national smart specialisation strategies as well as to the national European Reference Framework Programmes</p>

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Interviewee 21

[X] The ecosystem (policymakers, hubs, organizations that support the sector)

Introduction (write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)	Sustainability and circularity is not main focus of their training and support programmes
Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)	Follow the future trends Increased demand Personal attitudes towards environment

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<p>Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Customers care for the design and not the impact of the garment</p> <p>Lack of market demand</p>
<p>Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Opportunities for collaboration with other organisations and companies</p>
<p>Other repetitive themes and patterns that came up during your conversation</p>	<p>/</p>

S4FASHION

Interviewee 22

[X] The ecosystem (policymakers, hubs, organizations that support the sector)

<p>Introduction (write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)</p>	<p>The mission of the organisation is to support the fashion students in fashion entrepreneurship</p> <p>Sustainability and Circularity are key elements of their training programmes- Some modules are dedicated to sustainable and circular fashion</p>
<p>Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Sustainable brands are more likely to receive rewards and recognition in fashion competitions</p> <p>Social media influence</p> <p>Market driven- request from the customers</p> <p>The new generation of consumers are more sensitive for the environment- businesses have to adapt to it for the future</p> <p>Fashion companies must participate in international exhibitions and events to learn the new trends and network</p>

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<p>Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Lack of knowledge about the new materials</p> <p>No access to reliable sustainable suppliers</p> <p>Sustainable and circular techniques/materials require more time in the product development process</p> <p>The cost of the sustainable materials is higher</p> <p>The demand for sustainable or circular fashion products is still low</p> <p>Difficult to find sustainable materials, especially in some countries</p>
<p>Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	<p>Financial support programmes that will help the companies and the designers to create sustainable products by minimizing the financial risk</p> <p>Opportunities to create collaborations and partnerships</p> <p>Real time knowledge exchange in sustainable and circular techniques</p>

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Other repetitive themes and patterns that came up during your conversation

The minority of the fashion professional apply sustainable and circular techniques in the product development

To become sustainable fashion companies need to minimise the environmental impact in the company operations/business models and not only to the product

Sustainability and circularity should be integrated in all fashion education programmes

Need to connect sustainable suppliers and fashion companies



S4FASHION

Interview Guide for SMEs of the fashion sector

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4. Key points to consider during the interview	X
5. Data Analysis	
6. Interview guide with open questions	X

S4FASHION

1. Research Theme

The purpose of this research is to gain insight regarding the **drivers, challenges and needs of the SMEs** in the process of adopting **the values of sustainability and circularity** in their work.

A series of semi-structured interviews will be conducted to **evoke stories** from the users that will lead to **a qualitative analysis** and the summary of the **repetitive themes and patterns** will be presented as the key findings of this research.

2. Goals

The consortium will draw upon the findings of this research in order to:

Design the S4Fashion actions and programmes in a way that they generate meaningful impact for the stakeholders engaged.

Initiate the S4Fashion framework that will be further developed in the next research tasks of the project.

S4FASHION

3. What is a semi-structured interview?

Semi-structured interviews are widely used in qualitative research. This method typically consists of a dialogue between researcher and interviewee, guided by a flexible interview guide and supplemented by follow-up questions. Semi-structured interviews are an effective method for data collection in the case of S4Fashion as it helps us:

To collect qualitative data.

To explore the interviewees' thoughts, feelings and beliefs about introducing sustainability and circularity in their work.

To initiate a more personal relationship with the users in order to follow up in the future and engage them in various S4Fashion activities.

4. Key points to consider during the interview

Record the interview.

Start the interview with an introduction sharing a little bit about yourself and explain the intended outcomes of this process.

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Ask introductory questions to break the ice.

Address the interviewee with second-person (you) whenever possible to initiate a more direct conversation.

During the interview ask why? and how?, in order to evoke stories and go deeper in your conversation.

Semi-structured interviews last approximately from 30 minutes to 45 minutes.

Find here the **definition of sustainability and circular economy** in case you need to define it for the interviewee: 'sustainable' is limited to the impact of business operations/ activities and human activities on the environment. 'circular' refers to a system of production and consumption that is restorative and regenerative, and in which resource input, waste, emissions and energy use are minimised.

5. Data Analysis

The analysis of the data collected from the interviews aim to generate an explorative study to identify the drivers, challenges and needs that the users are facing. The consortium will conduct a thematic analysis of the data collected according to the following process.

Each researcher should follow the steps below to summarise their final findings:

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1. Record the interview and maintain it in your repository until the submission of the final report.
2. Listen to the interview to familiarise yourself with the data (transcript certain points to help you work with your data).
3. Search for repetitive patterns from the interviewee to really understand what are their **drivers, needs and challenges in introducing sustainability and circularity as values to their work.**
4. Search for repetitive patterns and themes across your allocated different interviews to identify the collective drivers, needs and challenges in introducing sustainability and circularity as values to their work.
5. Define and name the main themes and patterns you have identified. 6. Insert your final conclusions in the template provided.

Note: This research task was conceived and designed as a qualitative research task taking into consideration the time and budget limitations of the project.

In the occasion that the consortium identifies any research gaps, these will be addressed in the following research tasks of the project (T1.2 and T1.3 of WP1). In that case the consortium will identify the most suitable research method including structured questionnaires.

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6. Interview guide with open questions

This interview guide is structured around four key areas of questions intended to evoke stories:

1. Introduction
2. Questions about how are the interviewee is dealing with sustainability and circularity in their work currently
3. Questions about how the interviewee has dealt with sustainability and circularity in the past
4. Questions about their sustainability and circularity goals for the future and what they need in order to achieve them

Let the interview begin!

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Introduction of the interviewer

Introduction of S4Fashion project and scope of this interview

S4Fashion is empowering small medium-sized enterprises to introduce new sustainable and circular products, services, methods, tools and business models for the fashion industry. We aim to identify and amplify the best and up to date practices for a greener fashion sector.

The purpose of this interview is to have an open conversation in order to understand the motivations or the barriers that businesses/ designers face in order to introduce sustainability and circular economy processes in their work as well as to identify the challenges for their future.

The desired outcome is to listen to the interviewees stories that will inspire our project to create meaningful actions, programmes and research for the introduction of sustainability and circular economy methods for fashion businesses as a tool for growth.

The content of the answers will be anonymised and only the key conclusions will be published. This is a safe environment and we want to hear the interviewees stories, experiences and opinions about the themes of sustainability and circular economy in the fashion industry.

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Open questions guide

Introduction Questions

Would you like to introduce yourself and tell me a little bit more about your role and your business?

Walk me through your day to day life at work. Where do you work, do you have a working space, which kind of activities are the ones you realize in this workspace, which are the professional profiles of your team. Which are the activities you realize with external collaborators (producers).

What is a typical day like in your atelier?

Tell me more about your design process. Can you take me through your whole process from design, manufacturing to sales?

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Core Questions

What enabled you and your team to introduce sustainability/circularity in your business/work? Is this a core value of your business?

Why is it important for you to make your business/work sustainable/circular?

What have you learned through the process of making your business/work sustainable/circular?

How is your client or consumer reacting to this, which importance do they give to the value of sustainability / circularity?

Which methodologies or tools do you use? Do you have certifications for your services or products?

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What obstacles have you faced in employing sustainability and circularity in your business/work?

Can you improve in making your products/services and your business/work as a whole more sustainable/circular?

How do you intend to that?

What is stopping or delaying you from doing that?

What do you need to achieve your goals for a more sustainable/circular business?

Thank you for this conversation! I have kept notes and your input will be a valuable asset for the development of S4Fashion.

S4FASHION

Interview Guide for the fashion ecosystem (policymakers, hubs, organizations that support the sector)

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S4FASHION

1. Research Theme

The purpose of this research is to gain insight from actors of the fashion ecosystem about the process of supporting businesses to adopt **the values of sustainability and circularity** in their work. We seek to gain their view regarding the drivers, challenges and needs that SMEs are facing through this process. From their perspective and the interactions that they have with businesses what have they identified?

A series of semi-structured interviews will be conducted to evoke stories from the users that will lead to a qualitative analysis and the summary of the repetitive themes and patterns will be presented as the key findings of this research.

2. Goals

The consortium will draw upon the findings of this research in order to:

Design the S4Fashion actions and programmes in a way that they generate meaningful impact for the stakeholders engaged.

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Semi-structured interviews are an effective method for data collection in the case of S4Fashion as it helps us:

- To collect qualitative data.

- To explore the interviewees' thoughts, feelings and beliefs about introducing sustainability and circularity in their work.

- To initiate a more personal relationship with the users in order to follow up in the future and engage them in various S4Fashion activities.

4. Key points to consider during the interview

- Record the interview.

- Start the interview with an introduction sharing a little bit about yourself and explain the intended outcomes of this process.

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Ask introductory questions to break the ice.

Address the interviewee with second-person (you) whenever possible to initiate a more direct conversation.

During the interview ask *why?* and *how?*, in order to evoke stories and go deeper in your conversation.

Semi-structured interviews last approximately from 30 minutes to 45 minutes.

Find here the definition of sustainability and circular economy in case you need to define it for the interviewee: 'sustainable' is limited to the impact of business operations/ activities and human activities on the environment. 'circular' refers to a system of production and consumption that is restorative and regenerative, and in which resource input, waste, emissions and energy use are minimised.

5. Data Analysis

The analysis of the data collected from the interviews aim to generate an explorative study to identify the drivers, challenges and needs that the users are facing. The consortium will conduct a thematic analysis of the data collected according to the following process.

Each researcher should follow the steps below to summarise their final findings:

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1. Record the interview and maintain it in your repository until the submission of the final report.
2. Listen to the interview to familiarise yourself with the data (transcript certain points to help you work with your data).
3. Search for repetitive patterns from the interviewee to really understand what are their drivers, needs and challenges in introducing sustainability and circularity as values to their work.
4. Search for repetitive patterns and themes across your allocated different interviews to identify the collective drivers, needs and challenges in introducing sustainability and circularity as values to their work.
5. Define and name the main themes and patterns you have identified.
6. Insert your final conclusions in the template provided.

Note: This research task was conceived and designed as a qualitative research task taking into consideration the time and budget limitations of the project.

In the occasion that the consortium identifies any research gaps, these will be addressed in the following research tasks of the project (T1.2 and T1.3 of WP1). In that case the consortium will identify the most suitable research method including structured questionnaires.

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6. Interview guide with open questions

This interview guide is structured around four key areas of questions intended to evoke stories:

1. Introduction
2. Questions about how the interviewee is dealing with sustainability and circularity in their work currently
3. Questions about how the interviewee has dealt with sustainability and circularity in the past
4. Questions about their sustainability and circularity goals for the future and what they need in order to achieve them

Let the interview begging!

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Introduction of the interviewer

Introduction of S4Fashion project and scope of this interview

S4Fashion is empowering small medium-sized enterprises to introduce new sustainable and circular products, services, methods, tools and business models for the fashion industry. We aim to identify and amplify the best and up to date practices for a greener fashion sector.

The purpose of this interview is to have an open conversation in order to understand the motivations or the barriers that businesses/ designers face in order to introduce sustainability and circular economy processes in their work as well as to identify the challenges for their future.

The desired outcome is to listen to the interviewees stories that will inspire our project to create meaningful actions, programmes and research for the introduction of sustainability and circular economy methods for fashion businesses as a tool for growth.

The content of the answers will be anonymised and the only key conclusions will be published. This is a safe environment and we want to hear the interviewees stories, experiences and opinions about the themes of sustainability and circular economy in the fashion industry.

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Open questions guide

Would you like to introduce yourself and tell me a little bit more about your role?

Walk me through your day to day life at work.

How do you perceive sustainability and circularity in Fashion?(processes, products, business models)

How do you support businesses to introduce sustainability and circular economy processes in their work?

What have you learned through this process?

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What in your opinion are the drivers for businesses to introduce sustainability/circularity in their work?

What in your opinion are the barriers for businesses to introduce sustainability/circularity in their work?

What do you intend to do in the future to help more businesses employ sustainable and circular processes in their work? What is needed to support more businesses?



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Key Conclusions Template

<p>Interviewee X</p>	<p><input type="checkbox"/> SMEs of the fashion sector (designers, makers, creators, suppliers, tech companies)</p> <p><input type="checkbox"/> The ecosystem (policymakers, hubs, organizations that support the sector)</p>
<p>Introduction (write here any themes that were mentioned during the introduction of your interview and that were repeated again during your conversation)</p>	
<p>Drivers that enabled users to introduce sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	

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<p>Challenges that the users have faced with introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	
<p>Needs that the user have for introducing sustainability and circularity (write here any repetitive themes and patterns mentioned during the interview)</p>	
<p>Other repetitive themes and patterns that came up during your conversation</p>	

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