

Skilled Hands:

an approach to participating in the fashion design
processes so to encourage responsible practices

Appendix Master of Research

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Appendix 1:
Supporting works from scope of context

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Appendix 1.1: Fashion Sustainability

Fast fashion, the throwaway culture and planned obsolescence

With the rise of fast fashion, global clothing production has almost doubled in the last 15 years (Ellen MacArthur Foundation, 2017). The fast fashion phenomenon is prevalent in industry, leading to new garments being designed and produced daily (Raebild and Bang, 2018) to keep up with consumer demand. Raebild (2018) has argued that lower quality and lower prices have led to consumers valuing garments much less, and so underusing them. Fast fashion curator, Claudia Banz noted that 'some items are worn only 1.7 times on average, while up to 20 items hang unworn in wardrobes before they are thrown out' (2017: 2). As Banz suggests, lack of attachment to garments could contribute to a throwaway culture, and the habit of consumption and disposal.

Green Strategy - a consultancy firm specialising in fashion sustainability – argue that the linear economic model of take, make, and dispose is pushing the earth's resources to its limit (Brismar, 2016). Many researchers, designers, and professional groups are striving for change and believe finding other approaches to making, owning and using garments is necessary (Textiles Environmental Design 2019, Global Fashion Agenda 2018, Centre for Sustainable Fashion 2019, Rosily 2016, English 2019, McQuillan 2015). A list these groups are available in Appendix 1.1, Table 1.

Designers and businesses have been highlighted as having an environmental and social responsibility to be more ethical and find more sustainable ways of making and selling garments. Global Fashion Agenda (2018) have argued more sustainable approaches to producing, buying and owning clothes need to be developed by industry to encourage consumers to move towards a more mindful approach to consumption. In an interview with Business of Fashion, Livia Firth, Founder of Eco Age argued 'fast fashion equals disposable fashion' (2016). There is growing awareness and discussion of these issues by consumers and producers of fashion.

Sustainability is gaining traction, and 2019 has been marked as the year 'fashion is finally waking up to sustainability' and taking it seriously (Blanchard, 2019). While there is growing social awareness of the issues fast fashion and a throwaway culture present, consumers alone are not necessarily in a position to act and create change on the scale that is needed. The fashion industry also has a responsibility to support consumer behaviour change. Approaches to sustainability in the fashion industry are already being explored to varying degrees of success.

Appendix 1.1: Fashion Sustainability

Fashion and sustainability

Reports show that many fashion businesses are working towards more sustainable practices (Global Fashion Agenda, 2018; Ellen McArthur Foundation, 2017). Literature in the area of fashion and sustainability is extensive, with practitioners and researchers dedicating their careers to contributing to change (see for example: McCartney, 2018, English 2019, Williams 2019, von Busch, 2018, McQuillan, Archer-Martin et al 2018). Researchers Koslowski, Cory and Bardecki (2018), focus their work on environmental impacts of the fashion industry. In a study focused on developing tools to support the development of sustainable businesses, these researchers analysed the impact of a lack of cohesion on approaches to fashion design within sustainable fashion contexts. Defining fashion sustainability as a term can be difficult due to this lack of cohesion and variety of approaches. Much of the activity in fashion sustainability has focused on material, product and processes. Kirsi Niinimäki, a key writer on sustainable approaches to fashion design, argues that a more holistic approach (2011) is needed to create change. Smith, Baille and McHattie note that for lasting change, the focus should be on improving consumption behaviours:

Conventional methods ... have been cited as being symptoms based; they have not addressed continuous and rising consumption levels. (2017: 1938)

Some have argued that rather than a focus on product and process, designer's focus should instead be on behaviours towards consumption - creating change in the way consumers shop, and the frequency and use of the garments bought (Hirscher and Fuad-Luke 2019, Goldsworthy 2017). The continually refreshed high street does not offer much insight into the lengthy and skilled process of making (Environmental Audit Committee, 2019). Consumers have grown to expect things instantly (Helbig 2018), however, wearers could play a role in changing habits of consumption. Educating and imparting knowledge of the design and production processes could offer a solution.

In response to growing publicity about the fashion industry's environmental impact, many different approaches are being undertaken by researchers, businesses and activists, as set out in Appendix 1.1, Table 2. While these sustainable approaches are gaining traction, Niinimäki argues that 'recycling and reuse' does not encourage users to change their buying habits and instead 'perpetuates a throwaway culture' (2011: 24). Furthermore, Fletcher (2017) notes that consumption patterns have intensified, surpassing the gains made by improvements within the fashion industry to date. Researchers, such as

Goldsworthy (2017), believe the development of sustainable practices requires a clear change of focus to tackle these consumption patterns.

Radical change is being called for to instigate lasting change in the way that garments are designed, bought and owned. (Ellen MacArthur Foundation 2017; Global Fashion Agenda 2018). Kozlowski, Cory, and Bardecki recognize the link between sustainability and innovation, and call for more innovative methods to drive change in the fashion industry. They believe in:

[...] radically redefining and moving away from incremental (product and process) to transformational (services and future oriented) innovations that do not cause environmental or social harm [...] (2018: 195)

Current sustainable practices within the fashion industry are regarded as not developing approaches that can create change at a fast-enough rate (Fletcher, 2017). I argue that a more innovative approach that challenges current practices is needed to change the way fashion is designed and consumed.

Appendix 1.1: Fashion Sustainability

The Garment Lifecycle

In an effort to slow consumption habits, there has often been a focus on garment lifespan. Slow fashion, the antithesis of fast fashion, has been one of these approaches. Kate Goldsworthy, textile designer and researcher, found that a large proportion of sustainable design approaches focus on making products of a higher quality or with more sustainable materials, so they last longer. In her research, Goldsworthy promotes the importance of 'appropriate speeds' (2017: 1960), rather than specifically slow or fast. She also believes focusing on the use phase, as with fast or slow fashion, can be misleading. Furthermore, fashion design researcher, Alison Gwilt's work focuses on innovative design interventions for designers, educators and consumers that challenge current manufacture and consumption models (2018). Sustainable practices cannot be developed by focusing on production methods, materials, and garments alone. Garment longevity can be affected by garment durability, planned obsolescence, and garment-wearer attachment.

Rather than a linear model, many are promoting a move towards a circular approach (see for example: GFA 2018, Ellen McArthur 2019, Smith et al 2017). Gwilt (2015) believes in the value of a circular approach – where each stage of the lifecycle is considered.

Appendix 1.1: Fashion Sustainability

Overview of sustainable fashion projects

Project	What they do?
Centre for Sustainable Fashion	Centre for Sustainable Fashion (CSF) is a research centre at the University of Arts London which is based at London College of Fashion. Established in 2008, CSF was devised to question and challenge fashion cultures, which reflect and re-enforce patterns of excessive consumption and disconnection.
Sustainable Fashion Academy	Sustainable Fashion Academy (SFA) is aimed at equipping businesses, students, educators and managers with knowledge and tools to develop sustainable practices. They have developed educational courses over the last 25 years.
Ellen McArthur Foundation	The Ellen MacArthur Foundation works with business, government and academia to build a framework for an economy that is restorative and regenerative by design. 'Make Fashion Circular' launched in May 2017 with the aim to develop a circular economy within the fashion industry. A key report <i>A new textiles economy: Redesigning fashion's future</i> was developed by the foundation.
Global Fashion Agenda	Global Fashion Agenda (GFA) was developed to create change within fashion industry and develop more sustainable practices. GFA has hosted the Copenhagen Fashion Summit since 2009. With a focus on influencing leaders to develop strategic approaches, GFA has also produced the <i>Pulse of the Fashion Industry</i> publication.
Copenhagen Fashion Summit	Since its first event in 2009, Copenhagen Fashion Summit can be seen as a leading business event on sustainability in fashion, with a focus on moving from words to action.
MISTRA Future Fashion	MISTRA Future Fashion is a research programme which focuses on circular economy aiming at a more positive fashion industry, focusing on developing a closed loop in fashion which can lead to sustainable development of industry and society.
Textiles Environmental Design (TED)	A research group based at UAL which looks at developing the role that the designer can play in reducing impact on the environment and providing tools for design-centred solutions. TED developed THE TEN, which is a collection of sustainable design strategies.
Fashion Revolution	Fashion Revolution is a movement trying to unite people and organisations to work together to change the way clothes are sourced, produced and consumed. Within the team are a collection of designers, academics, writers, brands, retailers,

	makers and members of the public who are passionate about creating change.
Fashion for Good	Fashion for Good is a platform for sustainable innovation, with a focus on industry wide collaboration.

Table 1: Archibald, H. (2019). Source: Author's own

Appendix 1.1: Fashion Sustainability

Approaches to sustainability in fashion (table)

	Effectiveness	Use in teaching contexts
Custom made/ on demand Customisation, bespoke, DIY	Bespoke garments are often expensive and have a long turnaround time. DIY can be effective for those with time but needs skill, or can result in less professional finish.	These approaches don't easily apply within an education setting. DIY is predominately for unexperienced makers.
Clean and green Sustainable fabrics, transparent supply chains, use of local production.	Sustainable fabrics are not as readily available, and there are not enough options for local production. There are calls for industry to be more transparent. Changes to materials alone do not change rate of consumption.	Sustainable fabrics are difficult to source and hard to find in small quantities. Some courses are beginning to teach students the theory of transparent supplies and local demand.
Design for cyclability Design for longevity, design for disassembly, mono materiality	A newer concept, and difficult to put into effect with a culture so aligned to the current take, make dispose model.	These concepts could be said to limit creativity, and so have may not have been put into practice at an education level.
High quality and timeless design Slow fashion, capsule pieces.	Slowing cycles could allow for a more mindful approach to designing and consuming. This depends on consumer behaviour and limiting a throwaway culture. More focus on use phase is needed.	Some courses explore concepts of longevity, however application of these concepts may be limited.
Fair and ethical Traditional production, artisan, fair wages, animal rights	This links with cleaner production and materials. A focus on the craft of making, artisanship linked to a distributed economy.	The focus on artisan and skilled making can be seen clearly in an education setting where students gain understanding of making processes. There is more evidence of some student collections taking account of issues of fair and ethical production.

Repair, redesign & upcycling	These approaches may be effective as a way to prolong a loved item's life. However, underlying issues regarding a throwaway culture may not be being addressed.	This is the most commonly adopted sustainability practice used in college settings. This is an approachable practice which can involve reuse of old garments, and allows students to practise textile techniques.
Rent, lease, swap	There is limited availability of rent and lease of garments, Some small companies are beginning to develop the practice. Swap shops can be effective as a localised practice.	Not readily applicable in a teaching context, as more suited to a commercial setting.
Second hand and vintage	This is a well-loved approach to sustainable practice. Many people enjoy the narrative of previously owned garments. An approach to deal with results of excessive consumption.	Again, not applicable as more suited to commercial settings.

Appendix 1.2: Fashion Sustainability toolkits

Design Cards

Design Cards by Design School Kolding is a design tool to incorporate sustainable development into broader design education (Raebild, Hasling and Kofoed, 2018). The cards focus on elements of design longevity: the technical lifetime; the functional lifetime; and the emotional lifetime. Each card shows a 'longevity compass' (Hasling and Raebild, 2017: 168) and on the other side further information about the approach, Figure 12.

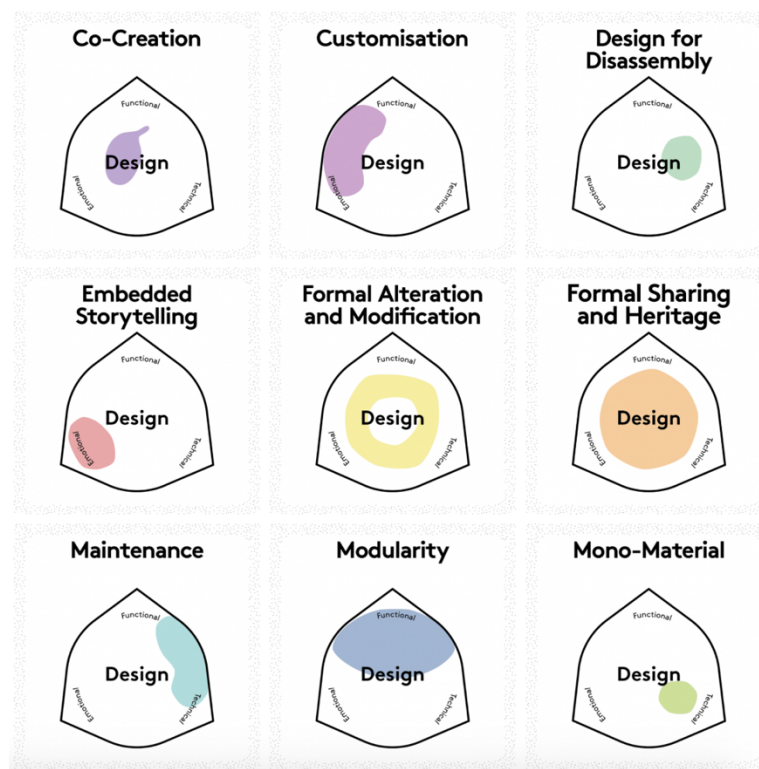


Figure 12: Raebild, Hasling and Kofoed. (2018) *Design Cards*. Image.
Source: [online] Design Cards website.

The study revealed that designers who had previous knowledge or experience of sustainability for fashion design from education found the tools more useful. While those without experience of sustainable practices found the tools limited creativity. Here we see the benefits of early exposure to sustainability for designers, and its long-term effects in ensuring designers are more receptive to changing sustainable practices (Hasling and Raebild, 2017).

Appendix 1.2: Fashion Sustainability toolkits

Fashion Futures 2030

Fashion Futures 2030 has been developed as a toolkit to offer guidance and inspiration to educators. This project was first presented at Copenhagen Fashion Summit 2019. Within the context of four designed outlooks for industry and society, shown in Figure 13, the programme provides workshops and teaching resources (University of Arts London, 2019).

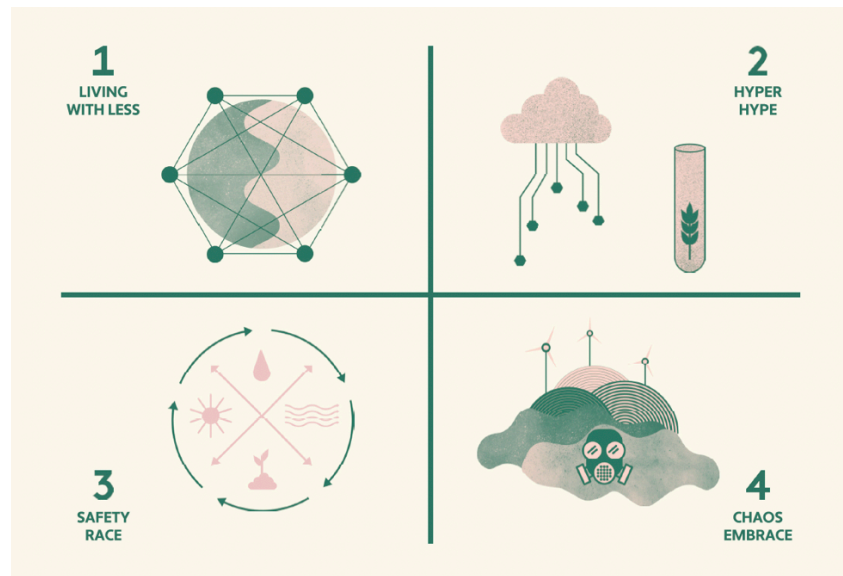


Figure 13: Centre for Sustainable Fashion. (2019) *Fashion Futures 30: diagram of four scenarios*. Diagram.
Source: [online] University of Arts London.

While these outlooks give insight into possible futures with current consumption rates, I would question if these could be daunting for students rather than acting as inspiration to create change and encourage responsible practices.

Appendix 1.2: Fashion Sustainability toolkits

Textiles Toolbox

Earley led TED (Textiles Environmental Design) research programme The Textile Toolbox: New Design Thinking, Materials and Process for Sustainable Fashion Textiles (2012 - 2019). The Textiles Toolbox is a platform for designers and experts to engage with 'sustainable design strategies for innovative sustainability thinking and action' (Textiles Environment Design, 2019). Various online resources for workshops of varying levels are available for lecturing professionals and shows there is a space for the development of sustainable teaching practices for participants with varying levels of experience.



Textile toolbox: THE TEN cards [www.textiletoolbox.com]

Appendix 1.3: A focus on pedagogical practices within fashion sustainability

Summary from Convening the Fashion Education System

The conference *Convening the Fashion Education System* was a chance to develop a joint vision for educators, which is represented in the table below.

Opportunities for educators	Barriers for educators	Goals for educators
Be vocal within their institution	The personal cost of speaking up	Provide a platform of knowledge for all citizens
Lead by example	Student demands as customers	Change the metrics of success in education
Link students to local communities	Lack of sustainability knowledge and understanding by staff members	Educate to reduce consumption of nature's resources
Provide students with insights from experience	Lack of funding	Engage all students with sustainability
Work collaboratively with other educators	Limited ability to work with industry in a meaningful way	Foster and assess critical thinking in students
Experiment with curriculum	Lack of time	Support student initiatives
Question the current system	Institutional structure and bureaucracy	Dedicate budget towards sustainability in the curriculum
Test new models	The need to educate for change and the duty to educate students for existing jobs	Teach empathy and understanding
Teach students holistically	Limited opportunities to work with communities in a meaningful way	Empower students to be activists
Provide students with knowledge and tools	Lack of strategy and leadership for change	Influence society and policy
Share with other educators		
Be receptive and supportive of new ideas		

Archibald, H (2018) Summary of outcome from educators' summit. *Convening the Fashion Education System: Ten years of CSF*. Source: Authors Own.

The student committee also offered valuable insights into what input educators, academic leaders and students themselves can have to generate lasting change. Recommendations are shown in the table below.

What would help students to be change-makers?	What could academic leaders do?	What could educators do?
Knowledge and practical experience in sustainability	Provide a mandate that sustainability is embedded into every course	Talk more about sustainability to students
The right tools to work with towards sustainability	Support the development of more specialist fashion and sustainability courses	Learn and gain knowledge about sustainability in relation to their discipline
A means for their voices to be listened to	Learn more about sustainability	Share sustainability through their teaching
The opportunity to collaborate and learn from each other	Use their leadership to positively encourage educators and ensure all educators are trained in sustainability	Give students the hard facts
Transparency from their university on practices and policies	Support student led groups and give them a platform for their voice	Encourage students with even the smallest of actions, to be honest and take first steps
Regulation from government towards sustainability	Implement sustainability culture on campus	

Archibald, H (2018) Summary from student Committee. *Convening the Fashion Education System: Ten years of CSF*. Source: Authors Own.

At the Copenhagen Fashion Summit (CFS) 2018, CSF held events in collaboration with GFA with the aim to define the relationship between education and industry, and to create a vision for sustainability for fashion education. Understanding what education offers industry and vice versa could give valuable insights and enable progress on a larger scale in developing sustainability for fashion design. Developing a framework for education institutes could relieve some of the barriers for educators in generating this new vision. (Kruse et al., 2018).

Appendix 1.4: Sustainable fashion pedagogical practices in FE

Search terms used for research

Search databases and Sources	Examples of search terms used	Search term combinations
Books	Fashion Design Pedagogy; fashion design teaching; fashion education	Sustainable teaching approaches within FE
Educational documents		Sustainable fashion design pedagogy within further education
Google Scholar	Further Education; FE	Further education approaches
Journal Articles	Sustainable design	Development of sustainable fashion design practices
PhD theses	Sustainable fashion	A focus on the user in fashion design pedagogy
Sage Journals	Sustainable teaching approaches; sustainable practices	Encouraging responsible practitioners in an FE context
Taylor and Francis	Participatory approaches: collaborative making; co-design	Research into sustainability within further education
The Glasgow School of Art Library	Understanding of user needs	Further education focus on encouraging sustainable practices
The University of Glasgow Library	Engaging in making processes	
Websites		

Appendix 2: Supporting evidence from Fieldwork

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Information Sheet



Research Question

How can engagement in the fashion design process instil greater attachment in the user, that is conducive to sustainable patterns of consumption?

What is involved in this project?

These workshops are part of an experimental project engaging wearers in the fashion design process. We will be looking closely at ways this participation in the design process affects a wearer's appreciation of a garment. Does this in turn help develop more sustainable approaches to buying and owning garments?

Participants and makers are helping to shape the research project and to develop methods for engaging participants in the design process.

Participants will gain knowledge of the fashion design process and the different stages involved in creating a garment.

Alongside the facilitator (myself) there will be both participants and makers. Participants will be giving input for the design concept stage. The makers are skilled garment manufacturers who will help realise the designs that have been created.

PARTICIPANT + MAKER

The participants and the makers collaborate together to create a garment. The makers have knowledge of pattern cutting and sewing, and act as the hands in the making process. Taking part in this project is entirely voluntary.

What is the purpose of the study?

This research responds to the growing need to develop more sustainable patterns of designing, producing and using clothing. With the rise of fast fashion, clothing production has almost doubled in the last 15 years. Fast fashion is the norm within the industry, which has led to 'day-to-day design and production' to keep up with consumer demand, leading to lower quality and lower prices. With lower quality and lower prices, consumers value garments much less and so underuse them. Recent reports into clothing utilisation highlights a decrease of 36% in the last 15 years

We would like to work with participants who have grown up with fast fashion to challenge these buying habits. Participants will most likely not have knowledge or skills in the making process. We will explore whether it is possible to develop methods which can help slow this consumption of garments.

The study will explore changes in participant's sense of value, attachment and ownership of a garment. This will be done through interviews, questionnaires and round table discussions. We will also be taking photos and images of the process.



Details of the study

This research will take place in the fashion department at Glasgow Clyde College. I am a fashion lecturer at Glasgow Clyde College, and also a research student at Glasgow School of Art.

This final stage of workshops will involve 4x 2 hour workshops during which time a garment will be designed, developed and produced by the participant and maker. Participants must ideally be 16 – 26 years of age and have no previous fashion design/ making skills.

The maker will ideally be able to fully manufacture basic garments.

This project will give experience of different stages of fashion design processes. Images can be taken of the work you create and can be included in your portfolio. Taking part in this project has no impact on any work at college, during workshops I am also a student.

Your participation in the project can be kept confidential. You can choose not to have your photograph taken during the workshops and any comments you make can be kept anonymous.

This project is being self-funded as a part of my research degree at Glasgow School of Art.

The results of the study will be included in a written thesis and may be used in other written papers to help further knowledge in this area.

If you have any questions or require more information about this study, please contact me using the following contact details:

Heather Archibald, Researcher and Project Organiser
Email: h.archibald1@student.gsa.ac.uk or harchibald@glasgowclyde.ac.uk
Tel: 07837 941593

If this study has harmed you in any way or if you wish to make a complaint about the conduct of the study you can contact GSA using the details below for further advice and information:

Lynn-Sayers McHattie, Design Director - Post Graduate Research
Email: l.mchattie@gsa.ac.uk
Tel: 0141 353 4516
Address: Foulis Design Office, Haldane Building, 30 Hill Street, Glasgow.

Thank you for reading this information sheet and for considering taking part in this research. Please keep this sheet for future reference.

Research Consent Form



Research Project: How can participation in fashion design processes instil ownership in the wearer that is conducive to sustainable patterns of consumption?

Lead Researcher: Heather Archibald

Contact Details: h.archibald1@student.gsa.ac.uk/ 07837 941593

I confirm that I have read and understand the participant information sheet for the above study; ☐

I have had an opportunity to consider the information, ask questions and have had these answered satisfactorily; ☐

I agree to being photographed and video recorded as part of the research and understand that these will be kept anonymous; ☐

I agree to photographs and video recordings being made public available in publications, presentations, reports or examinable format (dissertation or thesis) for the purposes of research and teaching – I understand that these will remain anonymous; ☐

I agree to the results being used for future research or teaching purposes; ☐

I agree to take part in the above study. ☐

I am happy to be contacted about any future studies and agree that my personal contact details can be retained in accordance with the Data Protection Act 1998. ☐

Name of Participant:	Date:	Signature:
Researcher:	Date:	Signature:

Thank you for taking part, if you are interested in being involved in more research please add your details below:

Name:	Email:
-------	--------

Complaints about the conduct of this research should be raised with: Lynn-Sayers McHattie, l.mchattie@gsa.ac.uk.

Appendix 2.2: Demographic of participants

User-maker demographic

The target demographic to recruit as participants in this study were predominantly young millennial female consumers who have grown up with fast fashion culture. An investigation into young consumers' disposal habits discovered many felt fast fashion reinforced a throwaway culture (Morgan and Birtwhistle, 2009). This lack of appreciation of a garment's value combined with young consumers' demand for 'constant newness' (Mintel, 2017) continues to accelerate the buying of fast fashion.

Although young consumers contribute greatly to the fast fashion cycle, young consumers are also more aware of ethical issues surrounding the fashion industry. Eva Kruse, chief executive of Global Fashion Agenda, believes that 'sustainability or responsible innovation' is currently a big trend within the fashion industry. Change can be encouraged by shifting what we view sustainable clothing as being, according to Yael Aflalo, founder of ethical brand Reformation (Saner, 2017).

About 70% of young consumers said they would spend more on a fashion brand which supports causes (Mak, 2016). Aflalo believes consumers want to know more about products and are becoming more conscious of sustainability issues (2017).

1

Aim: To understand what public perception of fast fashion, and relationship to garments

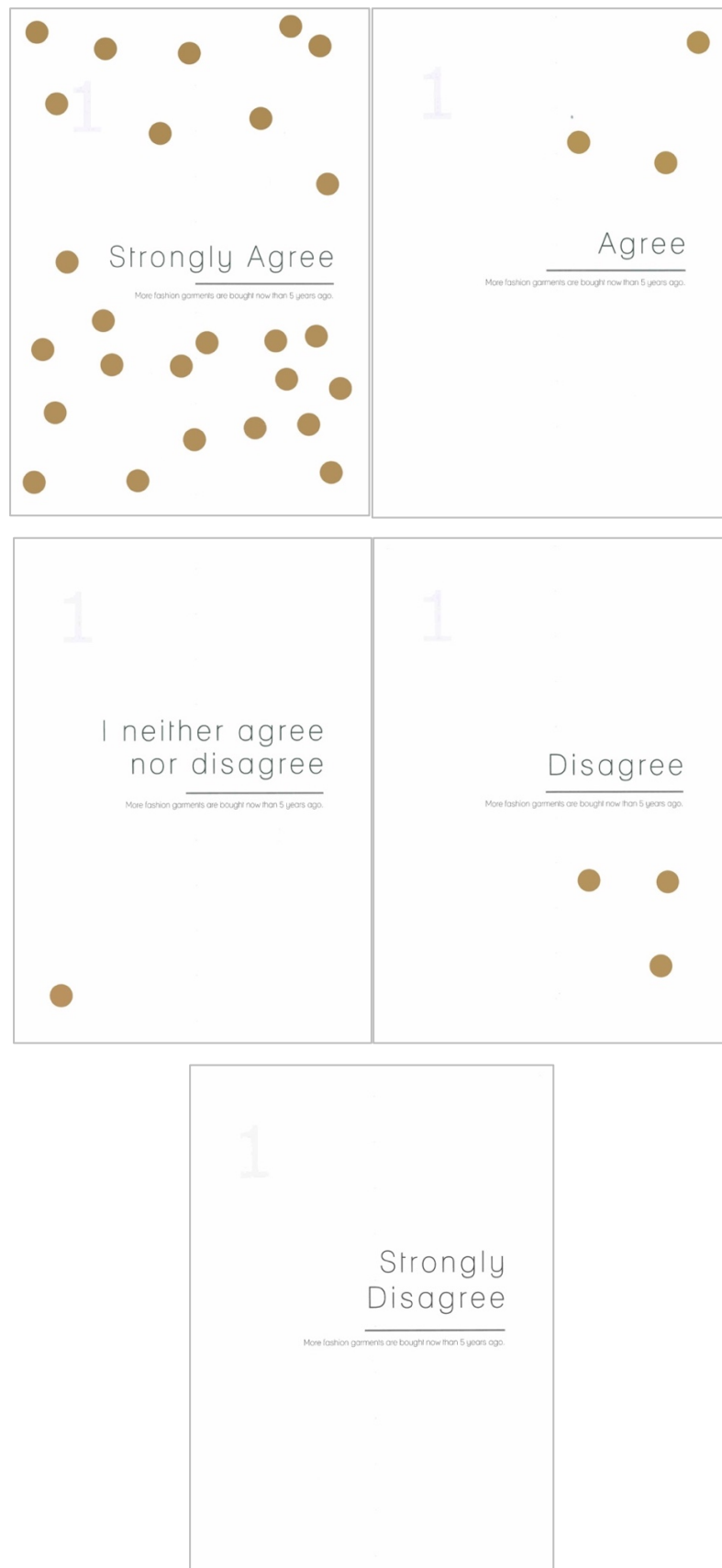
Statements

1. More fashion garments are bought now than 5 years ago.
2. I buy clothes to reflect current fashion trends.
3. I buy more than 2 items a month to keep up with current trends.
4. Quickly changing trends leads to more clothes being bought.
5. The more that is paid for a garment, the more valuable it is.
6. Designer garments should be kept longer than garments bought on the high street.
7. High street garments are less valuable, so don't need to be kept as long.
8. Garments from the high street can be thrown away as they cost less.
9. I throw garments away after wearing them less than five times.
10. I have garments in my wardrobe which I have only worn once.
11. How long a garment will last is not something I think about when I buy it.
12. I feel uncomfortable with fast fashion, and the effects it can have on those involved in the supply.
13. Fast fashion is becoming a bigger issue for society in recent years.
14. Garments have more value if they are made by hand.
15. Understanding the design process would make buyers value an item more.

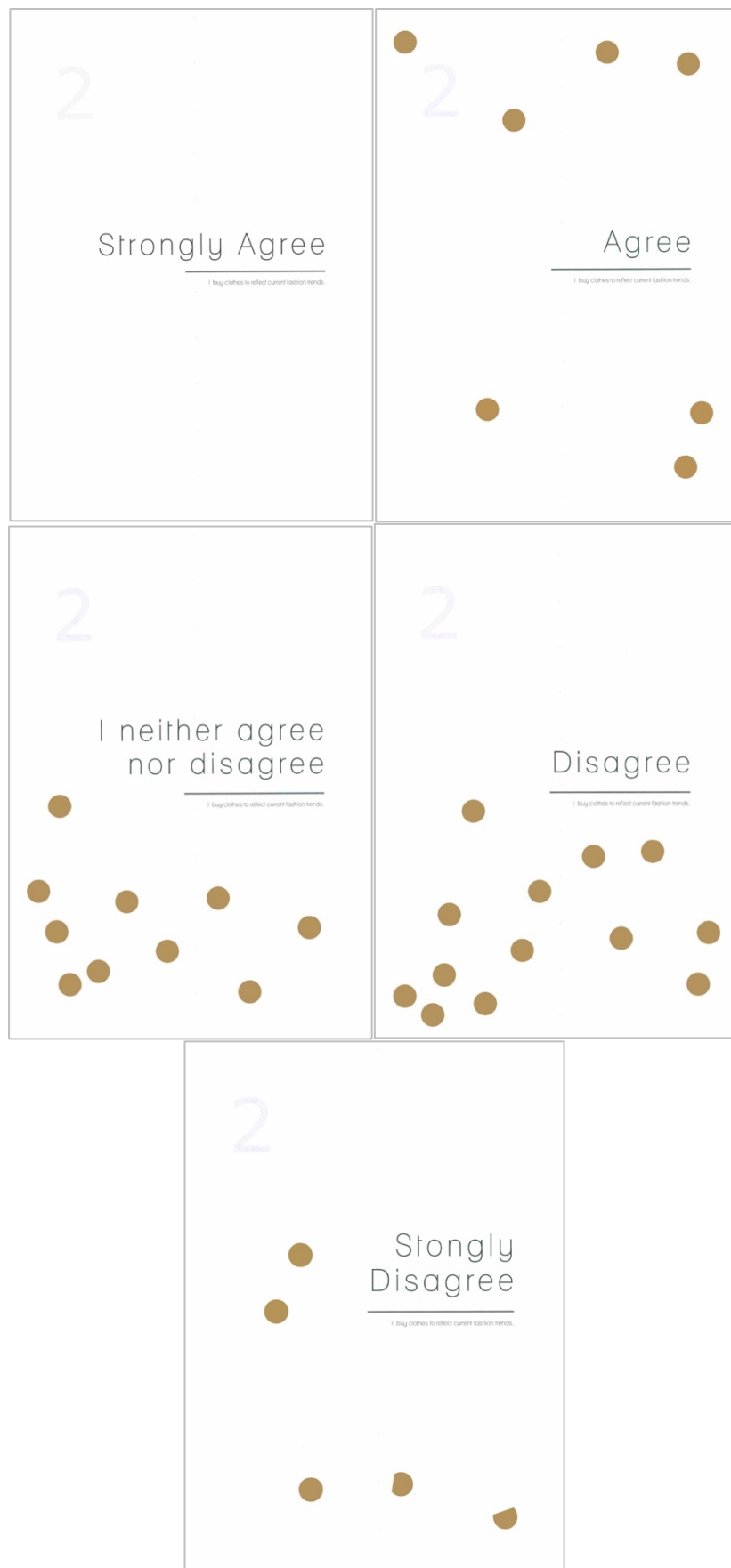
Appendix 2.3: Phase One: Orientation

Baseline: Likert results

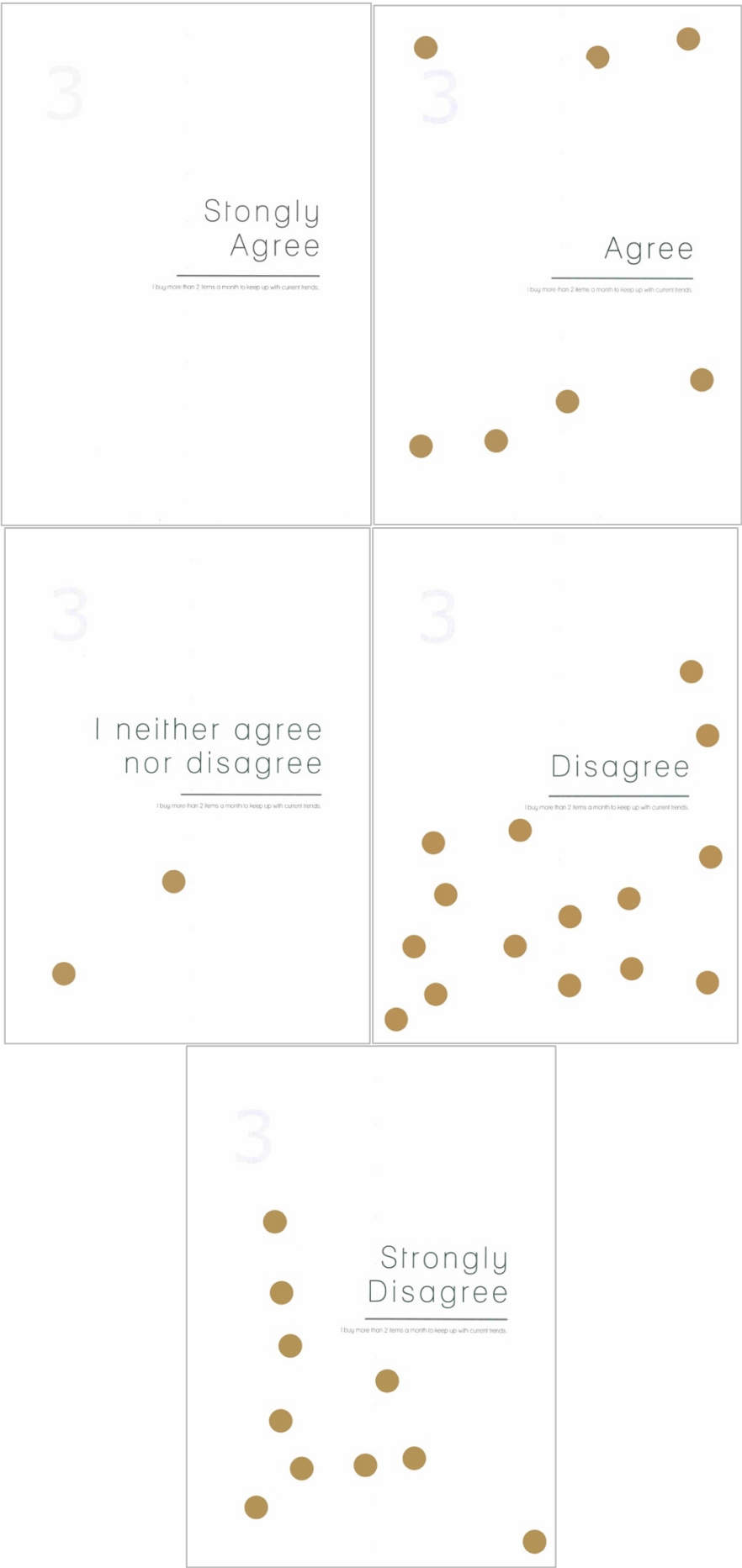
Statement One: More fashion garments are bought now than 5 years ago.



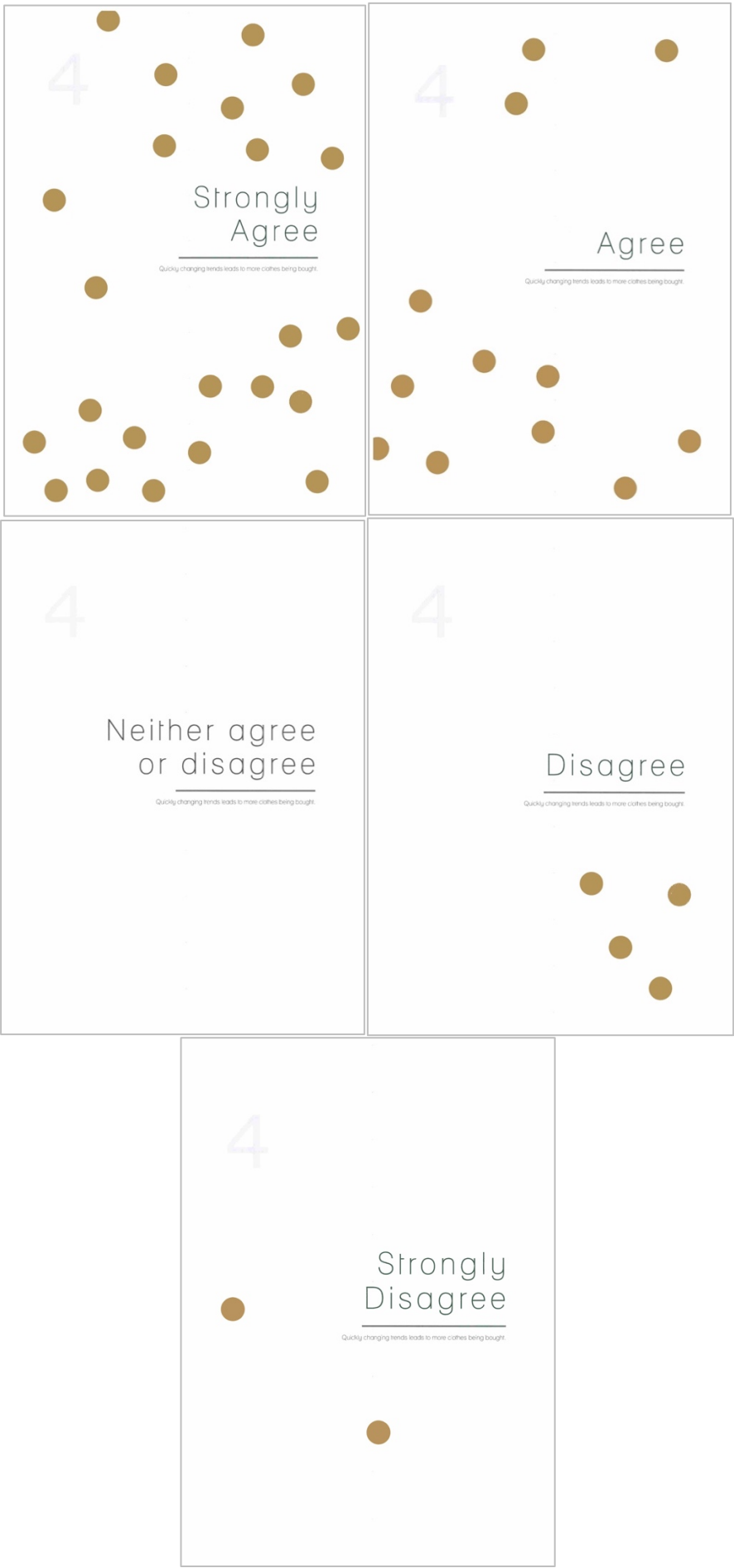
Statement Two: I buy clothes to reflect current fashion trends.



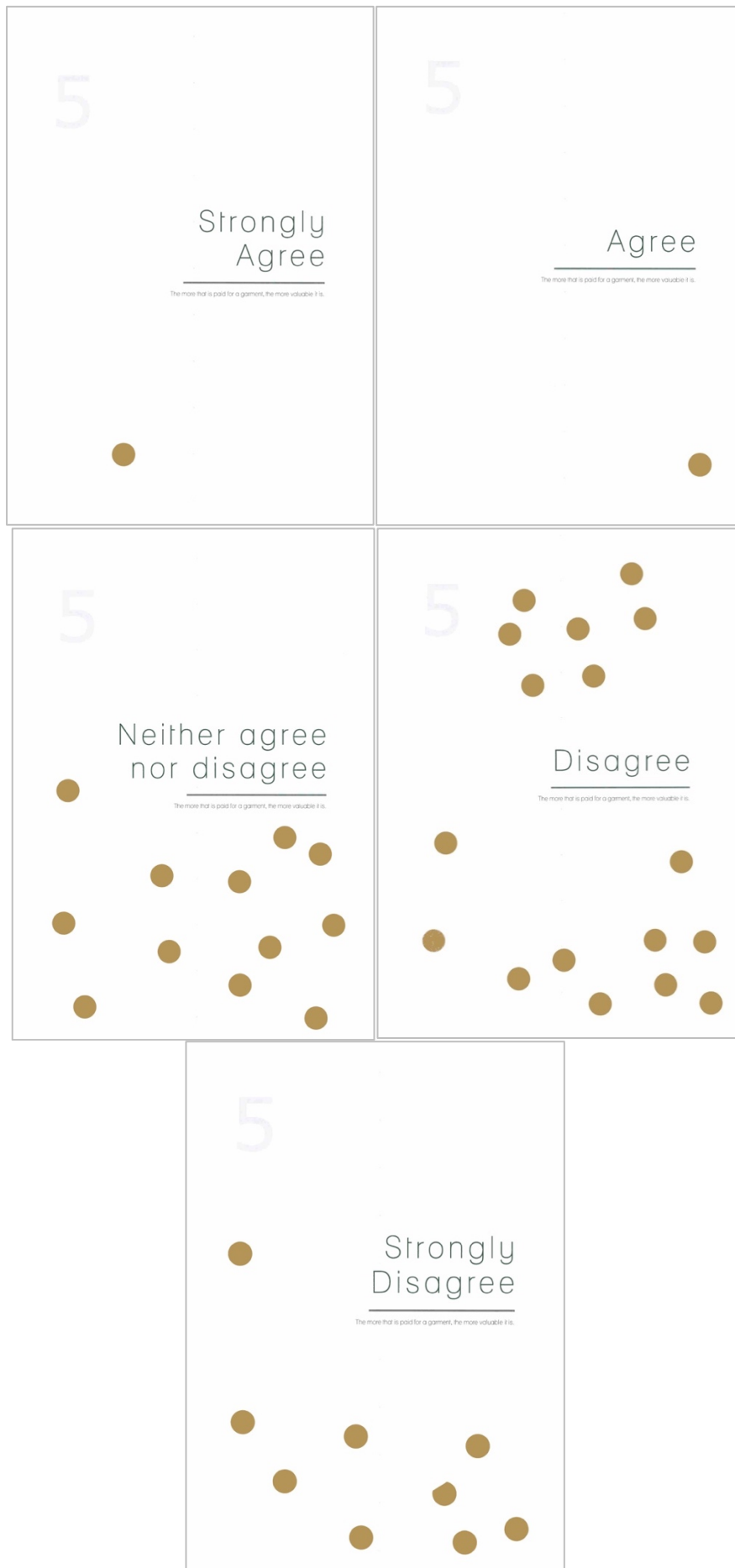
Statement Three: I buy more than 2 items a month to keep up with current trends.



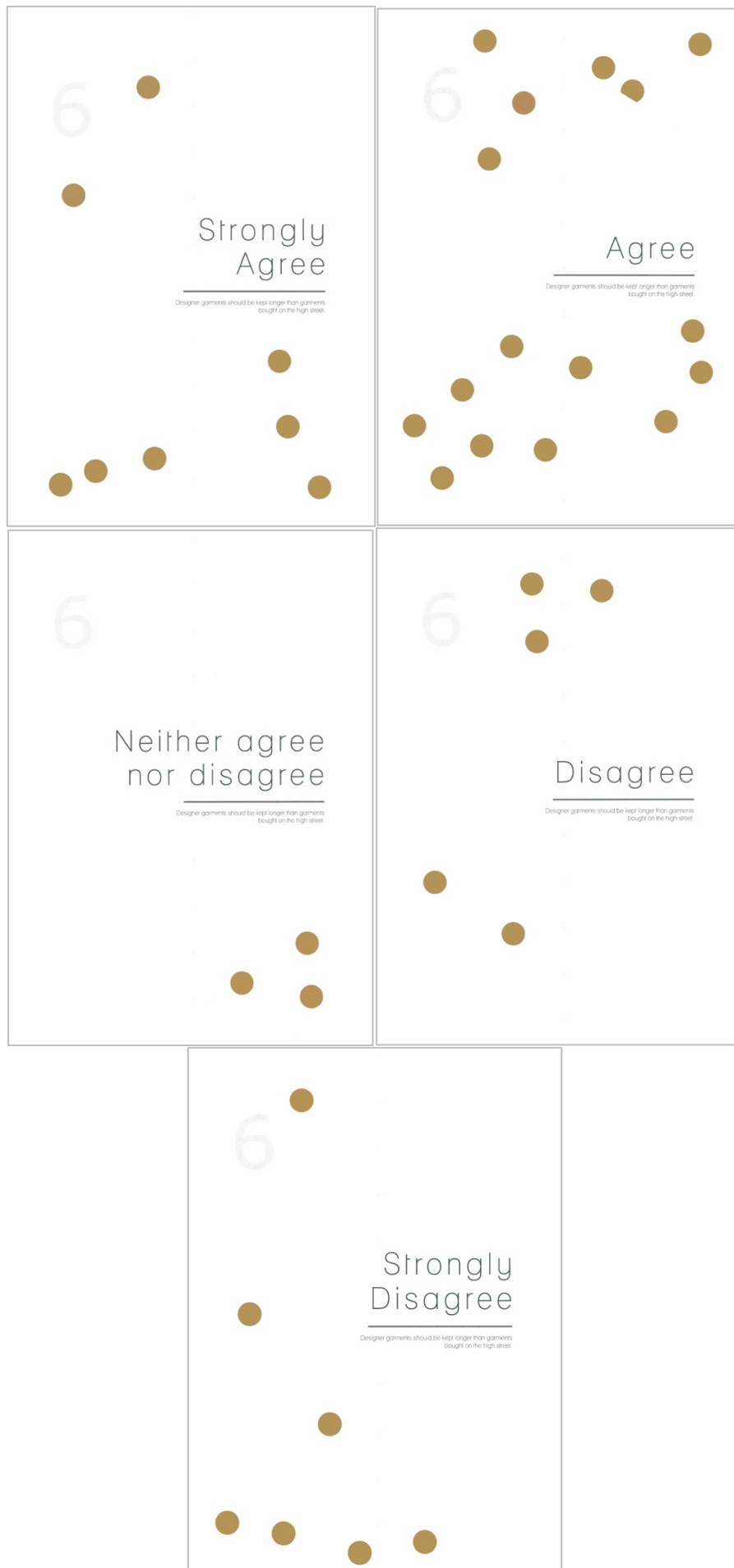
Statement Four: Quickly changing trends leads to more clothes being bought.



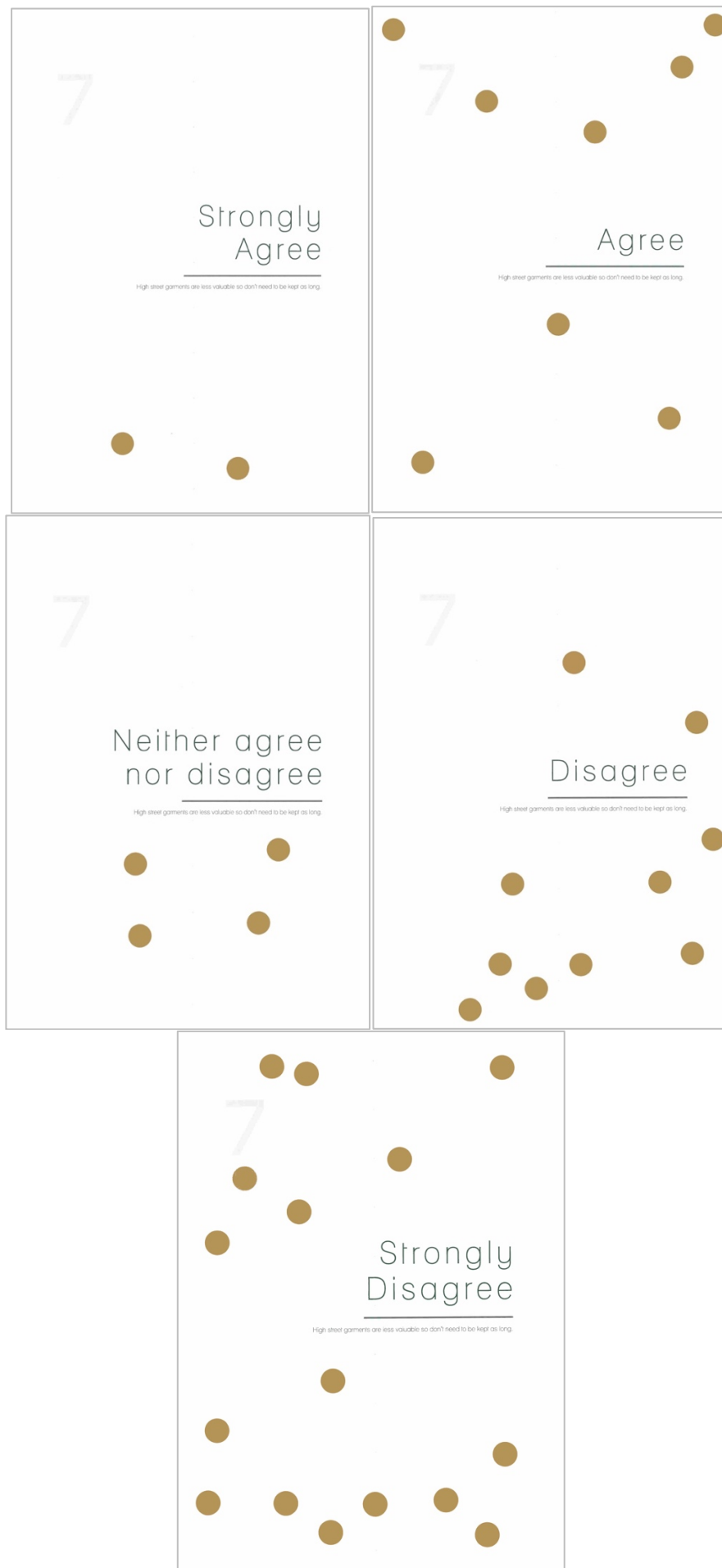
Statement Five: The more that is paid for a garment, the more valuable it is.



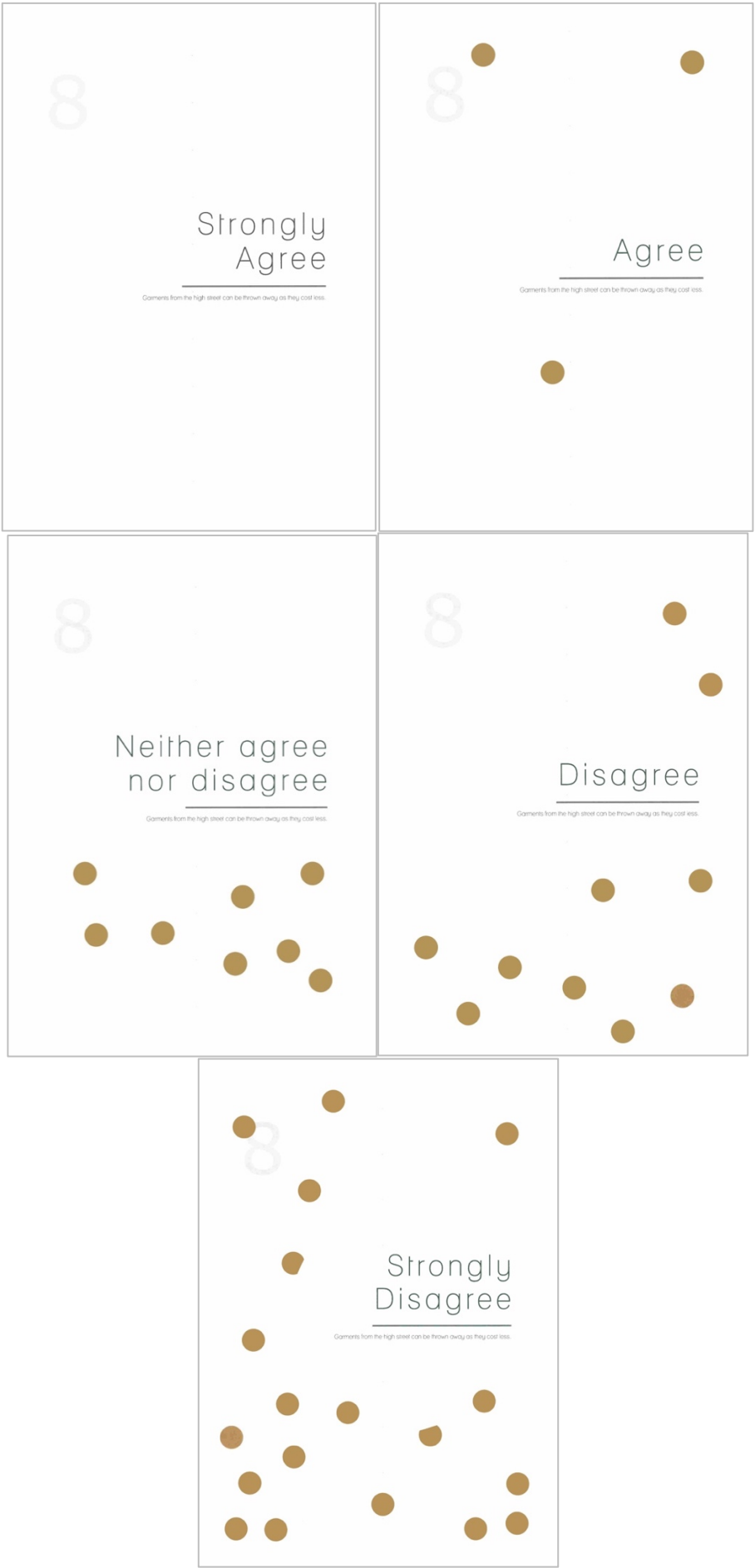
Statement Six: Designer garments should be kept longer than garments bought on the high street.



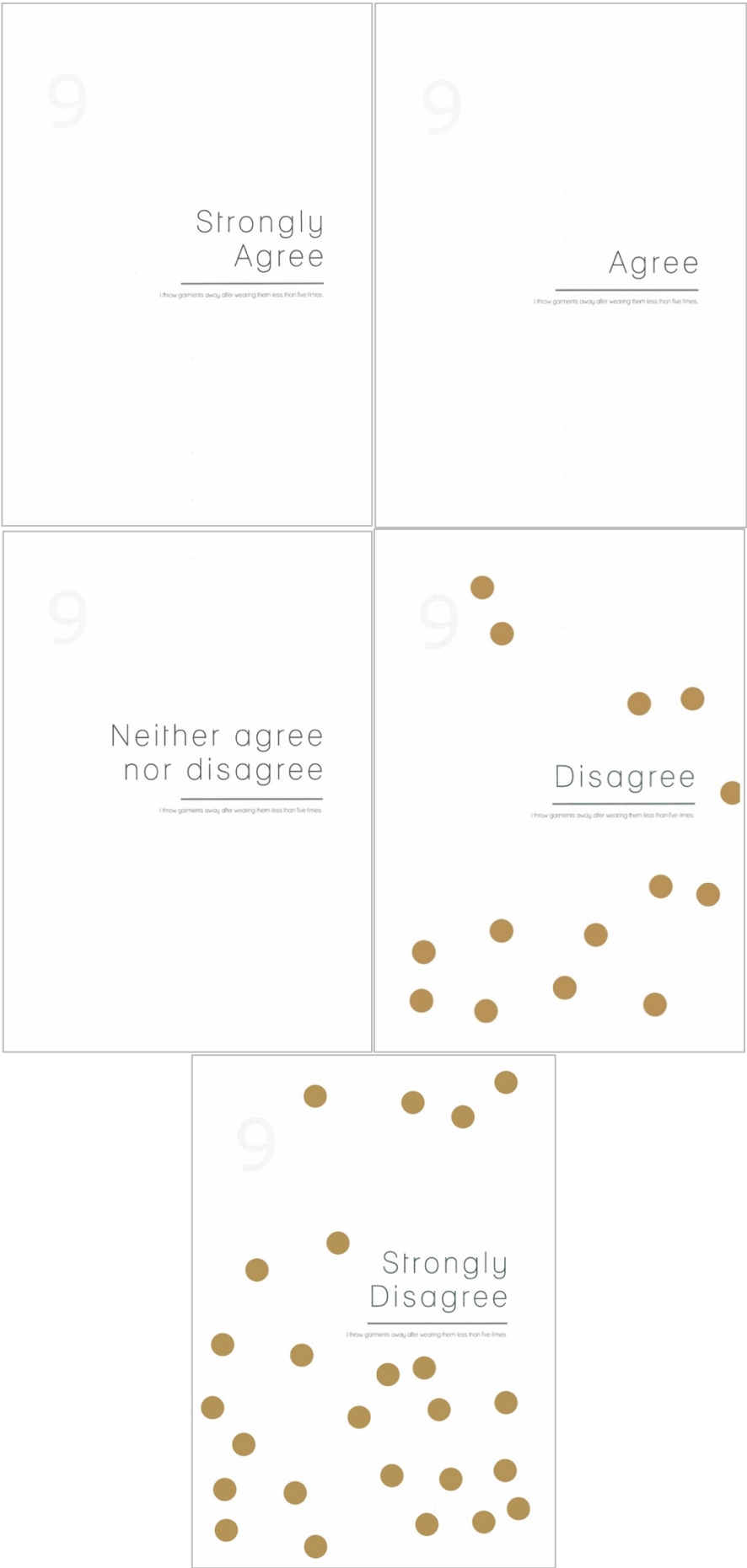
Statement Seven: High street garments are less valuable, so don't need to be kept as long.



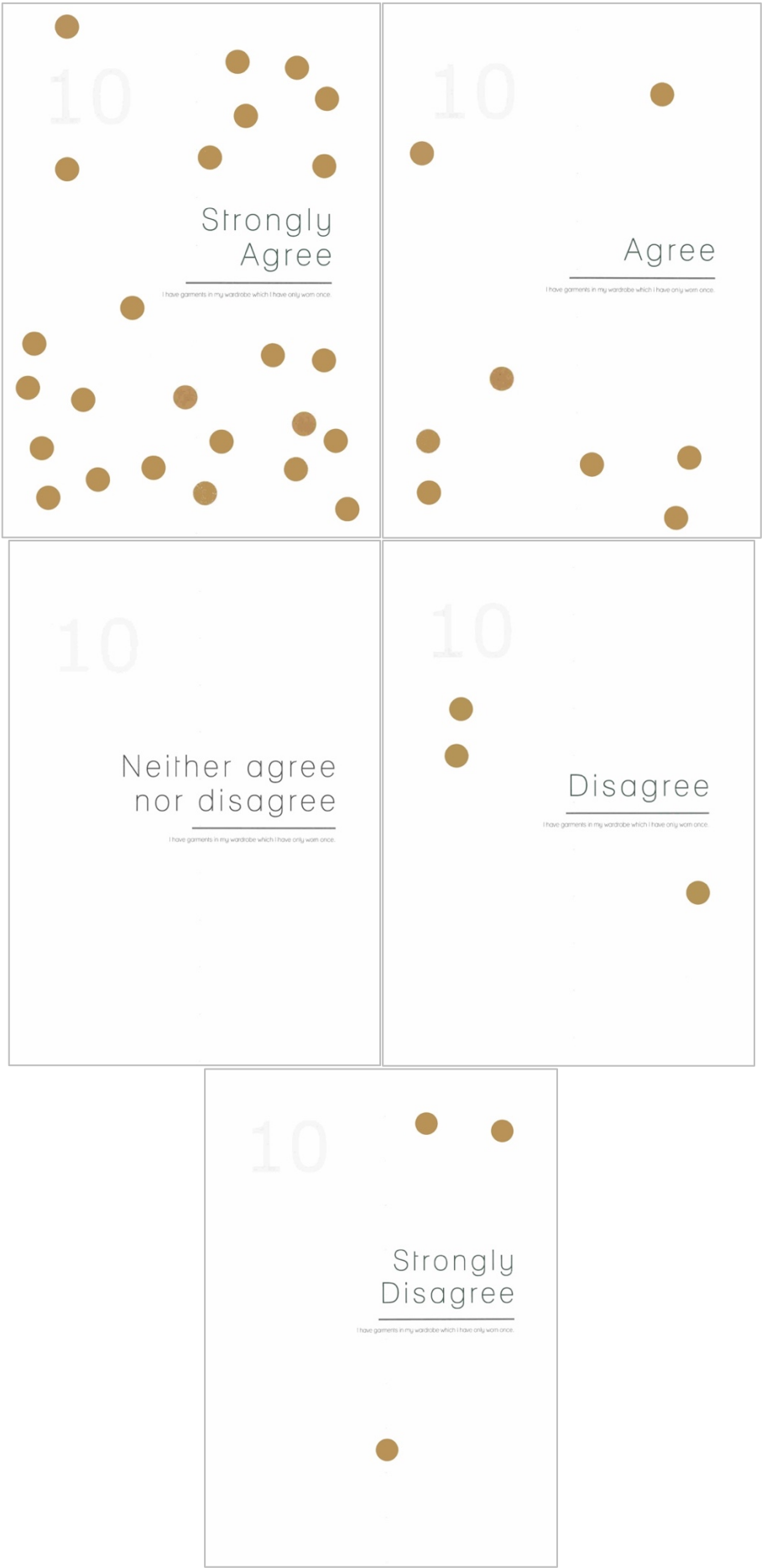
Statement Eight: Garments from the high street can be thrown away as they cost less.



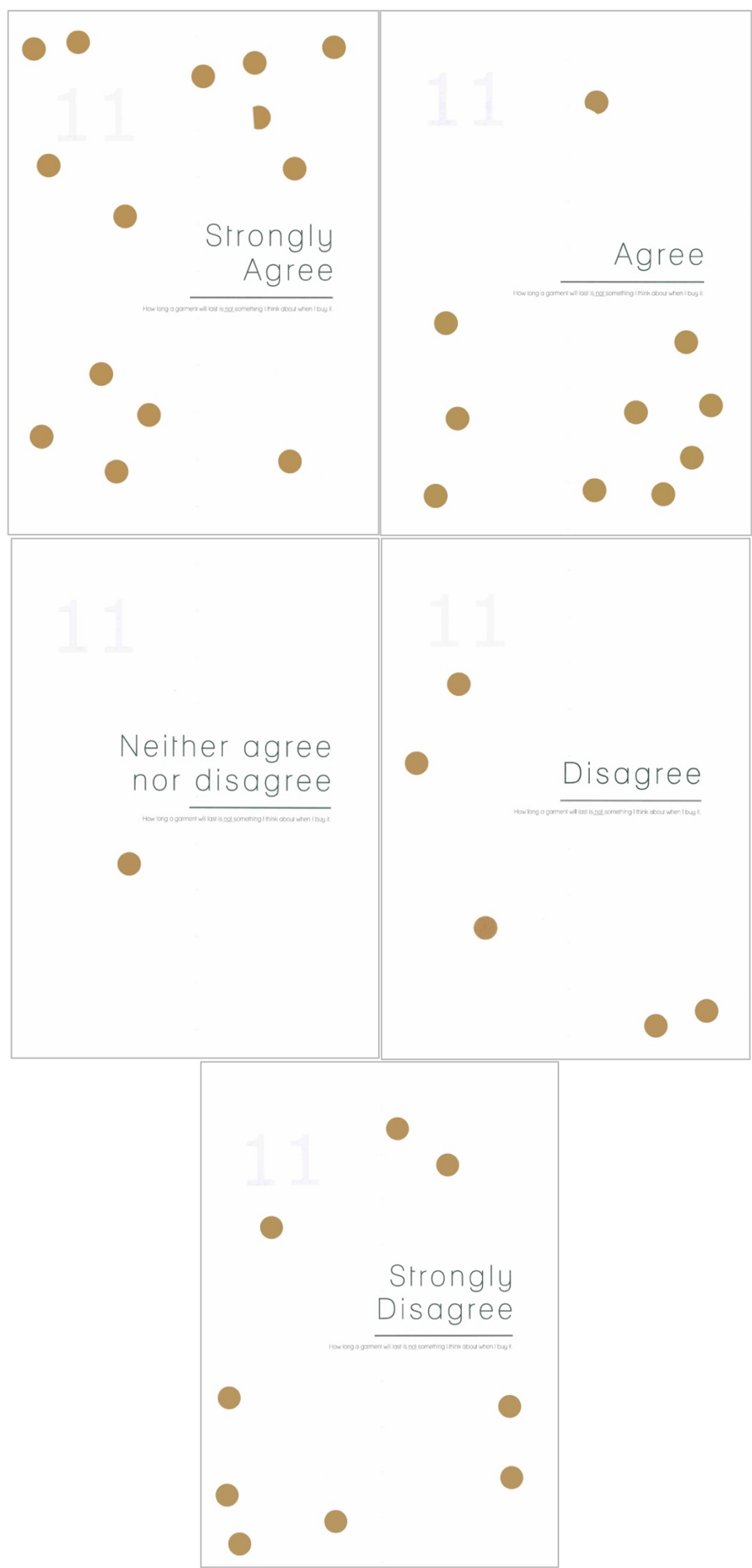
Statement Nine: I throw away garments away after wearing them less than five times.



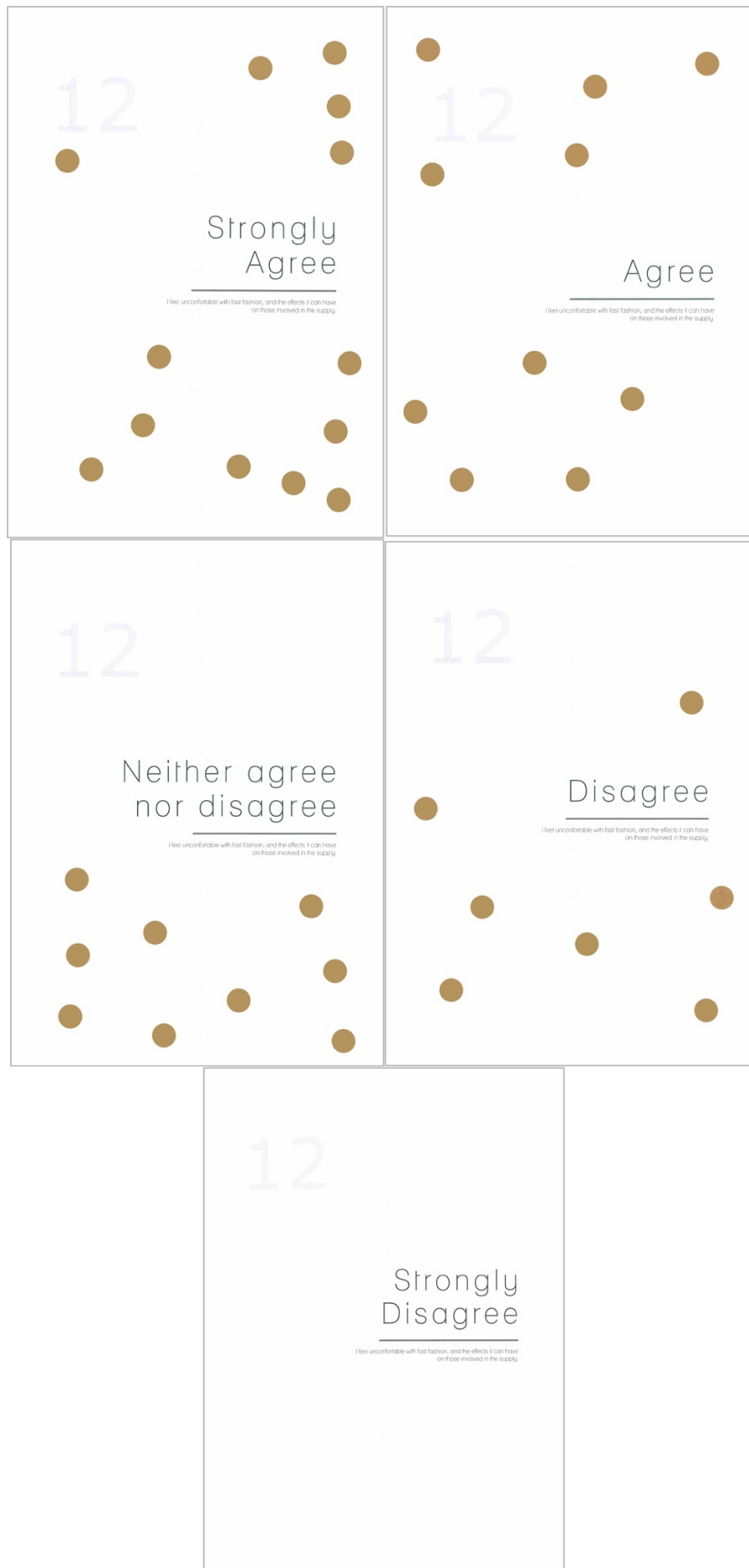
Statement Ten: I have garments in my wardrobe which I have only worn once.



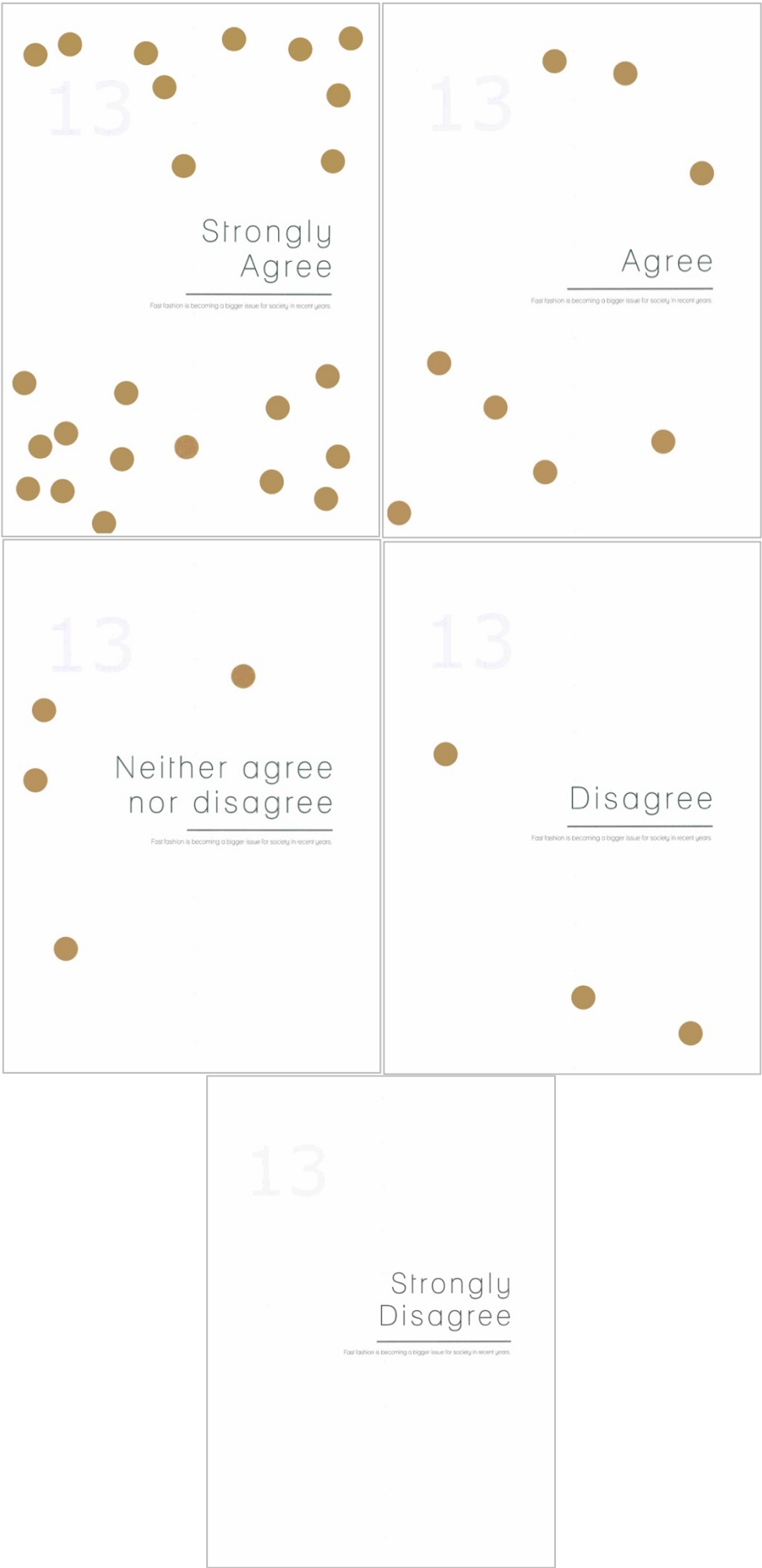
Statement Eleven: How long a garment will last is not something I think about when I buy it.



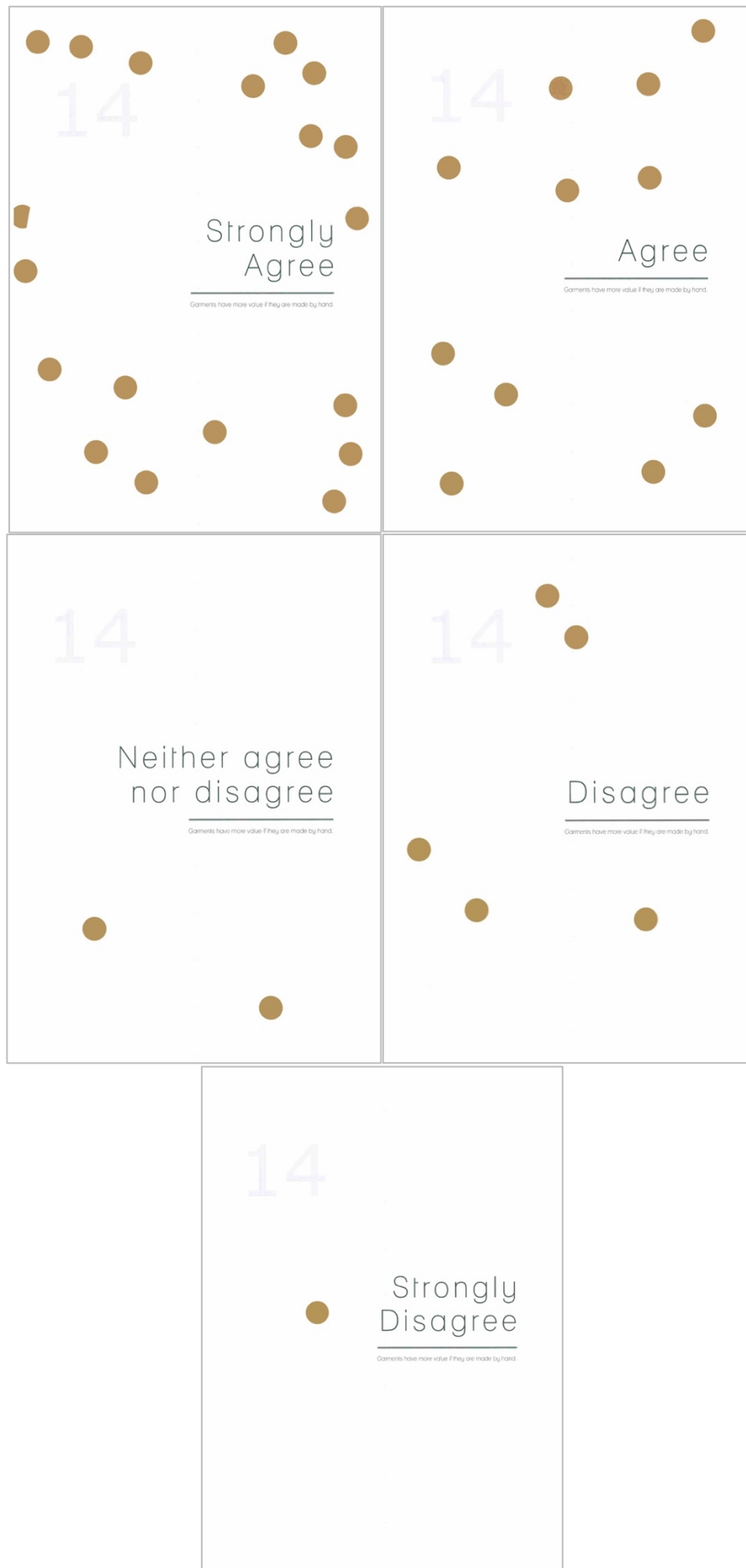
Statement Twelve: I feel uncomfortable with fast fashion, and the effects it can have on those involved in the supply.



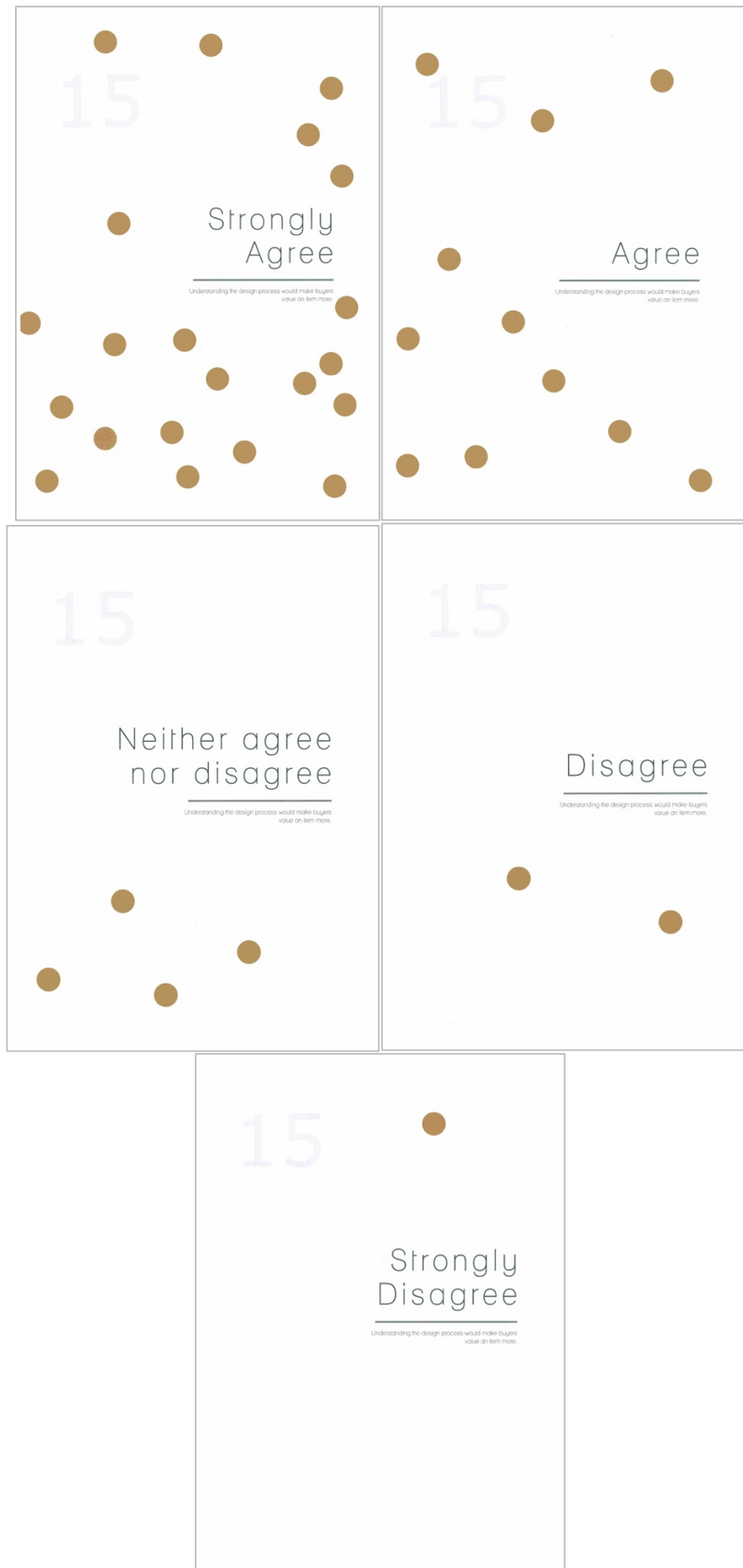
Statement Thirteen: Fast fashion is becoming a bigger issue for society in recent years.



Statement Fourteen: Garments have more value if they are made by hand.



Statement Fifteen: Understanding the design process would make buyers value an item more.



Appendix 2.3: Phase One: Orientation

Baseline: Question: *What makes a garment valuable?*

What makes a garment valuable to you?

1

Questionnaire

Mark the box which most accurately says how much money you would be willing to spend on a garment:

- ☐ under £15
- ☐ £15 - £40
- ☐ £40 - £80
- ☐ £80 - £150
- ☐ over £150

Please mark the response below that most accurately reflects your views.

Paying more than this makes the garment more valuable.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neither agree nor disagree
- ☐ Disagree
- ☐ Strongly disagree

More input in the design of garments we wear and buy would help increase consumers 'value' of garments.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neither agree nor disagree
- ☐ Disagree
- ☐ Strongly disagree

Society is ready to create change in the way garments are designed, consumed and used.

- ☐ Strongly agree
- ☐ Agree
- ☐ Neither agree nor disagree
- ☐ Disagree
- ☐ Strongly disagree

Items that myself or someone else has made are more valuable to me, and so I keep/ value them for longer

- ☐ Strongly agree
- ☐ Agree
- ☐ Neither agree nor disagree
- ☐ Disagree
- ☐ Strongly disagree

Thank you for taking part, if you are interested in being involved in more research please add your details to the sign up sheet.

Appendix 2.3: Phase One: Orientation

Baseline: Iterative questionnaire results

1. Mark the amount which most accurately reflects how much you would be willing to spend on a garment.

under £15	I	1
£15 - £40		23
£40 - 80		24
£80 - £150		14
over £150		3

**selected first 4. Comment: depends on the garment - would spend more on a coat or dress for special occasion

**selected first 3. Comment: depends on what the garment is for

** selected 3rd + 4th. Comment: Depending on occasion

**selected last two

**selected 3rd + 4th

**Selected all 5. Comment: depends on store and quality

**selected 2nd + 3rd

*'More if I felt it was worth for quality or design'

2. Paying more than this makes the garment more valuable.

strongly agree		4
Agree		26
Neither agree nor disagree		23
Disagree		13
Strongly Disagree		5

*'Generally higher price means better quality'

*'However sometimes cheaper fabric can be just as nice'

3. More input in the decision of garments we wear and buy would help increase consumers' 'value' of garments.

strongly agree		17
Agree		43
Neither agree nor disagree		6
Disagree		7
Strongly Disagree	I	1

4. Society is ready to create change in the way garments are designed, consumed and used.

strongly agree		16
Agree		40

Neither agree nor disagree		8
Disagree		7
Strongly Disagree		0

*'I like to think people are moving towards more sustainability'

5. Items that myself or someone else I know has made are more valuable to me, and so I keep/ value them for longer.

strongly agree		42
Agree		20
Neither agree nor disagree		7
Disagree		1
Strongly Disagree		0

** selected Agree and Disagree

**resulted more than one answer so not included in table

*comments included

Questionnaire answered by a range of students from across the creative courses. Students are predominantly within the participant bracket being studied (majority female, between the ages of 16 – 26)

	Under £15	£15 - £40	£40 - £80	£80 - £150	Over £150
Mark the amount which most accurately says how much you would be willing to spend on a garment.	1	23	24	14	3

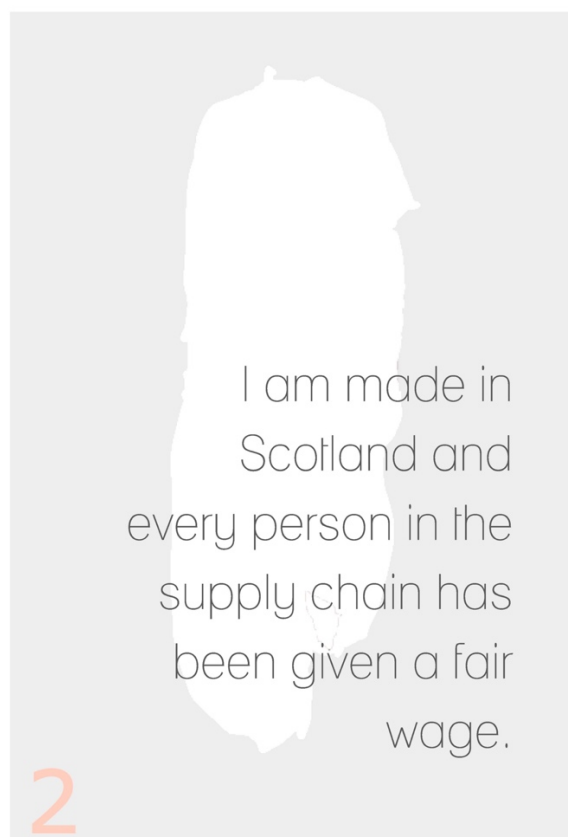
		Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly Disagree
1	Paying more than this makes the garment more valuable.	4	26	23	13	5
2	More input in the design of garments we wear and buy would help increase consumers 'value' of garments.	18	43	5	6	0
3	Society is ready to create change in the way garments are designed, consumed and used.	16	40	8	7	0
4	Items that myself or someone I know has made are more valuable to me, and so I keep/ value them for longer.	42	20	7	1	0

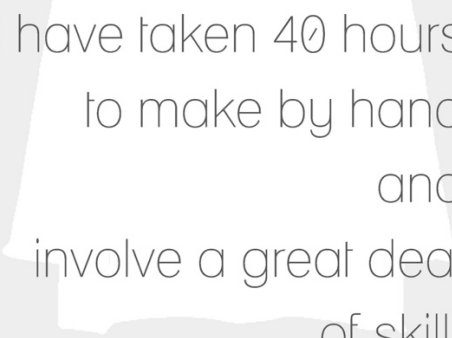
Areas of note:

- Statement 1: The effect of money on value seems slightly uncertain, there are high levels in both *agree* and *neither agree nor disagree*. While the highest number of participants agree that a high cost adds to value (27 people – 39.7%), equally there are a high number who disagree (19 people – 27.9%). The remainder neither agree nor disagree (23 people - 33.8%). Does this imply a split view in respect to money equalling value?
- Statement 2: The majority of participants either *agreed* or *strongly agreed* that more input in the design decision would increase value. That is 84.7% of participants. No students *strongly disagreed* with this statement.
- Statement 3: No students *strongly disagreed* with this statement. 56.3% *Agreed*, and 22.5% *strongly agreed*. This shows that people feel there is space for change to happen.
- Statement 4: 58.3% of people *strongly agreed* that either making garments themselves or being aware of the person who has would encourage them to keep garments for longer. A further 27.8% *agreed* with this statement.

Appendix 2.3: Phase One: Orientation

Baseline: Participatory Survey





I have taken 40 hours
to make by hand
and
involve a great deal
of skill.

2



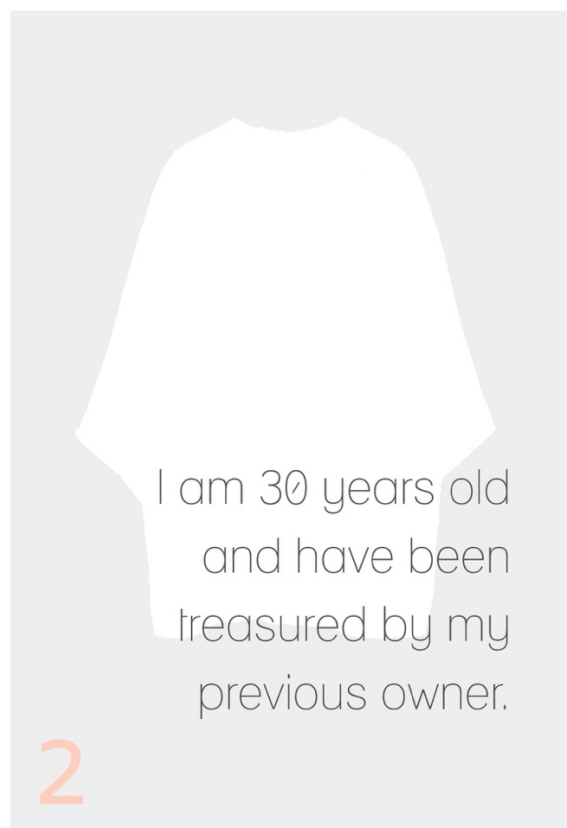
I have been made
especially for my
owner and I am
totally unique.

2



I am versatile,
functional and
a classic which
can worn in many
different ways.

2



I am 30 years old
and have been
treasured by my
previous owner.

2

Appendix 2.3: Phase One: Orientation

Pre-pilot: Teaching plan

'Pre- Pilot' Workshop: Bag

Wednesday 17th and Thursday 18th October 2018, 10am – 12pm, South Block Studios.

Why?

The Pre-pilot allowed time to test: the theory of engaging in fashion design processes; discover ways to work with participants and makers; and allow time to establish the best way to test value in these settings.

What am I trying to achieve?

1. Engage participants in design process
2. Gauge the change (if any) in attachment to garment after participating
3. Explore participant/ maker relationship
4. Find responses to participatory approaches – a 50/50 split between my ideas and the participants

Theme: 2D to 3D

This workshop will explore a key concept in the generation of ideas in fashion and garment design. When creating an idea, it is important to think about the relationship between 2D and 3D. It is often this stage that can be challenging. By using a playful approach to creating ideas we will explore the boundaries between a two and three dimensional object within a fashion context.

Two Part

Part 1: Theme and design development

- 1: Play - Paper and acetate manipulation
- 2: Collage of flat garment pieces onto mannequin
3. Collage design
4. Fabric and trims chosen

*Need to limit elements that can be changed (length, style, applied element)

Techniques which can be used: pockets, layers, ties, WB, Applied shapes

Choose: fabrics for final

Part 2: Design Development and Garment Creation

- 1: Discussion of designs made (Collages and work on the stand)
- 2: Manipulate pre-existing garment shapes (half scale) – choose shape – straight tunic or flared tunic _ add chosen elements
- 3: Creating garments using precut parts and altering elements
- 4: Personalisation of garment through adding details by hand (stitch)

Overview of Workshop

	TASK	Materials required
10.00 – 10.10	Welcome. Overview of project and theme	Mood boards, samples, demos, consent forms, information sheets
10.10 – 10.20	Initial Questionnaire	Questionnaire printed

10.20 – 10.45	Discuss design decisions made + role of the maker	
10.40 – 11.20.	Begin choosing elements required and creating garment	
11.20 – 11.50	Creating paper collage of garment using predetermined shapes (pockets, waistbands etc)	
11.50 – 12.00	Evaluate	Discussion recorded and written comments on post its.

Appendix 2.3: Phase One: Orientation

Pre-pilot: Questionnaire results

Questionnaire

When purchasing a garment, what factors are important?

Design/ colour - price

What makes you want to hold onto to a garment for a long period of time?

I keep all my clothes that are gifts from others.

What factors lead to getting rid of a garment from your wardrobe?

When it is no longer possible to wear it (old and torn etc)

What makes you value a garment?

I like pieces that have something different about them design wise and in a colour. Above all I value if its given as a gift or made specially for me.

What makes you value a garment more at the point of buying?

If I bought it myself the value would be in the design of the piece as well as its practicality.

Do you believe that value of a garment changes over the time you own it? If yes, why?

no

In which areas would you like to have input in the garments you buy?

-

Would being involved in the designing and making process change your perception of value? What would this change be?

I would like to be more involved in the design process rather than the making as I'm not yet confident in my construction skills.

Questionnaire

When purchasing a garment, what factors are important?

When buying direct from brand - ethically made sustainable, price, if it fits me, style. When buying from charity shops - style, all still in one piece more ready/ happy to alter to fit if price is low.

What makes you want to hold onto to a garment for a long period of time?

Just if it becomes a favourite - a staple that is timeless and fits with my style.

What factors lead to getting rid of a garment from your wardrobe?

If something becomes worn through and the repairs would be more than the amount I like the garment. Sometimes I just go off things .. If I've not worn something in a year or two it will go.

What makes you value a garment?

Fit and aesthetics. Ethics and a connection, a memory of a garment.

What makes you value a garment more at the point of buying?

Ethics.

Do you believe that value of a garment changes over the time you own it? If yes, why?

I don't think value in worth, but emotional attachment yes.

In which areas would you like to have input in the garments you buy?

Mostly fit. Knowing the source of all inputs.

Would being involved in the designing and making process change your perception of value? What would this change be?

Yes. Knowing the time and skill that goes in & realising makers time as value. Hence understanding the value of garment.

Questionnaire

When purchasing a garment, what factors are important?

Material, washing ability and fit

What makes you want to hold onto to a garment for a long period of time?

Classic styles, and love of the fabric.

What factors lead to getting rid of a garment from your wardrobe?

Dosen't suit... new styles, fitting.

What makes you value a garment?

If it fits well and wears well.

What makes you value a garment more at the point of buying?

The colour and style.

Do you believe that value of a garment changes over the time you own it? If yes, why?

If it is something I love I will wear it often.

In which areas would you like to have input in the garments you buy?

I would like to know how the garment was produced and it has been ethically sourced.

Would being involved in the designing and making process change your perception of value? What would this change be?

I would love to have time to source materials that are ethically sourced and design for myself.

Questionnaire

When purchasing a garment, what factors are important?

Style, fabric, colour, fit, comfort.

What makes you want to hold onto to a garment for a long period of time?

Comfort and style, plus if I've altered it to suit me better.

What factors lead to getting rid of a garment from your wardrobe?

Not wearing it for over a year, or if its got untidy, although I have darned cardigans in the past.

What makes you value a garment?

If I feel good in it, by which I mean reflecting my personal style, and I feel comfortable in it.

What makes you value a garment more at the point of buying?

Shape, fit, fabric, colour.

Do you believe that value of a garment changes over the time you own it? If yes, why?

Some items become more valuable as I've worn them more - they've become my 'go'to' garments. Others become less so over time if I don't feel comfortable/ wear them so much.

In which areas would you like to have input in the garments you buy?

Fabric, print/ patterns, colour, fit.

Would being involved in the designing and making process change your perception of value? What would this change be?

I think it would make me value the garment more if I'd been involved in the design and making as it would be more to my taste.

Evaluation

How did you find this process?

Really enjoyable

Do you feel participating in the design process has helped create a garment which is more personal to you? If yes, why?

Although I've created/ designed the skirt, its possibly not something I'd wear due to how structured it is. I was envisaging a smart tailored pencil skirt, which isn't my style. However by converting it to a slightly looser fitting dress with shirt style top (as indicated in my design) it has become something I'm more likely to wear.

How do you feel learning more about the design, development and production of garments highlights the skills involved in the process?

I think I was already aware of the stages we worked through today as a result of previous causes and personal garment creating and research.

Has knowledge of the design and manufacturing process changed your view of a garments value and its throw-away nature? Why?

I'm already aware of the process of design and manufacture and the length of time it takees, but equally, I can 'ignore'/ be oblivious to this when it comes to items purchased from shops. Stores like Primark have shewed my perceptions of value. Regardless of price I tend to only buy items I love and hold on to them for a while rather than throwing them away after a few uses.

What types of garments would you like to participate in designing?

Dresses and pinafores, as that is what I generally wear.

How would learning about the design processing from a skilled maker fit into your current buying habits? (time, cost)

I think I'm more likely to try and make my own clothes or perhaps try to make my own clothes, or perhaps try to find a maker who could help me to realise a design that I've created, perhaps using an existing garment as a springboard becuae I'm not concerned about trends,

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

I like having a starting point that I could then 'edit'. For example, when browsing ASOS I'll think - 'I like that shape but wish it was a different colour or fabric' or I'd need to adjust sleeves or hem lengths etc.

Evaluation

How did you find this process?

Enjoyable and learned a lot

Do you feel participating in the design process has helped create a garment which is more personal to you? If yes, why?

Made me think of what would be nice on a skirt as a texture

How do you feel learning more about the design, development and production of garments highlights the skills involved in the process?

It makes you think of what a lot of work is in the process of design before production.

Has knowledge of the design and manufacturing process changed your view of a garments value and its throw-away nature? Why?

I already know about the throw away nature of consumers and would like that to change.

What types of garments would you like to participate in designing?

Jackets + coats in natural fibres

How would learning about the design processing from a skilled maker fit into your current buying habits? (time, cost)

Would back up the ideas I have already gained on how much time goes into design of a garment.

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

Details of pattern match on clothes are key and sizing more relevant to the body of woman in this era.

Evaluation

How did you find this process?

Quite conceptual. Not certain that without a design background I'd be as understanding. But people do like to play. I think fun :) practical and good.

Do you feel participating in the design process has helped create a garment which is more personal to you? If yes, why?

I think yes. Knowing that live has an input gives a sense of ownership.

How do you feel learning more about the design, development and production of garments highlights the skills involved in the process?

Highlights time that even a skilled worker would take to do something.

Has knowledge of the design and manufacturing process changed your view of a garments value and its throw-away nature? Why?

Yes. Having already been concerned about environmental issues throwing away garments doesn't come naturally. Now added with labour processes & believing in ethical treatment of workers - want something that has lasting timeless quality.

What types of garments would you like to participate in designing?

Biased answer - I want to design all.

How would learning about the design processing from a skilled maker fit into your current buying habits? (time, cost)

Would maybe be more ready to order a made-to-order garment only if knowing it will last.
I already buy very infrequently but supplement with garment from trusted sources.

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

I am not sure. Don't thinking I'm much of a trend follower. I want garments that suit lifestyle & flatter body shape.

Evaluation

How did you find this process?

Daunting at first as I'm used to gathering information first but ultimately had fun being as original as possible in creating the design for my garment.

Do you feel participating in the design process has helped create a garment which is more personal to you? If yes, why?

On some levels yes, I cant wear it but I personally designed it

How do you feel learning more about the design, development and production of garments highlights the skills involved in the process?

I think more people need to be aware of the process to better appreciate their clothes

Has knowledge of the design and manufacturing process changed your view of a garments value and its throw-away nature? Why?

Yes, being more informed I do value my existing clothes more because for all I know this piece is someones lifes work.

What types of garments would you like to participate in designing?

I most enjoy designing jackets/ coats personally

How would learning about the design processing from a skilled maker fit into your current buying habits? (time, cost)

I am much more picky now who and where I buy from now.

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

I enjoy a 50/50 of involvement in clothes. I find trends irrelevant when its a piece for a specific person.

Appendix 2.3: Phase One: Orientation

Pilot: Teaching Plan

'Pilot' Workshop: Bag

Tuesday 23rd November 2018, 5 – 7pm, Glasgow Clyde College, Cardonald Campus, RM 10.13/10.14

Why?

The pilot workshop allows time to test the theory of engaging in fashion design processes and draws on playful and engaging methods of designing. I will try to discover how easy is it to encourage participants to engage in processes and explore approaches to free participations from limitations of self-doubt. I aim to maintain a light hearted approach to the design process and encourage creativity in whichever form this may take.

What am I trying to achieve?

1. Engage participants in design process
2. Gauge the change (if any) in attachment to garment after participating
3. Explore user of varied tools in the design process
4. Find responses to participatory approaches – a 50/50 split between my ideas and the participants

Overview of Workshop

	TASK	Materials required
5.00 – 5.20	Welcome. Overview of project and theme	Mood boards, samples, demos, consent forms, information sheets
5.20 – 5.30	Initial Questionnaire	Questionnaire printed
5.30 – 6.00	Choosing shell, tools and methods of manipulation. Practice on calico/ look at samples	Totes different sizes, tools and method cards for each
6.00 – 6.10	BREAK – drinks/ snacks (during this time, I will prepare packs of all supplies	Buy snacks – crisps and chocolate
6.10 – 6.15	Show different stations and tools that can be used	Sewing machines, hand sewing needles, rivets, hole punch, iron.
6.15 – 7.00	Creating your bag	
7.00 – 7.10	Evaluate	Discussion recorded and written comments on post its.

STEP 1: Choose shell.

STEP 2: Choose tools

STEP 3: Methods to manipulate

STEP 4: Create

STEP 5: Evaluate

Pilot: Questionnaire results

Questionnaire

PATRICIA SOTO - BAG workshop

When purchasing a garment, what factors are important?

Quality, easy to wear, material

What makes you want to hold onto to a garment for a long period of time?

If its comfortable, suits me, if I have spent a lot of money on it, if its something i have done

What factors lead to getting rid of a garment from your wardrobe?

Long time of not using it.
If it is not fashionable.

What makes you value a garment?

Quality of Fabric, design.

What makes you value a garment more at the point of buying?

Quality of

Do you believe that value of a garment changes over the time you own it? If yes, why?

-

In which areas would you like to have input in the garments you buy?

making, designing

Would being involved in the designing and making process change your perception of value? What would this change be?

-

Questionnaire

BAG workshop

When purchasing a garment, what factors are important?

Fabric design, garment quality, fit for purpose

What makes you want to hold onto to a garment for a long period of time?

The garment feel and how comfortable it is on me

What factors lead to getting rid of a garment from your wardrobe?

Colour change, change in fit, change in fabric i.e. bobbles.

What makes you value a garment?

fit, comfort, suit for purpose, dress and go

What makes you value a garment more at the point of buying?

Feel, texture, quality, design, fit, potential

Do you believe that value of a garment changes over the time you own it? If yes, why?

Just like what I find valuable so does my fahion sense.

In which areas would you like to have input in the garments you buy?

Fabric choosing, designing, making

Would being involved in the designing and making process change your perception of value? What would this change be?

Questionnaire

BAG workshop

When purchasing a garment, what factors are important?

Design, quality, price

What makes you want to hold onto to a garment for a long period of time?

unusual silhouette/ design
The way that a garment makes me feel

What factors lead to getting rid of a garment from your wardrobe?

When it loses shape or gets damaged
When it doesn't suit my style anymore

What makes you value a garment?

Amount of work that was put into it
Memories that it brings

What makes you value a garment more at the point of buying?

When it's different than anything I already have in my closet

Do you believe that value of a garment changes over the time you own it? If yes, why?

Yes because garments are getting getting used up.

In which areas would you like to have input in the garments you buy?

I like making things. I buy my own by adding some hand stitching etc.

Would being involved in the designing and making process change your perception of value? What would this change be?

I value garments I make myself more than anything I buy.

Questionnaire

BAG workshop

When purchasing a garment, what factors are important?

Fabric, price, style

What makes you want to hold onto to a garment for a long period of time?

Someone bought it specially for you.

What factors lead to getting rid of a garment from your wardrobe?

Bobbling
Falling apart

What makes you value a garment?

Price
Brand

What makes you value a garment more at the point of buying?

Better quality
Nicer material

Do you believe that value of a garment changes over the time you own it? If yes, why?

Yes, because it could be limited edition.

In which areas would you like to have input in the garments you buy?

The workers

Would being involved in the designing and making process change your perception of value? What would this change be?

You would see that a 2 pound top and a 20 pound top were made in the same factory

Questionnaire

BAG workshop

When purchasing a garment, what factors are important?

Style, price, fabric, quality

What makes you want to hold onto to a garment for a long period of time?

Quality piece, love of the actual thing, comfort, memories

What factors lead to getting rid of a garment from your wardrobe?

Ripped/ stained
Old fashioned/ out of style
Have similar newer garments

What makes you value a garment?

The way I feel wearing it, how long I've had it for.

What makes you value a garment more at the point of buying?

Possibly the 'label' - usually if I fall in love with it

Do you believe that value of a garment changes over the time you own it? If yes, why?

Yes, if its cheap after time I won't like it anymore.

In which areas would you like to have input in the garments you buy?

The labour put into it. (workers rights)

Would being involved in the designing and making process change your perception of value? What would this change be?

I would value something more if I have put energy and time into it.

Questionnaire

BAG workshop

When purchasing a garment, what factors are important?

Design, fabric, price.

What makes you want to hold onto to a garment for a long period of time?

The time put into making it and how it makes me feel when I wear it. Price can be a factor

What factors lead to getting rid of a garment from your wardrobe?

When I have no use for it any longer

What makes you value a garment?

How I came to have that garment and the story behind it.

What makes you value a garment more at the point of buying?

The design and the price

Do you believe that value of a garment changes over the time you own it? If yes, why?

Depending on how I view the garment

In which areas would you like to have input in the garments you buy?

How much I want to own that garment.

Would being involved in the designing and making process change your perception of value? What would this change be?

The design would be something that will work years to come.

Questionnaire

BAG workshop

When purchasing a garment, what factors are important?

Size, practicality, No words on it, is it handmade.

What makes you want to hold onto to a garment for a long period of time?

If it still fits

What factors lead to getting rid of a garment from your wardrobe?

If its damaged beyond repair

What makes you value a garment?

As long as it still fits I will wear it forever.

What makes you value a garment more at the point of buying?

Price, if its been handmade I would keep it safe.

Do you believe that value of a garment changes over the time you own it? If yes, why?

Yes it could have sentimental value. I still have my mums bagpus watch from when she passed away and it was bought in the 90s.

In which areas would you like to have input in the garments you buy?

The colour and shape of garments.

Would being involved in the designing and making process change your perception of value? What would this change be?

Yes it would make it feel like I made it and always feel pride in what you make no matter how poor quality.

Questionnaire

BAG workshop

When purchasing a garment, what factors are important?

Colour, style, practicality

What makes you want to hold onto to a garment for a long period of time?

If it compliments my other clothes and its something I love.

What factors lead to getting rid of a garment from your wardrobe?

It dosen't fit. Its showing signs of wear

What makes you value a garment?

If it is sa colour that I like and I wear it alot.

What makes you value a garment more at the point of buying?

The colour and style

Do you believe that value of a garment changes over the time you own it? If yes, why?

Possibly if I love it and value it more

In which areas would you like to have input in the garments you buy?

Sizing and materials

Would being involved in the designing and making process change your perception of value? What would this change be?

Think it would make you realise the process of design is not that easy.

Questionnaire

BAG workshop

When purchasing a garment, what factors are important?

fit, is it machine washable, do I feel good wearing it, does it go with other clothes I have.

What makes you want to hold onto to a garment for a long period of time?

its comfortable, it makes me feel good, its practical

What factors lead to getting rid of a garment from your wardrobe?

fit, quality of fabric - its difficult to clean/ iron, difficult to look after, makes me feel uncomfortable

What makes you value a garment?

if its handmade, good quality

What makes you value a garment more at the point of buying?

quality & value for money (also how often I will wear it)

Do you believe that value of a garment changes over the time you own it? If yes, why?

The longer you have something you love, the more you love it.

In which areas would you like to have input in the garments you buy?

fit, knowing where it came from, who made it, how the fabric was made.

Would being involved in the designing and making process change your perception of value? What would this change be?

I think my perceptions are influenced by making my own clothes - more involvement in design would make me value what goes in to making clothes.

Questionnaire

BAG workshop

When purchasing a garment, what factors are important?

Practical, long lasting, sustainable

What makes you want to hold onto to a garment for a long period of time?

Goes well with other garments in your wardrobe, you feel good or happy wearing it.

What factors lead to getting rid of a garment from your wardrobe?

Too small or too big. No longer interested in style or colour of it.

What makes you value a garment?

You love how it looks on you, whether it be the style, colour or pattern

What makes you value a garment more at the point of buying?

If it looks practical and you know it will last long in your wardrobe.

Do you believe that value of a garment changes over the time you own it? If yes, why?

It may change if your opinion has changed on it again.

In which areas would you like to have input in the garments you buy?

The sizing and the patterns

Would being involved in the designing and making process change your perception of value? What would this change be?

No.

Appendix 2.5: Phase One: Orientation

Pilot: Teaching tools

Step 1

Choose your bag

1. Style: FLAT FOLD BAG
Material: calico
2. Style: FLAT FOLD BAG
Material: silk
3. Style: FLAT FOLD BAG
Material: cotton
4. Style: FLAT FOLD BAG
Material: mesh

Step 2

Choose your tools to alter your design

1. CORD
2. BONDA WEB
3. PAINT
4. PINS
5. RIVETS



Step 3

Choose methods to create your design

1. MANIPULATE/ FOLD



2. TIE



3. APPLY



4. SEW



Step 4

Create your design

1. Use the moodboard for inspiration
2. Use your tools and your manipulation techniques to alter your bag
3. Be creative, play and explore.

Step 5

Evaluate and photograph this process

1. Answer the questionnaire
2. Photograph your design
3. Take home your product

Appendix 2.3: Phase One: Orientation

Pilot: Evaluation questionnaire results

Evaluation

How did you find this process?

Interesting and enjoyable

Do you feel participation in the design process has helped create a garment which is more personal to you? If yes, why?

Yes because it has my personal touch and my feeling

How do you feel learning more about the design, development and production of garments?

Yes it showed some of the skills of making.

Has knowledge of the design and manufacturing process changed your view of garments value and throw-away nature? Why?

What types of garments would you like to participate in designing?

Lightweight garments

Would learning about the design process from a skilled maker change your current buying habits? (time, cost)

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

Which bag do you feel more attached to, the one I have made, or the one you have made?

I think my bag is more valuable because I did it

Evaluation

How did you find this process?

Very fun and interesting. Well put together

Do you feel participation in the design process has helped create a garment which is more personal to you? If yes, why?

Yes because I got to choose my own tools and methods to what I wanted to design.

How do you feel learning more about the design, development and production of garments?

Gives you a better understanding of the process.

Has knowledge of the design and manufacturing process changed your view of garments value and throw-away nature? Why?

Yes, there is a lot of thought and work put into creating garments which has made me value garments more.

What types of garments would you like to participate in designing?

Accessories

Would learning about the design process from a skilled maker change your current buying habits? (time, cost)

I would now look at how much time and effort has went into the process of making the garments.

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

Yes I would like it to fit current trends, but would like sometimes to be different.

Which bag do you feel more attached to, the one I have made, or the one you have made?

I would say my bag is more valuable because I like the materials used and feel it looks very interesting.

Evaluation

How did you find this process?

Do you feel participation in the design process has helped create a garment which is more personal to you? If yes, why?

Yes because I had never done anything like this before.

How do you feel learning more about the design, development and production of garments?

Yes because I chose the material and how it looked.

Has knowledge of the design and manufacturing process changed your view of garments value and throw-away nature? Why?

I would be wary of using it in case it broke but would value the experience I had whilst making it.

What types of garments would you like to participate in designing?

Shoes and bags

Would learning about the design process from a skilled maker change your current buying habits? (time, cost)

It would make me buy cheaper clothes and design them myself

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

No I would rather they were different.

Which bag do you feel more attached to, the one I have made, or the one you have made?

My bag is more valuable because I made it.

Evaluation

How did you find this process?

Interesting and inspiring.

Do you feel participation in the design process has helped create a garment which is more personal to you? If yes, why?

It did, because I made half of the decisions, I made it my own

How do you feel learning more about the design, development and production of garments?

Has knowledge of the design and manufacturing process changed your view of garments value and throw-away nature? Why?

It did, I've put some work in a bag I made, its got a lot of value to me as a maker.

What types of garments would you like to participate in designing?

Trousers.

Would learning about the design process from a skilled maker change your current buying habits? (time, cost)

I'll pay more attention to how much work was put into a garment.

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

I'd like to control all design process. It's not necessarily the garments I buy to fit to current trends.

Which bag do you feel more attached to, the one I have made, or the one you have made?

My bag has more value to me because its more 'me' than anybody elses.

Evaluation

How did you find this process?

Interesting and insightful

Do you feel participation in the design process has helped create a garment which is more personal to you? If yes, why?

Because it something I can take away and keep for many year, and also be able to use time and time again.

How do you feel learning more about the deisgn, development and production of garments?

It has helped me to not be afraid to play with different tools and techniques.

Has knowledge of the design and manufacturing process changed your view of garments value and throw-away nature? Why?

It has helped me to know how to change a garment in different ways.

What types of garments would you like to participate in designing?

Clothing
Shoes
Bags

Would learning about the design processing from a skilled maker change your current cuying habits? (time, cost)

Shapes, cost, time, fabric

How much control over the design process would you like to have? Would oyu like the garments you buy to still fit to current trends?

I would still iike to fit to current trends.

Which bag do you feel more attached to, the one I have made, or the one you have made?

My bag it more valuable because I made it, it cost more and the design is personal and could appeal to everyone.

Evaluation

How did you find this process?

Enjoyable

Do you feel participation in the design process has helped create a garment which is more personal to you? If yes, why?

Yes as I put in things I like

How do you feel learning more about the design, development and production of garments?

Informing you on how long it takes to produce a garment

Has knowledge of the design and manufacturing process changed your view of garments value and throw-away nature? Why?

No as I already value my clothes

What types of garments would you like to participate in designing?

Coats and jackets always feel these are all the same and would like an individual design.

Would learning about the design process from a skilled maker change your current buying habits? (time, cost)

I don't think I could afford the cost involved,

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

Not really more than they were individual to me.

Which bag do you feel more attached to, the one I have made, or the one you have made?

My bag as I design it with elements that I have put together.

Evaluation

How did you find this process?

Fun!

Do you feel participation in the design process has helped create a garment which is more personal to you? If yes, why?

Yes it made me want to have my personal touch but the designers idea.

How do you feel learning more about the design, development and production of garments?

Trying to take in all that the designer said. I liked to put this in to the finished product. I felt less apprehensive about the designing because I have options although was out my comfort zone. I feel great about the production of the piece.

Has knowledge of the design and manufacturing process changed your view of garments value and throw-away nature? Why?

Yes because I like a personal touch on the garment. It will most likely be kept forever.

What types of garments would you like to participate in designing?

All

Would learning about the design process from a skilled maker change your current buying habits? (time, cost)

I would more likely make more garments and spend less on the high street.

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

50% at least, 70% at a push. Yes and no I would like garments to fit to trends as I do still wear some garments out of trends and they usually come back around.

Which bag do you feel more attached to, the one I have made, or the one you have made?

My bag because I personally put time in to it and thought it through and executed it.

Evaluation

How did you find this process?

It was interesting to have time and material constraints - made decisions more quickly. Made me think about how to add value and interest to a simple object.

Do you feel participation in the design process has helped create a garment which is more personal to you? If yes, why?

Yes because I made choices that were personal and ended up with something that reflected me in this moment.

How do you feel learning more about the design, development and production of garments?

It makes you realise the skills, effort and time that goes into everything. Also trial and error - the need for time to design and test.

Has knowledge of the design and manufacturing process changed your view of garments value and throw-away nature? Why?

Yes - garments shouldn't be disposable. I think we should value and cherish what we wear, and also be aware of the damage that fast fashion does to the environment

What types of garments would you like to participate in designing?

Practical clothing - be stylish and comfortable and live an everyday life in kind of clothes.

Would learning about the design process from a skilled maker change your current buying habits? (time, cost)

More likely to want to buy well made clothes and pay appropriate price for it.

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

Yes - but I don't necessarily want control over the process. Maybe more input to the brief than the design process is more important.

Which bag do you feel more attached to, the one I have made, or the one you have made?

My bag is more valuable (to me!) because I made it.

Evaluation

How did you find this process?

Interesting

Do you feel participation in the design process has helped create a garment which is more personal to you? If yes, why?

Because I made an input and changed the design by making it very personal.

How do you feel learning more about the design, development and production of garments?

It breaks down the design process into categories and helps in mastering each process.

Has knowledge of the design and manufacturing process changed your view of garments value and throw-away nature? Why?

I am able to slowly see the little tell tales of a great and not so great garment.

What types of garments would you like to participate in designing?

Would be a shame to limit one to a particular type of garment but if that choice must be made then it will be street wears for me.

Would learning about the design process from a skilled maker change your current buying habits? (time, cost)

Not really

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

Yes I like to fit to trends still.

Which bag do you feel more attached to, the one I have made, or the one you have made?

My bag is more valuable. I made it and I am emotionally attached to it because it is my creation.

Appendix 2.4: Phase Two: Immersion

Teaching Plan

Workshop Series: Week 1

29th January 2019, 6 - 8pm. (Arrive 15 mins early)

AIM: Introduce project to participants, Overview theme, mood board and zero waste cutting.

5.45pm - 6.00pm: Read information sheet, complete consent form.

6.00pm - 6.15pm: Overview of project, and introduction to partners.

6.15pm - 7.00pm: Talk about theme and in pairs choose images from selection. Show sample garments and fabrics.

7.00pm - 7.45pm: Create mood board with source images which inspire design, drawings, photographs, sample fabric.

7.45pm - 8.00pm: Evaluation and interviews.

Workshop Series: Week 2

5th February 2019, 6 - 8pm. (5.30pm arrival for food and a catch up)

AIM: Design development, half scale patterns, choose fabric.

5.30 - 6.00pm: Food and catch up

6.00pm - 6.15pm: Overview of what we did last time, talk with partners about design and any thoughts since last time.

6.15pm – 6.45pm: Demonstration of zero waste cutting - ways garments can be altered and changed. Participants work with makers to understand ideas.

6.45pm – 8pm: Small group discussion of value, and garments brought by participants.

7.00pm - 7.45pm: Work in pairs to develop design and concept ideas. Draw onto images and sketch ideas for design.

7.45pm – 8.00pm: Finalize design and decide on fabrics.

Workshop Series: Week 3

12th February 2019, 6 - 8pm. (5.30pm arrival for food and a catch up)

AIM: Half scale toile, sampling and alterations

5.30 - 6.00pm: Food and catch up

6.00pm - 6.15pm: Overview of what we did last time, talk with partners about design and any thoughts since last time.

6.15 - 7.00pm: Develop patterns for design using zero waste patterns.

7.00 - 7.45pm: Sewing toile of garments. Look at garments on mini mannequin.

7.45pm - 8.00pm: Evaluation and feedback on process so far.

Workshop Series: Week 4

19th February 2019, 6 - 8pm (5.30pm arrival for food and a catch up)

AIM: Developing full scale pattern, cutting fabrics

5.30pm - 6.00pm: Food and catch up.

6.00pm - 7.00pm: Review toiles and make any adjustments to patterns. (If happy, look at any additions: pockets, material manipulations etc).

7.00pm - 7.45pm: Cut final fabric and do samples of any areas of difficulty.

7.45pm - 8.00pm: Evaluation

Workshop Series: Week 5

26th February 2019, 6 - 8pm. (5.30pm arrival for food and a catch up)

AIM: Sewing final garment with participant input, developing finishes

5.30pm - 6.00pm: Food and catch up.

6.00pm - 7.00pm: Finish cutting fabrics

7.00pm - 7.45pm: Begin sewing final garment and do samples of any areas of difficulty.

7.45pm - 8.00pm: Evaluation

Workshop Series: Week 6

5th March 2019, 6 - 8pm. (5.30pm arrival for food and a catch up)

AIM: Hand finishes by user-maker, complete details and fastenings.

5.30pm - 6.00pm: Food and catch up. Talk about final session.

6.00pm - 7.30pm: Finish sewing final garment and hand finish by user-maker. Ongoing discussions with participants about the process and their level of involvement in the making.

7.30 - 7.45pm: Photographing final garments

7.45 - 8.00pm: Evaluation

Questionnaire

When purchasing a garment, what factors are important?

Does it fit? the price, quality, how much will it be worn, does it fit my wardrobe?

What makes you want to hold onto to a garment for a long period of time?

How rare it is

What factors lead to getting rid of a garment from your wardrobe?

It doesn't fit or work with my sense of style

What makes you value a garment?

How rare it is to find

What makes you feel more attached to a garment?

The amount of time I have worn it

What makes you value a garment more at the point of buying?

If it fits what usual style I have in my head

Do you believe that value of a garment changes over the time you own it? If yes, why?

Depends on the garment

In which areas would you like to have input in the garments you buy?

The fit of the garment

Questionnaire

When purchasing a garment, what factors are important?

Quality of the fabric, price, longevity - will I wear again - does it go with other items in my wardrobe?

What makes you want to hold onto to a garment for a long period of time?

If it goes with other pieces and I can style it differently/ stands test of time in washing machine...

What factors lead to getting rid of a garment from your wardrobe?

Poor quality, passing trend - prints/ particular design I get bored of

What makes you value a garment?

High quality of fabric, timeless design

What makes you feel more attached to a garment?

If I feel good/ complimented on it, memories sometimes, good quality - can wear again and again.
What makes you value a garment more at the point of buying?

What makes you value a garment more at the point of buying?

Bargain, good quality for low price

Do you believe that value of a garment changes over the time you own it? If yes, why?

If poor quality yes - decreases. If I get a lot of wear/ outfits - increases

In which areas would you like to have input in the garments you buy?

Fabric used, length/ fit of clothes, colour.

Questionnaire

When purchasing a garment, what factors are important?

Quality, wear ability, if it suits me and my style, price, fits well

What makes you want to hold onto to a garment for a long period of time?

If I find it comfortable, at the same time wearable over the time and easy to wear with other garments. Is interesting and has a story

What factors lead to getting rid of a garment from your wardrobe?

Poor quality, won't wear the garment enough, doesn't match my wardrobe (change of style)

What makes you value a garment?

Again - quality, practicality, comfort, unique shape or other features.

What makes you feel more attached to a garment?

Comfort and wear ability that at the same time is interesting.

What makes you value a garment more at the point of buying?

Quality, price and balance between these things.

Do you believe that value of a garment changes over the time you own it? If yes, why?

Yes

In which areas would you like to have input in the garments you buy?

Trousers - waist and hip measure

Questionnaire

When purchasing a garment, what factors are important?

I think about how I would style the garment and how much wear I would get from it and if it suits my style and the cost

What makes you want to hold onto to a garment for a long period of time?

If there are many ways to style it, it its comfortable, flattering. It its original.

What factors lead to getting rid of a garment from your wardrobe?

I very, very rarely do so only if its too small, not exciting at all or if I feel it is unoriginal

What makes you value a garment?

If I think it is something only I could wear in a specific way - suited to me

What makes you feel more attached to a garment?

If it fits me and my personality. From a specific event (prom/ Italy)

What makes you value a garment more at the point of buying?

If I think of a specific event to wear it to

Do you believe that value of a garment changes over the time you own it? If yes, why?

No if you really value a garment you always will

In which areas would you like to have input in the garments you buy?

The shape, colour and fabric. The fit

Questionnaire

When purchasing a garment, what factors are important?

Material, for example how soft it is

What makes you want to hold onto to a garment for a long period of time?

How well it goes with other clothes

What factors lead to getting rid of a garment from your wardrobe?

If its too plain or the thing that everyone else wears (I like unique and weird stuff)

What makes you value a garment?

How unique it is

What makes you feel more attached to a garment?

If someone gives me something I find it hard to throw it away

What makes you value a garment more at the point of buying?

How comfortable it is

Do you believe that value of a garment changes over the time you own it? If yes, why?

It depends on what type of garment it is. Vintage clothing has gone up in price.

In which areas would you like to have input in the garments you buy?

How unique they are? I have a weird fashion sense and love oversized clothes and even vintage.

Questionnaire

When purchasing a garment, what factors are important?

Quality, shape

What makes you want to hold onto to a garment for a long period of time?

Something that is comfortable

What factors lead to getting rid of a garment from your wardrobe?

Something that does not fit me anymore, old fashioned.

What makes you value a garment?

The finish

What makes you feel more attached to a garment?

Memories

What makes you value a garment more at the point of buying?

The fabric, quality the finish

Do you believe that value of a garment changes over the time you own it? If yes, why?

Because it gets a sentimental feeling.

In which areas would you like to have input in the garments you buy?

-

Questionnaire

When purchasing a garment, what factors are important?

Price and how it looks

What makes you want to hold onto to a garment for a long period of time?

If it looks good on me after a long period of time

What factors lead to getting rid of a garment from your wardrobe?

When it was too worn or I haven't worn it a single time sometimes when I just don't like it anymore.

What makes you value a garment?

When I know that someone has put a lot of time and effort to make it

What makes you feel more attached to a garment?

Personal memories

What makes you value a garment more at the point of buying?

If it looks like its gonna last long

Do you believe that value of a garment changes over the time you own it? If yes, why?

Yes, because clothes get worn, they get damaged, shrinked etc. Then we value it less.

In which areas would you like to have input in the garments you buy?

In the fabrics used

Questionnaire

When purchasing a garment, what factors are important?

Aesthetics, general needs

What makes you want to hold onto to a garment for a long period of time?

If it is durable, still fits me and it is a regular fashion staple for me.

What factors lead to getting rid of a garment from your wardrobe?

Underuse, breaks/tears, doesn't suit my taste anymore

What makes you value a garment?

Intricate detail, comfort, simple style

What makes you feel more attached to a garment?

If I've experienced something important whilst wearing it. I feel it holds memories

What makes you value a garment more at the point of buying?

If its something that matches my style very well I'll feel immediate attachment

Do you believe that value of a garment changes over the time you own it? If yes, why?

I feel as if the longer I have something, especially if it doesn't fit anymore they diminish.

In which areas would you like to have input in the garments you buy?

I'd love for outfits to value comfort as well as more clothes made for plus sized people

Questionnaire

When purchasing a garment, what factors are important?

Price, texture and fabrics, style

What makes you want to hold onto to a garment for a long period of time?

Comfort and finances

What factors lead to getting rid of a garment from your wardrobe?

Losing weight, irreparable damage

What makes you value a garment?

Comfort, how I feel wearing it

What makes you feel more attached to a garment?

Memories

What makes you value a garment more at the point of buying?

Spending more - investing

Do you believe that value of a garment changes over the time you own it? If yes, why?

Eventually you feel that you have had value for money, damage, change in fashion

In which areas would you like to have input in the garments you buy?

Fabric, body length, sleeve girth

Questionnaire

When purchasing a garment, what factors are important?

The cost and quality of the fabric

What makes you want to hold onto to a garment for a long period of time?

Versatility of an item, goes well with most other things in my wardrobe, also comfort

What factors lead to getting rid of a garment from your wardrobe?

If it is no longer wearable due to holes, damage etc.

What makes you value a garment?

If it is durable, lasts a long time, is versatile and comfortable to wear

What makes you feel more attached to a garment?

If I have owned it for ages, have fond memories of it and it makes me feel good when I wear it.

What makes you value a garment more at the point of buying?

I tend to buy things with lots of pattern - I really love interesting and quirky prints and tend to be drawn to these in shops.

Do you believe that value of a garment changes over the time you own it? If yes, why?

Yes - I think the more I wear things the more they begin to fit me better and become more comfortable

In which areas would you like to have input in the garments you buy?

I would love to be able to design my own clothes so that I can wear things I really like and fit me properly. I hate to throw things away and would definitely treasure my clothes more if I have made them myself.

Questionnaire

When purchasing a garment, what factors are important?

Comfort, style, colour

What makes you want to hold onto to a garment for a long period of time?

It's worn down to a stylish way, still in fashion, hasn't changed shape

What factors lead to getting rid of a garment from your wardrobe?

When was the last time I wore it.

What makes you value a garment?

The length and time I have had it. An occasion when I wore it.

What makes you feel more attached to a garment?

Style, potential

What makes you value a garment more at the point of buying?

Price

Do you believe that value of a garment changes over the time you own it? If yes, why?

Yes because it goes out of style and is no longer the market look

In which areas would you like to have input in the garments you buy?

Shape, pattern, length, finishes.

Questionnaire

When purchasing a garment, what factors are important?

Quality, price, marketing

What makes you want to hold onto to a garment for a long period of time?

If it was a gift, investment pieces, appreciation

What factors lead to getting rid of a garment from your wardrobe?

Out of fashion, doesn't fit, no longer used.

What makes you value a garment?

Personal gift, where I got it, when I got it.

What makes you feel more attached to a garment?

Sentimental pieces

What makes you value a garment more at the point of buying?

How it is presented

Do you believe that value of a garment changes over the time you own it? If yes, why?

No

In which areas would you like to have input in the garments you buy?

How they are made, how its sold, how its presented, designer – no graphics

Questionnaire

When purchasing a garment, what factors are important?

Fit, Price, fit for purpose, fibre content – watched too many docs now.

What makes you want to hold onto to a garment for a long period of time?

Look and feel. Is it easy to wear – like good looking and comfy and fits = holy trifecta

What factors lead to getting rid of a garment from your wardrobe?

If it becomes past it and is no longer repairable. Or if it no longer suits my style.

What makes you value a garment?

Good memories. If it works

What makes you feel more attached to a garment?

Good experiences while wearing. If they look good and are easy to wear

What makes you value a garment more at the point of buying?

Ethics – I research the company. Fabric

Do you believe that value of a garment changes over the time you own it? If yes, why?

Yes, because of the feels

In which areas would you like to have input in the garments you buy?

Often fabric. Oh! Fit – finding a garment that fits both waist and hip.

Questionnaire

When purchasing a garment, what factors are important?

Value for money, where it's from, if I like the style/ how it looks

What makes you want to hold onto to a garment for a long period of time?

If I feel comfortable in it or if I paid a lot of money for it. If it has memories (holiday/ wedding etc).

What factors lead to getting rid of a garment from your wardrobe?

Never wear it, it doesn't fit anymore, I have too many clothes

What makes you value a garment?

If I like how it looks and fits

What makes you feel more attached to a garment?

If I got it as a present or if it reminds me of something (youth, memories, childhood etc)

What makes you value a garment more at the point of buying?

The price (mostly), the material, how often I will wear it realistically.

Do you believe that value of a garment changes over the time you own it? If yes, why?

Yes if you wear it often and it becomes part of your life. Plus if you get joy from wearing it.

In which areas would you like to have input in the garments you buy?

If you could decide the shape – make dresses either open back or not, maxi or mini, print or plain.

Appendix 2.4: Phase Two: Immersion

Immersion: Value garment transcribes

We are going to have a quick chat about the garments that you've chosen and why you've chosen them. Who would like to go first, anyone? Sure, do you want to go first? You've brought your jacket with you. Do you want to show us your lovely jacket?

F1: This is my jacket. I don't know what to say.

Just why do you value it? Can you explain a bit about its...? What made you bring it along?

F1: It's a jacket that I wear fairly often. I wear it as a smart casual... I can dress it up and I can dress it down. I bought it second-hand and it is actually a designer jacket, but I like that I got it for cheaper! I've had it now six years or something like that. It's just served me really well. The embroidery on it, sometimes it goes a bit bobbly because it's wool and I'll just take a pair of scissors and skive off the bobbly bits. It seems to have kept its shape quite well. It's got good, big pockets.

What do you think's made you keep it for as long as you have, keep it for six years?

F1: I think because the colour is predominantly black, it doesn't really... It's a fairly simple silhouette. I don't feel like it's ever not fashionable.

Yes, it goes with most things.

F1: It goes with most things.

Do you think that those elements...? It's particularly this piece because of lots of factors, so the fact that it was a designer piece and there's an element of, there's a story behind the fact that you got it for slightly cheaper. You like that fact and then... Yes, so there's almost lots of elements that come into it to make you feel more attached to it.

F1: Yes, even just... When I bought it, I was so close to just ignoring it because it was just on a second-hand website and I just really loved it and I sent a picture of it to my friend saying, 'Should I buy this?' He was like,

'Yes.' Even just that little memory is probably nice.

Yes, definitely. Cool. Who's next? [?lizzy 0:02:59.6] you've got your [?fleecy 0:03:00.9]. We saw yours once before.

F2: Probably the simplest... This bit always confuses me because there's so many different bits, but it's a really, really simple design, but it can be fancy. It can be casual. I can wear it to do sport.

Dress up, dress down?

F2: Yes, I can do pretty much anything in it and it's so comfortable.

Yes, and have you had it for a while?

F2: Yes, I've had it for maybe three or four years now. I got it in a charity shop for £1.20! Probably the cheapest item of clothing that I own, but yes, it just goes with everything in my wardrobe. I wear it all the time.

You feel quite attached to it?

F2: Yes, definitely.

If you weren't to be able to...? Say something was to happen to it and it was to get lost, you would be quite upset?

F2: I would be upset, yes.

I think that's true. I'm sure [unclear words 0:03:51.6] would probably be the same.

F(?): I'd be so cold!

F(?): I wouldn't know what to wear!

Cool, perfect. I think that is quite a crucial factor in the whole thing of... Versatility within a wardrobe is super important. Who would like to go next? Sam, have you got your garment?

F3: Yes. I've got a jumper.

I've seen you wear this before. I like this jumper.

F3: Yes, it's big and baggy. It was pretty worn when I bought it, but it's nicer because I feel like someone wore it for me before and it's... It sounds weird, but...

Super cosy, super comfy.

F3: Yes, super warm. I would wear it all the time, if I could, but it's kind of gross!

I have jumpers like that. It's like, 'I should stop wearing this every day.'

F3: Yes, and it was cheap because it's from a charity shop. It was £1 maybe. Yes, I didn't have it for too long, but I don't really have things in my closet that are from longer than a year. It's not just because I throw away stuff. I just grow and I grow out of stuff. Yes, that's my favourite thing for now.

Good, so you've had it less than a year, but you still really appreciate it?

F3: Yes.

Do you see yourself holding onto it longer than some of your garments?

F3: Yes, till it falls apart.

Till it falls apart, which is a good thing. I suppose part of the fact is the comfort value and I think jumpers like that also keep me cosy and comfy. It's quite nice to have something that's super versatile and goes with lots of stuff.

F3: Hmmm mmm.

Cool, perfect. Last, but not least, [?Orla 0:05:33.7].

F4: This wee cardigan I got for my sixth birthday.

Your sixth birthday? That's so cute.

F4: It's cashmere and it's quite... I don't know, it's probably quite like a more expensive buy. I got it for my birthday.

Nice materials.

F4: Yes. It's a birthday that I really remember really well. We were away in my gran and grandad's caravan in [?Dunbar 0:06:00.3]. We were there and I just live with all boys, four brothers and me, so because I've always been quite boyish growing up and then when I got this I just felt like a wee princess.

In your pink cashmere jumper?

F4: Yes, and I was like, 'Oh, look at me. I've got a really pretty cardigan.'

Yes, so what do you do with it now?

F4: It stays under my bed. When I have a wee girl when I'm older, I want her to wear it.

That's so nice. I don't know. I was trying to [unclear words 0:06:32.3].

F4: I used to always try and wear it and then... I feel like it's just not...

It's a wee bit too precious to do that.

F4: Yes, I don't want to try and squeeze it on and then ruin it because I've never been really, really girly, but in the past years I became a bit girlier, but I still have my boyish brotherly ways.

Those memories are quite nice.

F4: Yes, so I just really love it because I've had it for so long and it was such a nice birthday present.

Yes. I really loved my seventh birthday party. I remember the outfit I was wearing so vividly, so, so vividly and it was horrendous. It was definitely horrendous though people, I think would wear it now. There were black velvet leggings which I thought was quite cool, which would still be cool now, a black velvet leopard print top that was cropped. Then I wore a lime green fleece on top, just to top it off. I'm pretty sure I had some quite cool scrunchies in my hair, so quite a good...

F4: That probably would be quite a look now, I think.

I feel it's totally coming back around. Cool, perfect. Thank you so much for bringing these in. I might take a wee photo of them, so if you could just leave them out.

...so I have no way of knowing where it came from and I can never get another one.

Yes, so it's a one of a kind?

Yes.

You see, that's super nice. I like that. That's very, very, very unique.

But I would love to be able to buy another one, or multiple. If my whole wardrobe was just made up of these, I'd be happy.

That's actually a really good question. Would it be the same if you could get another one? If when these ones run out or they end their life, would you...? Not end their life; you know what I mean. Like when they no longer are viable as a garment, would you want them to be able to be replaced with something similar? Do you think that ruins the valuable element of them? Does that take away the value slightly?

Well, yes, I think for me like I wouldn't go out and just buy myself another [unclear word 00:00:57].

Not quite as appropriate, yes.

When I ever have like a wee girl when I grow up, I'd maybe get her like a wee pink cashmere thing.

A similar one?

Yes, but that would maybe mean - like that would probably be quite nice for me, but like it would only be if I had a daughter maybe.

If you've got a little boy, you're going to have to make him wear it anyway.

Yes, I'll get him a wee... I would just do it for him anyway. If it's the colour pink, he won't mind.

Exactly. What about anyone else? Would it take away from the memory of the shopping experience, the texting your friend and...?

I don't know because I actually don't think I would buy it again now, because like I don't think it's the sort of thing that if I were to see it now I'd be like, yes, I really love that. To me, like the embroidery can be a wee bit kitsch, but it was all right when I got it and now it's just my thing that I wear.

Oksana, what about you? If your jumper was like - or if you could have multiples of your jumper?

Yes, I would actually like to have a little bit more.

Multiples?

Yes, because it's not like...

I think when things are quite current like that or something that you had recently, I think like - because I've got a jumper that I got from COS recently and I literally wear it all the time. I worry because when you teach, people will sometimes be like, 'Do you own any more clothes?' I'm like, 'Yes, I just got a bit obsessed.' What about you, [Esme 00:02:32]?

I would definitely.

You would have multiples?

Yes.

That's good. I'm glad there're different camps.

I don't treat my clothes very well, so they wear out quite quickly, so, yes, I think I'd feel better about maybe not looking after it that much if I had more of them.

Thank you very much.

...context of what I thought was valuable, but I think for everyone, value is slightly different. Basically, if you've got your garment, it would be great for you to explain what garment you've chosen and why you've chosen it.

You've got a garment, Kevin.

M: Well, I've got my uncle's - my uncle's a skipper for these super yachts, in the Caribbean mostly, but other areas as well around the world. I have a lot of clothes that I believe are very expendable to me, like I don't have any sentimental value towards them whatsoever. I was looking at my wardrobe, and this is probably the most that I'd be like, 'Oh damn, I can't really replace that sort of thing,' whereas you can always buy another such-and-such. He has a few of these T-shirts. This is not my favourite one, the one I cannot find, but this is actually really bad! It's got fake tan stains - they're mine - on the collar and everything like that, and it's bleached!

I'm glad you're honest!

M: Yes, he actually, because he used to race around the world in the yachts, and this was the racing top for one of the regattas they were at, and this was the super yacht logo of the name. It's just probably the cheapest of the cheap. It's like a staff top, but I like it just because it has a memory and it always had a story with it.

How long have you had it?

M: I've had it for ten years, and at the time - it just fits me recently, but when I first got it, it was very big for me, and it's quite long as a T-shirt goes, but I actually quite like the high neck to it. The other one I did like was from another yacht, and that had a similar high neck, and I quite liked that. That was more just a general T-shirt. This one doesn't, but they tend to have the illustration of the yacht on the back and showed which one it was. The other one I'd want to bring in, I remember at the time he kept going on about this, it was called the Alfa Nero and it was one of the world's largest super yachts, and he kept going on about it. I was like, oh, I didn't really - I felt as if it was just stories. I never actually got any evidence of it, until I went to Marbella on holiday. I went to that tacky millionaire's row what everyone goes to, and it was - it couldn't dock because it was too big, but I could see it out of the water. It was quite close as well, so you could see it quite easily from the dock, and I could see it was Alfa Nero and it was absolutely massive. I think it's the third biggest in the world, and it was like wow! That was a moment where I like, oh, he's not just a bullshitter! Yes, I don't have that one unfortunately, but this one is the closest.

A nice connection.

M: Yes.

It's nice to have a connection [unclear words 0:02:59.5]. Cool, who would like to go next?

I'll go next.

You can just explain or...

I'm not really good with having items that are important to me. I think, for this exercise, I would say something like probably this top. For me, I don't really get - I don't know, I have sentimental objects, but not clothing so much. I'd say something like this, but this is actually part of a suit, so I've worn it to weddings or just big occasions, but I also wear it to work now, and when I wear it, I feel quite together.

It's like power dressing, I expect.

Yes, it's like a multi-use. I think that one of the most important things to me is that I can wear something throughout loads of different occasions, and I know I like it...

It looks definitely it could, yes.

Yes, something like that. I've got a lot of pieces like that, that I can just wear throughout different types of occasions. That means to more to me, that I can spread it across lots and lots of things, so probably quite a different, probably the opposite to you.

Perfect. [Lisa 0:04:08.6], you're next, what about you? What kind of garment or what garment can you think of or talk about that is valuable to you?

I'm a hoarder, so I have a lot of stuff that I can't throw out for a whole load of reasons. I mean, my wedding dress hangs in the attic, for obvious reasons.

I think a lot of people hold their wedding dress...

They do, and I actually wore it again. I organised a wedding dress ball, so there was a whole roomful of women in wedding dresses and bridesmaids - we raised seven-and-a-half grand, so it was good, but yes, we did that. I had to slim down into it. I have a dress, it's the first expensive dress that I got, and it was from Press & Bastyan, and it used to be in the window on Buchanan Street, and I was a poor student. I'm an eternal student, to be honest, but walking down Buchanan Street I used to see this in the window, and I used to tell my now husband, 'Oh, this gold dress, I really like this gold dress.' It's got all this - it was cut on the bias; it was satin, but a cream satin with a sort of gold satin. Still got it. It's got embroidered roses and things across one side, and it was £150, which is still expensive, but you're going back to like half my life ago. I was about 19 and I'm 38 next month, but I've still got that dress, and I wouldn't wear it now. It should probably still fit now, but it just wouldn't be right, but I can't get rid of it for that reason.

Then I've also still got the [over speaking 0:05:27.9] nightie my granny gave me when I was 15, and the T-shirt that was my mum's when I was 16. I still wear all those, and I can't get rid of them now because I remember that they were from them or they were theirs, and so there's a story behind it. I don't like getting rid of things that have a story.

You think for you that's the main thing that makes you hold on to something? It's got to have a story or if it's got a connection or if it reminds you of a time?

Also, because I'm poor, so I don't throw anything out, because I'm going to need it at some point!

Yes, cool, perfect. Last but not least, what's your garment of value? Is this one you've got with you?

Yes, it's a coat that my mum had got me. Despite being a really messy person, and it's filled with cat fur because I have a cat, two cats. It's something that I've worn which is not the best, but despite being a messy person, I like quite fancy stuff and vintage stuff, and it looked like one, and I really liked it, and it's my favourite coat. My mum got it as a Christmas present for me, I can't remember how many years ago.

You've had it for a while?

Yes.

You've had it for little bit of time?

Did you choose it, or did she surprise you with it?

I gave her ideas of what kind of coats I liked, and she did choose it for me.

She chose well?

Yes.

You think you'd hold on to it for as long as you can?

Yes.

Wear it as long as you can?

Yes.

You'll be like me in two years' time...

[?Hoarding 0:07:05.2]...

[?Bring 0:07:06.8] the box out of the attic, [?but I knew I was poor 0:07:08.2] [over speaking 0:07:09.2]...

I collect [?the beggars 0:07:10.4], I have so many of them, and I should really sell some of them, but no, I even keep the boxes, it's quite bad!

I was saying to other groups, so if for some reason your garment, or if in any way that garment could be replicated, would it be as valuable? Would you want it? Like if for some reason it came to the end of its life, would another yacht top that isn't your uncle's or has no connection to a yacht your uncle worked on, would that be as valuable?

M: No, not - it wouldn't be. If you could replicate this exactly, then great, it doesn't really - the actual material itself, the physicality of it, that he's worn it and I've worn it, doesn't bother me at all. It's mostly just - if they could replicate it exactly, then perfect, but if it was another yacht top, it would be just pointless.

I think it's almost down to the specifics of that yacht being the one your uncle worked on and then that being the connection. Gold dress, if you replicated it?

Yes, I think I'd still have it and I would fit it, but I don't wear it, because I can't see anything that I would wear it to, probably because the style's not right, but I can't get rid of the dress itself, because I loved that dress.

It's almost like my dress example, it's like something you'll hold on to and keep in your wardrobe.

Yes, never pull on again, but it will never be thrown out. I'm sure my kids will be clearing it out one day: 'It's still got stains on it. Why did she never even get it cleaned?!'

What about you, [?Keira 0:08:48.1], if it could be replicated, you'd have another one?

Yes [?in gold 0:08:51.9]!

[?In a better 0:08:51.8] colour?

Yes, it would almost be good if it could be replicated, because I feel like I've worn this so many times, so I would like an update!

We could make her one.

Yes.

In all that spare time [over speaking 0:09:02.8]!

Thank you for [over speaking 0:09:04.4]!

What about you? Do you think you would want another one, another version, or do you think it's more meaningful because it's one that your mum got for you?

I'd say it's more meaningful if someone's bought it for you as a gift and then I'd keep it. Maybe I'd buy something similar, but not the exact same thing.

I think sometimes when you put things away to keep, it means something to you at that time, and when you come back to it later, you can let it go at that point, but you can't do at the time. I mean I loved a pair of River Island jeans years ago. I loved them so much I got multiple pairs exactly the same so that I could just always wear them. They were part of the box that came out of the attic recently, because I'd finally lost four stone and fit them again. I'm like, no, these are too wide at the bottom, and I don't know what made me think that I wanted to wear these, so I don't wear them now.



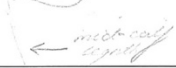
When Mum used to shop for me, she used to buy me the same shoes in four sizes so even if you hated those shoes, you wore those shoes for like ten years, and it was like oh, gosh, got a box of them! Just when I thought I'd got rid of them!

Cool, perfect, thank you then. It's one of those crazy mother things [over speaking and laughter
0:10:23.2]...

[Recording ends abruptly]

Appendix 2.4: Phase Two: Immersion

Garment designs

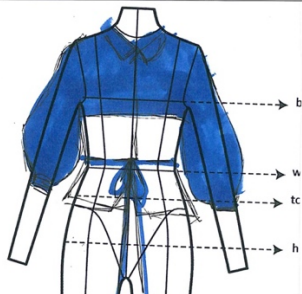
Garment description/ drawing:	<p>Bag jacket / basic design. Dressing gown. which ruffle wrap, gathered detail at the back.</p>  <p>draping material to high waist</p> <p>gathered detail</p>
Ideal fabric type/ colour/ feel:	  <p>50% type - Material Kente Green or Pastel Pale Pink</p>
Details:	<ul style="list-style-type: none"> - welt pockets - Ruffled neckline
Fastenings or fittings if any:	fastened by belt (made from cut-off spare material from fabric square)
Estimated fabric needed:	140 x 170
Any other details:	



Field Research: Week 2


FINAL DESIGN Details


Participant Name: Shannon Commander
Maker Name: LISA THOM

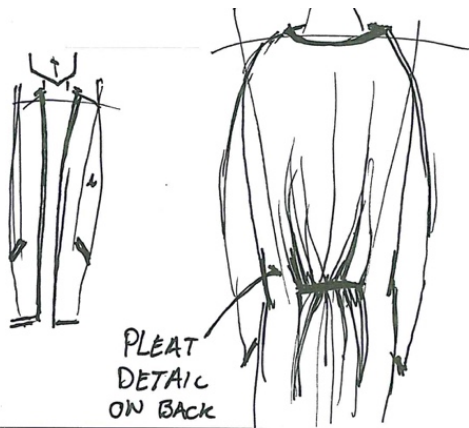
Garment description/ drawing:	
Ideal fabric type/ colour/ feel:	cotton, part white, part navy.
Details:	
Fastenings or fittings if any:	sash
Estimated fabric needed:	96cm - navy. fullsize. 30cm - white
Any other details:	

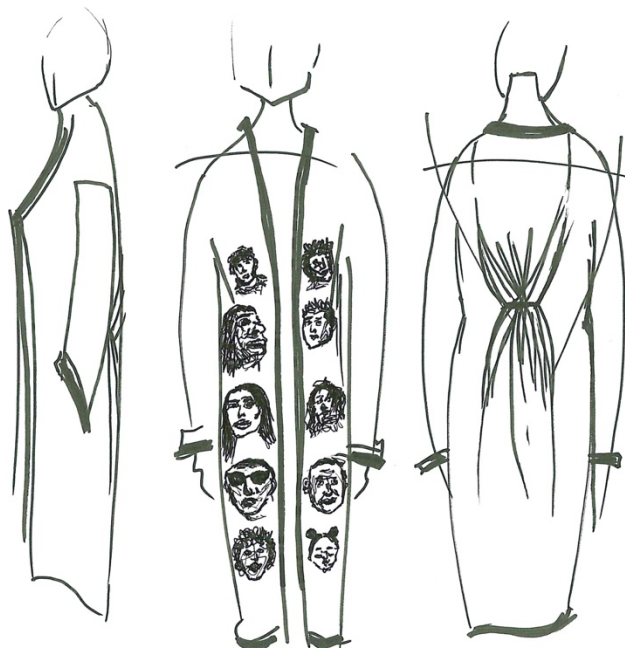
Garment description/ drawing: Jacket, Front Channel gathered Jacket Back and sleeves eyelet design	<div> <div>Front</div> <div>back</div> </div>
Ideal fabric type/ colour/ feel:	Navy blue White Pastel Pink
Details:	
Fastenings or fittings if any:	Robson's
Estimated fabric needed:	1 meter
Any other details:	eyelets (metal ring things)

Garment description/ drawing:	<div> <div>dress with a twist at the back. Straps are twisted to create a - design</div> </div>
Ideal fabric type/ colour/ feel:	Lightweight blue / cool colours
Details:	
Fastenings or fittings if any:	Zip of some sort
Estimated fabric needed:	
Any other details:	Izzy measurements 44cm 1/2 88cm full

Garment description/ drawing:	
Ideal fabric type/ colour/ feel:	pink soft mesh fabric
Details:	
Fastenings or fittings if any:	
Estimated fabric needed:	140/170
Any other details:	

Garment description/ drawing:	
Ideal fabric type/ colour/ feel:	Blue + sheer fabric (layered) need more blue. Scraps of pink / more blue + sheer to layer
Details:	2x tops layered on top of each other, with details of fabric layering + textures
Fastenings or fittings if any:	✓
Estimated fabric needed:	140cm x 46cm?
Any other details:	

Garment description/ draw	 <p>PLEAT DETAIL ON BACK</p>
Ideal fabric type/ colour/ feel:	STRUCTURED / SHOW FORM
Details:	<ul style="list-style-type: none"> - CUTTING DETAILS (FROM USHADOSHI) - CONTRAST MATERIAL FOR HEM^{CO'S}
Fastenings or fittings if any:	—
Estimated fabric needed:	—
Any other details:	SOMETHING TO SHOW A NICE CONTRAST FROM FOR THE FRONT SEAMS AND HEM/ CUFFS ETC.



Evaluation - User-maker

How have you enjoyed your experience of working with a skilled maker?

Yes, its been really interesting and enjoyable to work with a skilled maker because I had no prior knowledge of making garments.

Do you feel like you have learned about the craft of making garments?

Yes, I've learned about the planning that takes place before hand and that you use multiple different stitches to get different looks.

Has the process helped you to consider the ways you currently consume fashion?

Yes beforehand I wasn't very fashion conscious and I thought that it was relatively easy to make clothes but now I know you need a lot of knowledge and skills to do it.

Would you like a similar method to be easily available to take part in?

Yes, I would be happy to have this available because it would give people the opportunity to have a say in the design of their clothes.

How do you value the new garment you have created?

I feel that it will always hold the memory of attending the workshop and meeting Cara (my maker) and that it's something that I am proud to have taken part in.

Do you think the process of being involved in decision making made you value your new garment more? If so, why?

Yes, because I got to pick the colours, design/ style and the fabric it gives it a sense of belonging to me both literally and metaphorically because it reflects my personality

Do you think you will keep your new garment for longer because you were involved in the process of making?

Yes, also as a dressing gown I'd imagine it would last much longer as it will be kept in the house and not be worn too often.

Do you think the workshops will have an impact on the way you continue to shop? If so why?

Yes, it's made me wish I could do this more often, I often see garments in shops and wish they could be a different colour or have buttons instead of zips etc and it would be really good to customise items and I think that would be a really good future for the fashion industry because then there would be more unique styles out there. Its also made me appreciate the work that goes into making a garment. I feel like now I'm going to be more conscious when buying clothes and throwing them away.

Evaluation - User-maker

How have you enjoyed your experience of working with a skilled maker?

Fun!

Do you feel like you have learned about the craft of making garments?

Yes, working with a maker helps with especially pattern cutting which you may not always have experience of.

Has the process helped you to consider the ways you currently consume fashion?

Understand the process step by step, more appreciation

Would you like a similar method to be easily available to take part in?

Yes, different masterclasses for different garments would be fun! Especially pattern cutting/ garment construction.

How do you value the new garment you have created?

Value more as a memory, the more you make the more tailored for your style garments would become.

Do you think the process of being involved in decision making made you value your new garment more? If so, why?

Yes, it has memories attached/ unique/ individual

Do you think you will keep your new garment for longer because you were involved in the process of making?

Yes you feel higher attachment

Do you think the workshops will have an impact on the way you continue to shop? If so why?

Yes focus on quality of garment more

Evaluation - User-maker

How have you enjoyed your experience of working with a skilled maker?

Yes

Do you feel like you have learned about the craft of making garments?

Yes (I didn't actually know how to sew before now haha).

Has the process helped you to consider the ways you currently consume fashion?

My perspective hasn't really changed but it did make me consider how the industry works as a whole.

Would you like a similar method to be easily available to take part in?

Yes! This is really fun and unique as an experience

How do you value the new garment you have created?

I'm very happy with it! I feel that I'll be holding onto it for a long time.

Do you think the process of being involved in decision making made you value your new garment more? If so, why?

It was important to me to have my say with the aesthetics and it has definitely made this garment more personal to me

Do you think you will keep your new garment for longer because you were involved in the process of making?

I don't think I'll ever want to throw it away, so yes.

Do you think the workshops will have an impact on the way you continue to shop? If so why?

It has made me want to consider what makes me happy when I shop, I'll try to avoid buying stuff that I don't think will end up making me happy when I wear it.

Evaluation - User-maker

How have you enjoyed your experience of working with a skilled maker?

Yes

Do you feel like you have learned about the craft of making garments?

I have learnt some new skills

Has the process helped you to consider the ways you currently consume fashion?

Kinda...

Would you like a similar method to be easily available to take part in?

Yes

How do you value the new garment you have created?

I like it and I would like to learn how to make more stuff

Do you think the process of being involved in decision making made you value your new garment more? If so, why?

Yes because it is the first time I have done something like this and my partner has made this with me and taught me, making it unique

Do you think you will keep your new garment for longer because you were involved in the process of making?

Yes but also because it's hand made

Do you think the workshops will have an impact on the way you continue to shop? If so why?

Yes because I would like to make my own clothes and not buy clothes that are of poor quality or all look the same.

Evaluation - User-maker

How have you enjoyed your experience of working with a skilled maker?

Really enjoyed it

Do you feel like you have learned about the craft of making garments?

Yes

Has the process helped you to consider the ways you currently consume fashion?

Yes

Would you like a similar method to be easily available to take part in?

Yes

How do you value the new garment you have created?

I love it and am proud of it

Do you think the process of being involved in decision making made you value your new garment more? If so, why?

Yes because you feel partially responsible for the final outcome and its image

Do you think you will keep your new garment for longer because you were involved in the process of making?

Yes I won't get rid of it

Do you think the workshops will have an impact on the way you continue to shop? If so why?

I don't think it will change the products I buy but it will make me pay more attention to how the products are made and I will notice and appreciate small details more.

Evaluation - User-maker

How have you enjoyed your experience of working with a skilled maker?

Its been really inspiring and interesting

Do you feel like you have learned about the craft of making garments?

I feel like I have learnt a lot about the more technical side of the making process

Has the process helped you to consider the ways you currently consume fashion?

Yes – it has made me decide that I want to stop buying clothes and start making my own.

Would you like a similar method to be easily available to take part in?

YES 100%

How do you value the new garment you have created?

I love it! I appreciate it more than I normally do an item of clothing because I was involved in the process

Do you think the process of being involved in decision making made you value your new garment more? If so, why?

Definitely – it gives me an insight into the level of skill and time that goes into making it.

Do you think you will keep your new garment for longer because you were involved in the process of making?

Yes, it makes it a lot more personal – I will always remember the experience when I wear it.

Do you think the workshops will have an impact on the way you continue to shop? If so why?

I was already considering giving up fast fashion, but this workshop has helped to convince me.

Evaluation - Designer-maker

How did you find the process of being involved in the workshops?

Easy and enjoyable

Do you feel you had enough input or would you have liked to have more input into the design process?

Loads input. Enjoyed having restrictions in terms of using zero waste patterns

How did it feel helping someone create a design which suited them?

Lovely

Have the workshops changed your thinking about the design process?

Bringing the client in to help with the making is interesting.

Do you feel the workshops have had any impact of you as a practitioner?

Good practical work and using zero waste patterns

Do you believe this process brings more value to the garments?

I think so yes

In turn will this help to change consumption habits?

Possibly yes

Would this involvement make you want to treasure a garment for longer?

Yes, knowing the work that's gone into a thing

Would you like to learn more processes to become a conscious and ethical designer/ maker?

Yes

Do you feel attached to the garments you have helped to make?

Yes, definitely want one for myself now!

Evaluation - Designer-maker

How did you find the process of being involved in the workshops?

Really enjoyable, I wish I could take part in more workshops like that

Do you feel you had enough input or would you have liked to have more input into the design process?

I've had most of the input since my partner wouldn't show up after the first session.

How did it feel helping someone create a design which suited them?

I really enjoyed making it, it feels nice to help someone make their dream garment come to life.

Have the workshops changed your thinking about the design process?

Definitely

Do you feel the workshops have had any impact of you as a practitioner?

Yes, they make me look a bit differently at designing for a specific person.

Do you believe this process brings more value to the garments?

Definitely, there's my heart, my hard work and my designer's idea in this garment

In turn will this help to change consumption habits?

Definitely

Would this involvement make you want to treasure a garment for longer?

For sure, now I know how much work it takes to make any garment

Would you like to learn more processes to become a conscious and ethical designer/maker?

Yes

Do you feel attached to the garments you have helped to make?

I think its gonna be my new favourite thing.

Evaluation - Designer-maker

How did you find the process of being involved in the workshops?

Good, great to learn new things

Do you feel you had enough input or would you have liked to have more input into the design process?

Yes, was very fluid and open workshop

How did it feel helping someone create a design which suited them?

Really good, learn from them too

Have the workshops changed your thinking about the design process?

Yes

Do you feel the workshops have had any impact of you as a practitioner?

Yes, perhaps bring stitching into my own personal work

Do you believe this process brings more value to the garments?

Yes

In turn will this help to change consumption habits?

Yes, because zero waste garments can be nice

Would this involvement make you want to treasure a garment for longer?

Yes

Would you like to learn more processes to become a conscious and ethical designer/maker?

Yes

Do you feel attached to the garments you have helped to make?

Yes because of the process.

Evaluation - Designer-maker

How did you find the process of being involved in the workshops?

I found it really useful, fun and interesting. It was a great opportunity to learn something new. The atmosphere was free and enjoyable.

Do you feel you had enough input or would you have liked to have more input into the design process?

I would definitely love to have much more input during the workshop but unfortunately due to university applications I wasn't able to focus 100% on the project.

How did it feel helping someone create a design which suited them?

It felt good to pass the knowledge to someone else and help them understand the development process of ideas and patterns. It was also quite interesting to find the design that suited them well.

Have the workshops changed your thinking about the design process?

It changed quite a lot and left a massive impact on the way I look at each pattern and garment I made afterwards. I realised how much fabric you can actually save while you are thinking about a less wasteful and the most sustainable way for the design process.

Do you feel the workshops have had any impact of you as a practitioner?

Totally. I mentioned before, it made me realise that there is another way for developing patterns and much friendlier approach to be conscious while making garments.

Do you believe this process brings more value to the garments?

It does as you spend more time and energy to leave a positive, sustainable impact on others and the planet.

In turn will this help to change consumption habits?

Yes, it will as people realise the importance to be aware of the problems and how to overcome them.

Would this involvement make you want to treasure a garment for longer?

It would, especially because of the thoughtfulness it creates.

Would you like to learn more processes to become a conscious and ethical designer/maker?

Definitely in future, this is what interests me and is really important. I feel it is necessary to learn the ways of zero waste pattern cutting as it is another field that would be more explored and essential for future designers.

Do you feel attached to the garments you have helped to make?

I do, even if I did not manage to finish it, the input we put together was full of positivity and creativity.

Evaluation - Designer-maker

How did you find the process of being involved in the workshops?

Enjoyed the workshops. It was good to hear different opinions and practice my skills out with class.

Do you feel you had enough input or would you have liked to have more input into the design process?

Whilst a free reign would have been fun, it was interesting to learn about and try zero waste designing and working with others.

How did it feel helping someone create a design which suited them?

It was good to see their ideas come to fruition and to help demystify sewing for them.

Have the workshops changed your thinking about the design process?

I still find the design process tricky but having someone else give input helped.

Do you feel the workshops have had any impact on you as a practitioner?

It gave me confidence in my own abilities.

Do you believe this process brings more value to the garments?

I know that seeing the process of making something has always helped me value it more. It felt like the process helped those new to this to appreciate that too.

In turn will this help to change consumption habits?

I think it could help people to think more about wastage and the effort that goes in but people like fast fashion that they can change frequently.

Would this involvement make you want to treasure a garment for longer?

I think this would attach emotion to the garment and so make you less inclined to dispose of it.

Would you like to learn more processes to become a conscious and ethical designer/maker?

I find it hard to see how this could be replicated on a mass scale so I would be interested in finding out how we could make that happen.

Do you feel attached to the garments you have helped to make?

I am pleased that we fulfilled the brief and that the person I was working with was happy.

Appendix 2.4: Phase Two: Immersion

Semi-structured interview guide

- How has the experience of working together been?
- Has the experience been memorable? If so, why?
- Is there anything you would change about the experience?
- Do you both feel like you have learnt about the garment design and making process? How?
- Do you think you were given enough input into the garment design? How helpful was it to have restrictions such as zero waste cutting etc?
- Do you think you were given enough input into garment design? Was it helpful to have restrictions such as zero waste cutting etc?
- Do you think this process could have longevity as a method to make people feel more responsible for the garments they buy? If so, why?
- Have skills been passed between the two of you?
- Do you think this could work as an approach to encourage responsible buying behaviours? If so, how?
- Would you be interested in trying an experience like this again?
- How has the experience made you feel about the garment you have made?

Current approaches to sustainability in teaching:

- How aware do you believe students are of issues surrounding sustainability?
- Do you believe that students have shown more interest/ desire to act as responsible/ more sustainable designers in recent years? Any particular examples of this?
- How mindful do you think students are of the end user when they are designing/ making? Do you feel more focus on this could lead to more purposeful garments being designed/ made?
- How ready do you think the department and lecturers are for developing more ethical/ sustainable approaches to teaching fashion design?

Research has shown that future designers have a huge role to play in developing innovative approaches to designing and making.

- Do designers and consumers both have a responsibility to help drive change and encourage sustainable practices?

The Research project:

- How could user engagement in the design process lead to change in the way we consume/ use garments?
- Could collaboration between wearers of garments and design students help to have an impact on students? If so, what type of impact would this be?
- How do you feel about the approaches used within the study? Are these viable as teaching approaches?
- Could these participatory approaches help to educate designers, lecturers and/ or wearers?

The workshops feedback showed that students found the workshops fun and informative, with almost everyone saying they would be keen to take part in more practices focused on sustainable and ethical making/ designing.

Future contribution:

- What would be beneficial to help teach more sustainable practices? i.e. specialist workshops, CPD, teaching resources, prewritten electives
- What extra support do you feel you would need as a lecturer to employ these practices?
- How beneficial would a pre-written elective be?
- How helpful would a website with online resources be?

Appendix 2.5: Phase Three: Validation

Evaluation event focus group – topic guide

- How informative did you find the workshops?
- How did the workshops help to understand approaches to sustainable fashion design?
- What insights into the fashion design process can help lead to more understanding of value?
- How can involvement in the fashion design process help encourage a stronger wearer-product relationship?
- How can more responsible practices be developed on a larger scale, given what you learnt in the workshops?
- Do you believe educating fashion design students can have an impact on future designers? In what way?
- What information would help you to make a change in the way you buy and use garments?
- Have the workshops made you re-think the way you shop, design and use clothing? In what way?

Appendix 3: Supporting Analysis

Appendix 3: Supporting Analysis

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Appendix 3.1.1: Baseline

Likert Responses: Analysis

Statement One: *More fashion garments are bought now than five years ago.*



	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
Number	26	3	1	3	0
Percentage (%)	79%	9%	3%	9%	0%

Most participants strongly agree that more fashion garments are bought now than five years ago. Here we can see people's understanding of the escalation of the amount of things people buy, even in these last five years.

Statement Two: *I buy clothes to reflect current fashion trends.*



	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
Number	0	7	10	13	5

Percentage (%)	0%	20%	29%	37%	14%
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Here we have more varied answers when considering trends, which does reflect the current time where trends are less distinctive. Trends can now be seen to change so often, with '52 seasons' (REF) in the year rather than more distinct trends which could happen a handful of times within a year. These continually changing trends could be seen to be difficult to commit to when change will happen so quickly. It also shows a move away from trend-led shopping where people like to have their own style (REF).

Statement Three: *I buy more than two items a month to keep up with current trends.*



	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
Number	0	7	2	15	10
Percentage (%)	0%	21%	6%	43%	30%

As above these answers are varied, but the majority disagreeing or strongly disagreeing – some agree and some neither agree nor disagree. Again, perhaps reinforcing consumers move away from a very trend led approach to buying clothing.

Statement Four: *Quickly changing trends lead to more clothes being bought.*



	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
Number	23	12	0	4	2
Percentage (%)	56%	29%	0%	10%	5%

While personally our participants felt they were not so driven and led by trends as an incentive to buy, over 80% agree or strongly agree that *quickly changing trends lead to more clothes being bought*. This shows understanding by participants of one reason why clothes are being bought more.

Statement Five: *The more that is paid for a garment, the more valuable it is.*



	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
Number	1	1	12	17	9
Percentage (%)	3%	3%	30%	42%	22%

A common assumption is that increased cost equals increased value of a garment. The results here were slightly unexpected, with a spread of results ranging from neither agree nor disagree to strongly disagree. So perhaps this assumption is not the case within the study group. The term more lacks clarity or precision and may have influenced the results.

Statement Six: *Designer garments should be kept longer than garments bought on the high street.*



	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
Number	8	16	3	5	7
Percentage (%)	21%	41%	7%	13%	18%

A spread of results but 62% agree or strongly disagree and 31% disagree or strongly disagree, that designer garments should be kept longer than high street garments. This implies that high street garments are for some reason perceived as less valuable than designer garments – is this due to money paid, or the status of a garment being designer or perhaps due to the perceived ‘better’ quality of making or fabrics?

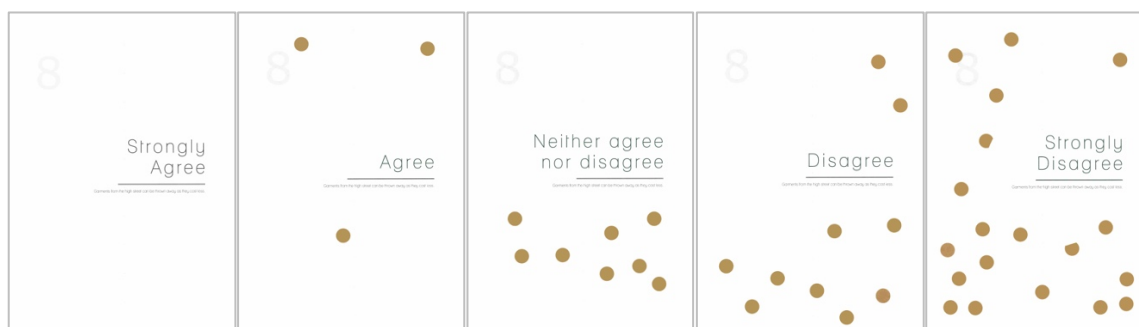
Statement Seven: *High street garments are less valuable, so don’t need to be kept as long.*



	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
Number	2	8	4	10	16
Percentage (%)	5%	20%	10%	25%	40%

High street garments can often be seen as less valuable – so this implies they would not be kept as long. Here we can see that 65% disagree or strongly disagree that high street garments are less valuable, and so would not be kept as long. 25% agree or strongly agree that this is the case.

Statement Eight: *Garments from the high street can be thrown away as they cost less.*



	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
Number	0	3	8	10	19
Percentage (%)	0%	8%	20%	25%	47%

Taking this further to think of low-cost high-street garments as being more disposable, only 8% agree with this statement. 72% disagree or strongly disagree with this statement that low-cost garments can be thrown away more.

Statement Nine: *I throw away garments after wearing them less than five times.*



	Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly Disagree
Number	0	0	0	14	25
Percentage (%)	0%	0%	0%	36%	64%

With many statistics showing the prevalence of retaining garments for only one or two wears, the Likert then explored throwaway culture (REF). Participants were asked to consider whether they throw away garments after less than five wears. Results showed this was not the case, with 100% either disagreeing or strongly disagreeing to this statement.

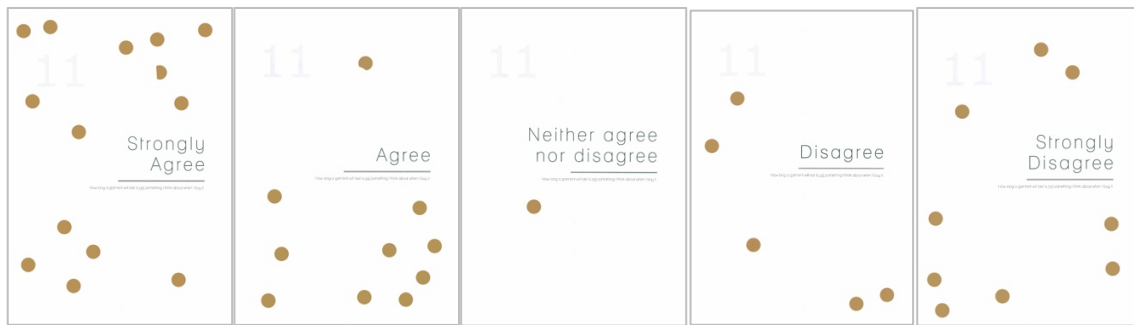
Statement Ten: *I have garments in my wardrobe which I have only worn once.*



	Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly Disagree
Number	26	8	0	3	3
Percentage (%)	65%	20%	0%	7.5%	7.5%

One-wear items for special occasions are common and results showed that 85% agreed to having items in their wardrobes that they have only worn once.

Statement Eleven: *How long a garment will last is not something I think about when I buy it.*



	Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly Disagree
Number	14	10	1	5	9
Percentage (%)	36%	26%	2%	13%	23%

Garment longevity has been seen to not always be a factor considered when buying a garment (REF). The results show that 62% strongly agree or agree to not thinking about garment longevity at the point of buying. However, 36% also strongly disagree or disagree with this statement. This could be investigated a little further to understand what factors are important and thought about when buying garments.

Statement Twelve: *I feel uncomfortable with fast fashion, and the effects it can have on those in the supply chain.*

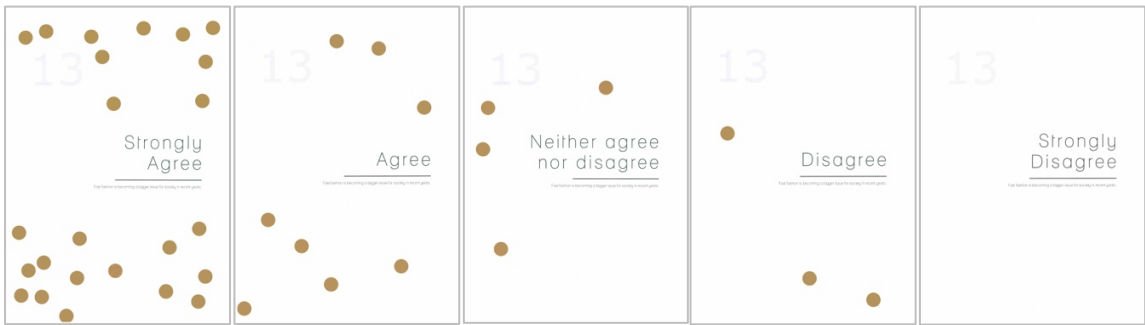


	Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly Disagree
Number	13	10	9	7	0

Percentage (%)	33%	26%	23%	18%	0%
----------------	-----	-----	-----	-----	----

This statement helps to gauge understanding of fast fashion and its negative effects in terms of environment and ethical production of garments. A spread of results here shows that 59% strongly agree or agree that they feel uncomfortable with fast fashion’s effect on those in the supply chain, while 41% neither agree nor disagree or disagree with this statement. This shows some people still do not understand the effects fast fashion has the environment and those that are involved with its production.

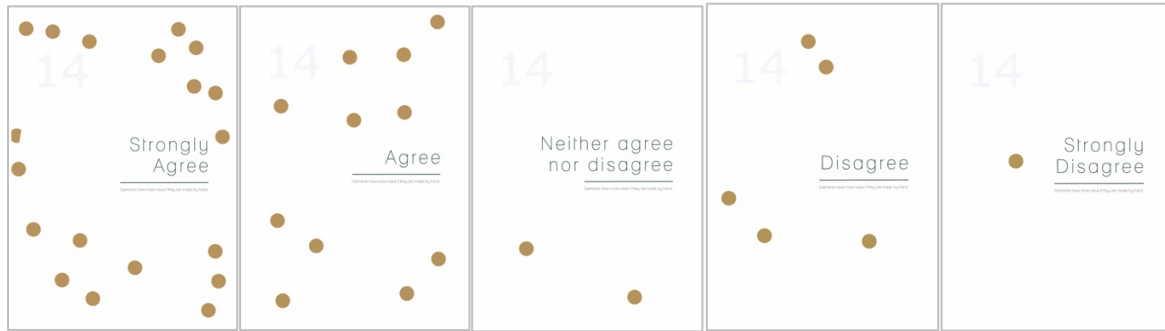
Statement Thirteen: *Fast fashion is becoming a bigger issue for society in recent years.*



	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
Number	24	8	4	3	0
Percentage (%)	61%	21%	10%	8%	0%

Over 80% agree with this statement, that fast fashion is increasingly becoming a larger issue within society. This shows an understanding of the fast fashion issues within the demographic of participants being investigated.

Statement Fourteen: *Garments have more value if they are made by hand.*



	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
Number	19	11	2	5	1
Percentage (%)	50%	28%	5%	13%	3%

Beginning to investigate value in relation to things being handmade or visibly crafted begins to probe the area of questioning of this research project. Half of the participants strongly agree that value is added through things being hand made, and a further 28% agree with this statement. Showing very strongly that handmade items can prompt more value in a garment.

Statement Fifteen: *Understanding the design process would make buyers value an item more.*



	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
Number	21	11	4	2	1
Percentage (%)	54%	28%	10%	5%	3%

Statement 15 probes into the specifics of the project by understanding consumers' perceptions of the design process, and if understanding the design process could have an impact on the value of a garment. 54% strongly agree with this, while a further 28% agree – showing understanding of the design process could have an impact on valuing an item.

	Statements	Strongly Agree	Agree	Neither Agree nor Disagree	Disagree	Strongly Disagree
1	<i>More fashion garments are bought now than five years ago</i>	79%	9%	3%	9%	0%
2	<i>I buy clothes to reflect current fashion trends.</i>	0%	20%	29%	37%	14%
3	<i>I buy more than two items a month to keep up with current trends.</i>	0%	21%	6%	43%	30%
4	<i>Quickly changing trends lead to more clothes being bought</i>	56%	29%	0%	10%	5%
5	<i>The more that is paid for a garment, the more valuable it is</i>	3%	3%	30%	42%	22%
6	<i>Designer garments should be kept longer than garments bought on the high street</i>	21%	41%	7%	13%	18%
7	<i>High street garments are less valuable, so don't need to be kept as long.</i>	5%	20%	10%	25%	40%
8	<i>Garments from the high street can be thrown away as they cost less.</i>	0%	8%	20%	25%	47%
9	<i>I throw away garments after wearing them less than five times.</i>	0%	0%	0%	36%	64%
10	<i>I have garments in my wardrobe which I have only worn once</i>	65%	20%	0%	7.5%	7.5%

11	<i>How long a garment will last is not something I think about when I buy it</i>	36%	26%	2%	13%	23%
12	<i>I feel uncomfortable with fast fashion, and the effects it can have on those in the supply chain</i>	33%	26%	23%	18%	0%
13	<i>Fast fashion is becoming a bigger issue for society in recent years.</i>	61%	21%	10%	8%	0%
14	<i>Garments have more value if they are made by hand</i>	50%	28%	5%	13%	3%
15	<i>Understanding the design process would make buyers value an item more</i>	54%	28%	10%	5%	3%

KEY

Significant to study
Results reflect scoping
Results not as expected
More investigation

Reflections – anything I would do differently?

Perhaps doing this study with a wider group of participants within the young millennial demographic would be beneficial. The students that participated were future students within SOF, and although they had not yet started any of their studies and had little knowledge of designing and making, participants may already have an appreciation of fashion as a discipline.

Interesting things to note

- Participants understand that consumption has increased.
- There is a split response to current trends impacting purchases
- Most people disagree that they make purchases twice a month to keep up with trends.
- Most people agree to trends being a factor in more clothes being bought.
- Participants disagree of neither agree nor disagree that more money paid equates to more value.
- There was a split response about whether designer garments should be kept longer than high street garments. 60% agree or strongly agree this is the case.
- Most disagree high street garments are more throwaway.

- 100% disagreed or strongly disagreed garments can be thrown away after 5 wears. A more exaggerated statement here helped to gauge the level of throwaway.
- 84% agreed or strongly agreed they have garments in their wardrobes they have only worn once.
- A split response on considering garment longevity when buying, about 60% agree and 40% disagree.
- About 60% feel ethically uncomfortable with fast fashion garment production, while 40% either don't agree or disagree or strongly disagree.
- Over 80% believe fast fashion has become a bigger issue in recent years.
- About 80% believe garments made by hand hold more value.
- More than 80% believe understanding the design process could have an impact on increasing garment value.

Appendix 3.1.1: Baseline

What makes a garment valuable to you – thematic analysis

30 participants, 52 answers

Theme	Occurrences	% of answers	No. of people	Quotes
Memory/ sentimental/ emotional	12	23%	2/5	'Memories of occasions.' 'Special meaning (what happened when wearing)'
Handmade/ craftsmanship/ skill of maker	5	10%	1/6	'...how it was made and the skill involved in making it' 'A garment that's been well made with love and care should be cherished.'
Fit of garment/ confidence	7	13%	7/30	'...how comfortable it makes me feel physically and mentally' 'Makes you feel good about yourself.'
Unique/ individual	5	10%	5/30	'I want to be unique and that is hard to do with fast fashion' 'Putting my own unique touch on it and being different to others'
High quality made/ fabrics	10	19%	1/3	'how well and how long it can last you' 'Value but are made with quality fabric'
Ethical/ charity/ ethical fabrics/ fair wages to makers	3	6%	1/10	'...fabric does not release microfibres into the environment' 'Sustainable resourced. Ethically made'
Designer/ brand status/ cost	5	10%	1/6	'More valuable if it's designer.' '...brand status'
Versatility/ cost per wear/ functionality	3	7%	1/10	'If it's different or looks good with different outfits' 'Wearability'

Personalisation/ involvement in design	1	2%	1/30	'If it's made for me.'
--	---	----	------	------------------------

Answer 1

- Memories of times worn or person who gave it to me.
 - Financial value - if I spend a lot on it
-

Answer 2

I think a garment can be valuable for a number of reasons. For me, it can be sentimental value e.g. bought at a certain place, time, with someone, or if its handmade or if its made well, fits me well or I just love it!

Answer 3

There are clothes in my wardrobe that have no value but clothes that do have emotional value are valuable either because I bought them in a foreign country or I bought them in a special time in my life and I hope to keep them for a long time. They also have value if I did spend more than I would on clothes or shoes and I may have bought them when I worked hard at work and I felt I deserved the item. I also have value if they are a unique item and I have never seen anything like them before.

Answer 4

The level of craftsmanship that has gone into the garment and design process. Also it has to be interesting to me.

Answer 5

Memories of occasions.

Answer 6

That the materials are of a high quality, that the fabric does not release microfibres into the environment, that the people making them are paid well and are treated fairly, and that my garment is unique. I want to be unique and that is hard to do with fast fashion. Fast fashion is one of the greatest threats to our environment.

Answer 7

Its sentimentality and how comfortable it makes me feel physically and mentally.

Answer 8

Is how well and how long it can last you

Answer 9

If you feel good in the garment I will value it more. I also like it it is a designer piece.

Answer 10

Quality fabric but not fabric that may have been from an animal i.e. leather

Answer 11

*Quality of the make. Sustainable resourced. Ethically made (makers paid fair wages)
All in the ideal world. Mostly source own clothes from charity shop so profit goes to good cause.*

Answer 12

If they are retro and redesigned from later fashion

Answer 13

If it has been passed on for a long time.

Answer 14

If it's different or looks good with different outfits. Love vintage clothing because of the history behind it.

Answer 15

Special occasion. Special meaning (what happened when wearing)

Answer 16

The way it looks, how it was made and the skill involved in making it. Oh and its quality.

Answer 17

Value but are made with quality fabric

Answer 18

Quality of garment and handmade items. A garment that's been well made with love and care should be cherished.

Answer 19

If it makes me feel good/ if it's a garment I can wear in different ways.

Answer 20

Style and look. If I can appreciate the garment as a whole

Answer 21

Wearability and vintage

Answer 22

Putting my own unique touch on it and being different to others

Answer 23

How I feel in it and the quality of material

Answer 24

The history like if it was vintage it would be more valuable
If it's made for me.

Answer 25

How much I am able to wear it.
More valuable if it's designer.
More valuable if made to order specially.

Answer 26

Makes you feel good about yourself.
Design process.

Answer 27

How it makes me feel

Answer 28

It is valuable if it's made of good quality fabric and fits my body type well.

Answer 29

A garment is valuable if I like it or if it has sentimental value.

Answer 30

Materials used, quality, functionality and brand status.

Appendix 3.1.1: Baseline

Baseline: Iterative questionnaire results

Question One: *Mark the question which most accurately says how much you would be willing to spend on a garment.*

	Responses	No. of responses
under £15	I	1
£15 - £40		23
£40 - 80		24
£80 - £150		14
over £150		3

Some students selected multiple responses, and others left comments, see below:

- *depends on the garment - would spend more on a coat or dress for special occasion*
- *depends on what the garment is for*
- *Depending on occasion*
- *depends on store and quality*
- *More if I felt it was worth for quality or design*
-

Statement One: *Paying more than this makes the garment more valuable.*

	Responses	No. of responses
strongly agree		4
Agree	I	26
Neither agree nor disagree		23
Disagree		13
Strongly Disagree		5

Some participants left comments:

- *Generally higher price means better quality*
- *However sometimes cheaper fabric can be just as nice*

Statement Two: *More input in the decision of garments we wear and buy would help increase consumers 'value' of garments.*

	Responses	No. of responses
strongly agree	II	17
Agree		43
Neither agree nor disagree	I	6
Disagree	II	7
Strongly Disagree	I	1

Statement Three: *Society is ready to create change in the way garments are designed, consumed and used.*

	Responses	No. of Responses
strongly agree		16
Agree		40
Neither agree nor disagree		8
Disagree		7
Strongly Disagree		0

Some participants left comments:

- *I like to think people are moving towards more sustainability*

Statement Four: Items that myself or someone else I know has made are more valuable to me, and so I keep/ value them for longer.

	Responses	No. of responses
strongly agree		42
Agree		20
Neither agree nor disagree		7
Disagree		1
Strongly Disagree		0

Some participants marked more than one answer.

Questionnaire Results

Questionnaire answered by a range of students from across the creative courses. Students are predominantly within the participant bracket being studied (majority female, between the ages of 16 – 26)

	Under £15	£15 - £40	£40 - £80	£80 - £150	Over £150
Mark the question which most accurately says how much you would be willing to spend on a garment.	1	23	24	14	3
	1.5%	35%	37%	22%	4.5%

	Statement	Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly Disagree
1	Paying more than this makes the garment more valuable.	4	26	23	13	5
		6%	37%	32%	18%	7%
2	More input in the decision of garments we wear and buy would help increase consumers 'value' of garments.	18	43	5	6	0
		25%	60%	7%	8%	0%
3	Society is ready to create change in the way garments are designed, consumed and used.	16	40	8	7	0
		23%	56%	11%	10%	0%
4	Items that myself or someone I know has made are more valuable to me, and so I keep/ value them for longer.	42	20	7	1	0
		60%	29%	10%	1%	0%

Areas of interest:

Statement 1

After asking how much on average participants spend, it was possible to gauge the impact paying more than normal has on their feelings of value towards a garment. The effect of money on value is spread, there are higher levels who both *agree* and *neither agree nor disagree*. While the highest proportion of participants agree that paying more than normal for a garment adds to value (26 people – 37%), equally there are a high number who neither agree nor disagree (23 people – 32%). 18% of participants disagree that an increase in price equates to an increase in value. Although the majority agree that paying more

than normal makes something more valuable, a large portion of participants disagree or are indifferent to this theory.

Statement 2

An overwhelming 85% of participants either *agreed* or *strongly agreed* that more input in the design decision would increase garment value. This shows the potential of the study to instil value in garments for consumers. No participant *strongly disagreed* with this statement.

Statement 3

Almost 80% agreed or strongly agreed that people are ready for a change in the way fashion is designed and consumed. Again, this confirms the interest in developing new approaches to owning and consuming garments. No participants *strongly disagreed* with this statement.

Statement 4

Almost 90% of participants agreed that garments made by themselves or others they know would lead to garments being kept for longer. And in turn there would be a greater sense of value in these garments.

Appendix 3.1.1: Baseline

Baseline: Participatory survey results

Posters below were placed in an easily accessible corridor in the college. An information sheet told participants about the study and that the project was research from GSA.

Perhaps I could have used the posters on further occasions to generate a wider spectrum of participants. There were some difficulties getting students to volunteer to participate, so I emailed students and also was near the posters at break times to encourage participation.

Results:



I have taken 40hrs to make by hand and involve a great deal of skill
17 people (21%)



I am made by a high-end designer and my price reflects that
4 people (4.9%)



I am made in Scotland and every person in the supply chain has been given a fair wage
16 people (19.8%)



I am versatile, functional and a classic which can be worn in many different ways
10 people (12.35%)



I have been made especially for my owner and I am totally unique
24 people (29.6%)

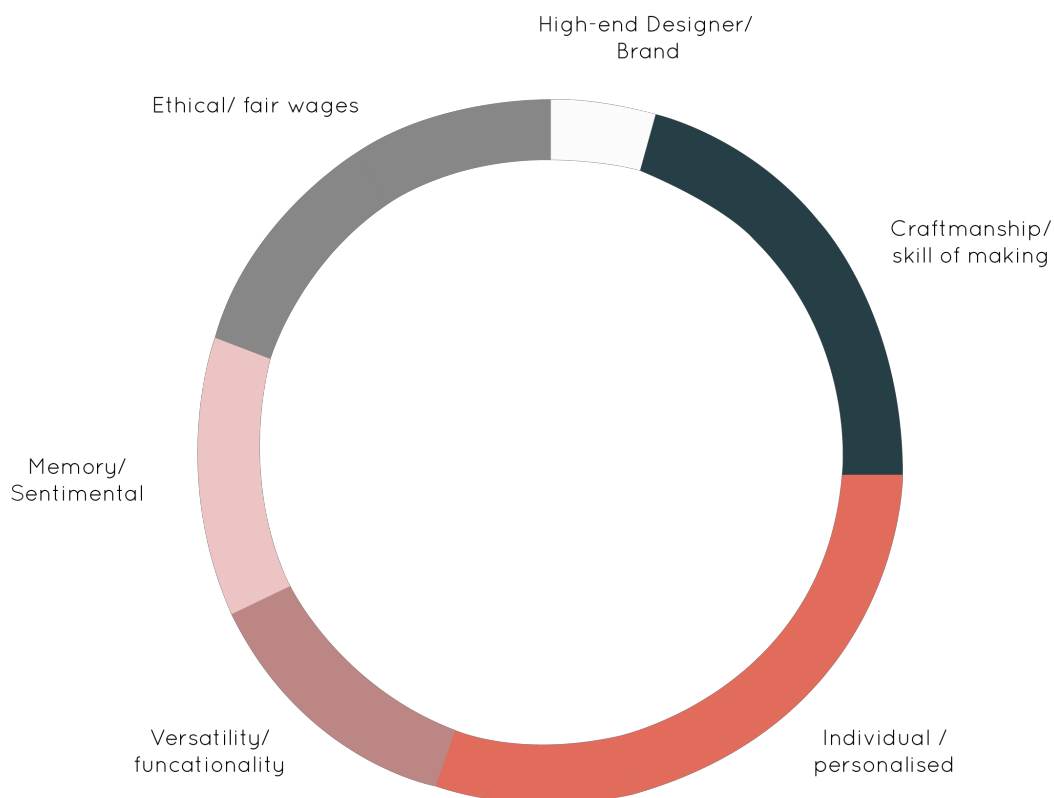


I am 30 years old and have been treasured by my previous owner
10 people (12.35%)

	Statement	Results (people/ stickers)	Percentage (%)
High end Designer/ Brand + Monetary	'I am made by a high end designer and my price reflects that'	4	4.9%
Craftsmanship/ skill of maker	'I have taken 40hrs to make by hand and involve a great deal of skill'	17	21%
Unique/ individual + personalization	'I have been made especially for my owner and I am totally unique'	24	29.6%
Versatility/ functionality/ cost per wear	'I am versatile, functional and a classic which can be worn in many different ways'	10	12.35%
Memory/ sentimental + vintage	'I am 30 years old and have been treasured by my previous owner'	10	12.35%
Ethical/ fair wages/ Made in Scotland	'I am made in Scotland and every person in the supply chain has been given a fair wage'	16	19.8%
TOTAL		81 people	100%

Points of interest:

- The statement referring to Items being *made especially for owners* has the largest percentage agreeing, almost 30%. Why is this? Maybe this is not something that feels fulfilled currently in the garments that are available to be bought. Is this due to lack of infrastructure or approaches to allow this, perhaps this increases time of production, and costs become higher.
- The survey explored whether consumers were more involved in creating a garment for themselves, would this increase wearer-garment attachment. Would this in turn lead to keeping the garment for a longer period of time?
- Over 20% felt *craftsmanship and the skill of the maker* made a garment more valuable. Time is important to acknowledge here, does this show a move towards slowing of culture, or at least the desire for culture to slow? Or more of a focus on artisan and craftsmanship – craft beer, artisan bakeries, and maybe this is filtering to garments.
- Almost 20% believed more ethically made garments (perhaps made in Scotland) were important factors in valuing a garment. Initial scoping showed society are aware of fashion sustainability issues and have a desire to act more ethically. However, finding ways to do this in a culture set in the ways we currently consume make a focus on more ethical garments more difficult.



Appendix 3.1.2: Pre-Pilot

Pre-pilot: Questionnaire analysis

4 Participants, 4 questionnaire responses

Questions	Emerging themes	OCC	Quotes	Additional thoughts
When purchasing a garment, what factors are important?	Design	4	'Style, fabric, colour'	
	Price	2	'Price'	
	Fit	3	'Fit and comfort' 'If it fits me'	If a new garment should meet requirements but if second hand then happy to alter.
	Ethical	1	'Ethically made from sustainable sources'	
Thoughts:		1	'Washability'	
What makes you want to hold onto a garment for a long period of time?	Sentimentality	2	'Just if it becomes a favourite' 'I keep all my clothes that are gifts from other people'	
	Design	2	'love the fabric'	
	Personally suited	2	'I've altered it to suit me better' 'fits with my style'	
	Classic piece	2	'a staple that is timeless'	
Thoughts:				
What factors lead to getting rid of a garment from your wardrobe?	Worn	3	'When it is no longer possible to wear it' 'untidy'	
	Fit	1	'Fitting'	

	Change of style	3	'Sometimes I just go off things' 'Doesn't suit' 'Not wearing it for over a year'	
Thoughts:				
What makes you value a garment?	Sentimentality	2	'Above all I value if it's given as a gift' 'Memory to a garment'	
	Fit	3	'Shape and fit' 'If it fits well' 'I feel comfortable in it'	
	Long lasting	1	'Wears well'	
	Design	1	'Different'	
	Ethics	1	'ethics'	
	Personally suited	2	'personal style' 'made specially for me'	
Thoughts:				
What makes you value a garment more at the point of buying?	Design	3	'Fabric and colour' 'Colour and style'	
	Ethics	1	'Ethics'	
	Fit	1	'Shape and fit'	
	Money investment	1	'Bought it myself'	
	Practicality	1	'Practicality'	
Thoughts:				
Do you believe that value of a garment changes over the time you own it? If yes, why?	Emotional attachment	3	'If it is something I love I will wear it often'	less valuable if not worn, or don't feel comfortable Participant: no

Questionnaire

When purchasing a garment, what factors are important?

Design/ colour/ price

What makes you want to hold onto a garment for a long period of time?

I keep all my clothes that are gifts from others

What factors lead to getting rid of a garment from your wardrobe?

When it is no longer possible to wear it (old and torn etc)

What makes you value a garment?

I like pieces that have something different about them design wise and in a colour.

Above all I value if its given as a gift or made specially for me

What makes you value a garment more at the point of buying?

If I bought it myself the value would be in the design of the piece as well as its practicality.

Do you believe that value of a garment changes over the time you own it? If yes, why?

no

In which areas would you like to have input in the garments you buy?

Would being involved in the designing and making process change your perception of value? What would this change be?

I would like to be more involved in the design process rather than the making as I'm not confident in my construction skills

Questionnaire

When purchasing a garment, what factors are important?

When buying direct from brand - ethically, modern sustainable courses - price if it fits me, style.

When buying from charity shops - style, fit still in one piece more ready/ happy to alter to fit if price is low

What makes you want to hold onto a garment for a long period of time?

Just if it becomes a favourite - a staple that is timeless and fits with my style.

What factors lead to getting rid of a garment from your wardrobe?

If something becomes worn through and the repairs would be more than the amount I like the garment. Sometimes I just go off things ... if I've not worn something in a year or two it will go.

What makes you value a garment?

Fit and aesthetic - Ethics and a connection a memory to garment

What makes you value a garment more at the point of buying?

Ethics.

Do you believe that value of a garment changes over the time you own it? If yes, why?

I don't think value in worth, but emotional attachment yes.

In which areas would you like to have input in the garments you buy?

Mostly fit - knowing the source of all inputs Would being involved in the designing and making process change your perception of value? What would this change be?

Yes. Knowing the time and skill that goes in & realising makers time as value. Hence understanding the value of garment.

Questionnaire

When purchasing a garment, what factors are important?

Material - washing ability and fit

What makes you want to hold onto a garment for a long period of time?

Classic style, and love of the fabric

What factors lead to getting rid of a garment from your wardrobe?

Doesn't suit - new styles, fitting.

What makes you value a garment?

if it fits well and wears well.

What makes you value a garment more at the point of buying?

the colour and style

Do you believe that value of a garment changes over the time you own it? If yes, why?

If it is something I love I will wear it often

In which areas would you like to have input in the garments you buy?

I would like to know how the garment was produced and it was been ethically sourced.

Would being involved in the designing and making process change your perception of value? What would this change be?

I would love to have time to source materials that are ethically sourced and design for myself.

Would being involved in the designing and making process change your perception of value? What would this change be?

I think it would make me value the garment more if I'd been involved in the design and making as it would be more to my taste

Questionnaire

When purchasing a garment, what factors are important?

Style, fabric, colour, fit, comfort

What makes you want to hold onto a garment for a long period of time?

Comfort and style, plus if I've altered it to suit me better.

What factors lead to getting rid of a garment from your wardrobe?

Not wearing it for over a year, or if its got 'untidy' although I have darned cardigans in the past

What makes you value a garment?

If I feel good in it, by which I mean reflecting my personal style, and I feel comfortable in it

What makes you value a garment more at the point of buying?

Shape, fit, fabric, colour.

Do you believe that value of a garment changes over the time you own it? If yes, why?

Some items become more valuable as I've worn them more - they've become my 'go to' garments. Others become less so over time if I don't feel comfortable/ wear them so much.

In which areas would you like to have input in the garments you buy?

fabric, print/ patterns, colour fit

Would being involved in the designing and making process change your perception of value? What would this change be?

I think it would make me value the garment more if I'd been involved in the design and making as it would be more to my taste

Appendix 3.1.2: Pre-Pilot

Pre-pilot: Evaluation questionnaire analysis

4 Participants, 4 questionnaire responses

Question	Themes	OCCUR	Quotes	Comments
How did you find this process?	Enjoyment	3	'...people do like to play. I think it was fun 😊' 'Really enjoyable'	
	Educational	2	'Practical' 'Learned a lot'	
	Negative	2	'Quite conceptual. Not certain that without a design background I'd be as understanding.' 'Daunting at first'	
Thoughts:				
Do you feel participating in the design process and helped create a garment which is more personal to you? If yes, why?	Yes - more personal	2	'Knowing that I've had an input gives a sense of ownership' 'On some levels yes'	*one male participant – and designing skirts so less likely to wear
	Sort of – more personal	2	'It has become something I'm more likely to wear' 'Made me think of what would be nice on a skirt'	
	Too structured – not allowing space for appropriate outcome	2	'Although I've created/ designed the skirt, its possibly not something I'd wear due to how structured it is. I was envisaging a smart tailored skirt.' 'I can't wear it personally' (male participant)	
	Flexible and encouraged learning	2	'Made me think of what would be nice on a skirt as a texture' 'Converting it to a slightly looser fitting dress with shirt style top... it has become something I'm more likely to wear'	

Thoughts:				
How do you feel learning more about the design, development and production of garments highlights the skills involved in the process?	Successful at showing skill	3	<p>'It makes you think of what a lot of work is in the process of design before production'</p> <p>'... aware of the process to better appreciate their clothes'</p> <p>'Highlights time that even a skilled worker would take to do something'</p> <p>'I think more people need to be aware'</p>	
	Need for more awareness	1		
	Already aware of process (impact of previous experiences)	1	'I think I was already aware of the stages we worked through today'	
Thoughts:				
Has knowledge of the design and manufacturing process changed your view of a garment's value and its throwaway nature? Why?	Already aware of environmental issues	3	<p>'Having already been concerned about environmental issues throwing away garments doesn't come naturally'</p> <p>'I'm already aware of the process of design and manufacture and the length of time it takes.'</p> <p>'I already know about the throw away nature of consumers and would like that to change'</p>	
	Awareness may not slow consumption	1	'I can 'ignore/ be oblivious to this (time and skilled design process) when it comes to purchasing items from shops'	Other factors such as money, garments may still be cared for if bought from less ethical stores. 'regardless of price I tend to only buy items I love and hold on to them for a while'

	Positives of increased knowledge of process	2	<p>'Now added with labour processes and being involved in ethical treatment of workers – want something that has lasting timeless quality'</p> <p>'Yes, being more informed I do value my existing clothes more'</p>	
Thoughts:				
What types of garments would you like to participate in designing?	Favourite garments	4	<p>'Jacket + coats'</p> <p>'I most enjoy designing jackets/ coats personally'</p> <p>'Dresses and pinafores as that's what I generally wear'</p> <p>'Biased answer – I want to design it all'</p>	Question not so important – it was always going to be a personal choice.
	Make ethical choices	1	'Jackets and coats in natural fibres'	
Thoughts:				
How would learning about the design process from a skilled maker fit into your current buying habits?	Begin making garments	1	'I'm more likely to try and make my own clothes ... perhaps using an existing garment as a springboard'	*KEY for showing impact of workshops*
	Find a maker to help	3	<p>'...perhaps try to find a maker who could help me to realise a design that I've created'</p> <p>'I'm much more picky about who ... I buy from'</p> <p>'Would maybe be more ready to order a made-to-order garment'</p>	
	Buy from a more trusted (ethical/ sustainable) source	2	<p>'I'm much more picky about ... where I buy from'</p> <p>'I already buy very infrequently but supplement with garments from trusted sources'</p>	
Thoughts:				

1. How much control over the design process would you like to have? 2. Would you like the garments to still fit to current trends?	1.Control Participate	2	'I enjoy a 50/50 of involvement in clothes' 'I like have a starting point that I could then 'edit''	*two questions asked – two participants answered trend question, two answered amount of control over process
	2.Trends Trends not relevant	1	'I find trends irrelevant when it's a piece for a specific person'	*No one mentioned relevance of trends*
	2.Trends More relevance of fit	2	'I want garments that... flatter body shape' '...sizing more relevant to the body of woman in this era'	
	2.Trends More relevance of lifestyle	1	'I want garments that suit lifestyle'	
	Thoughts:			

Evaluation

RACHEL HEMSLEY - PARTICIPANT - 18th October

How did you find this process?

Really enjoyable

Do you feel participating in the design process has helped create a garment which is more personal to you? If yes, why?

Although I've created/ designed the skirt, its possibly not something I'd wear due to how oversized it is. I was envisioning a small tailored pencil skirt, which isn't my style. However by converting it to a slightly looser fitting, I'm more likely to wear it.

How do you feel learning more about the design, development and production of garments highlights the skills involved in the process?

I think I was already aware of the stages we worked through today as a result of previous courses and personal garment creating and research.

Has knowledge of the design and manufacturing process changed your view of a garments value and its throw-away nature? Why?

Yes already aware of the process of design and manufacturing and the length of time it takes. I can't ignore the obvious to this when it comes to items purchased from shops. Stores like Primark have showed multiple items of value. Regardless of price tend to only buy items I love and hold on to them for a while rather than throwing them away after a few uses.

What types of garments would you like to participate in designing?

Dresses and pinafores, as that is what I generally wear.

How would learning about the design processing from a skilled maker fit into your current buying habits? (time, cost)

I think I'm more likely to buy and make my own clothes or perhaps hire to make my own clothes. Or maybe try to find a maker who could help me to realise a design that I've created, perhaps using an existing garment as a springboard because I'm not concerned about trends.

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

I like having a starting point that I could then start. For example, when I have a dress that I like, I would like to have a different colour or fabric, or I'd need to adjust sleeves or hem lengths etc.

Evaluation

SANDRA MCWILLIAMS - PARTICIPANT - 17th October

How did you find this process?

Enjoyable and learned a lot

Do you feel participating in the design process has helped create a garment which is more personal to you? If yes, why?

Made me think of what would be nice on a skirt as a texture

How do you feel learning more about the design, development and production of garments highlights the skills involved in the process?

It makes you think of what a lot of work is in the process of design before production.

Has knowledge of the design and manufacturing process changed your view of a garments value and its throw-away nature? Why?

I already know about the throw away nature of consumers and would like that to change.

What types of garments would you like to participate in designing?

Jackets + coats in natural fibres

How would learning about the design processing from a skilled maker fit into your current buying habits? (time, cost)

Would back up the ideas I have already gained on how much time goes into design of a garment.

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

Details of pattern match on clothes are key and sizing more relevant to the body of woman in this era.

Evaluation

CARA ROXBOROUGH - PARTICIPANT - 18th October

How did you find this process?

Quite conceptual. Not seeing the whole design background, it'd be as if I was making a dress, but people do like to play. I think fun, practical and good.

Do you feel participating in the design process has helped create a garment which is more personal to you? If yes, why?

Think yes. Knowing that live has on input gives a sense of ownership.

How do you feel learning more about the design, development and production of garments highlights the skills involved in the process?

Highlights time that even a skilled worker would take to do something.

Has knowledge of the design and manufacturing process changed your view of a garments value and its throw-away nature? Why?

Yes. Having already been concerned about environmental issues throwing away garments doesn't come naturally. Now added with your processes I already know about treatment of workers - want something that has lasting lifetime quality.

What types of garments would you like to participate in designing?

Based answer - I want to design all

How would learning about the design processing from a skilled maker fit into your current buying habits? (time, cost)

Would be more ready to order a made to order garment only if knowing it will last.

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

I already buy very infrequently but supplement with garment from trusted sources.

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

I am not sure. Don't mind a lot of a trend follower. I want garments that still lasted. Water body shapes.

Evaluation

ANTHONY BARTLEY - PARTICIPANT - 18th October

How did you find this process?

Outstanding. I've used to gathering information first but ultimately had to be as original as possible in creating the design for my garment.

Do you feel participating in the design process has helped create a garment which is more personal to you? If yes, why?

On some levels yes. I can't wear it but I personally designed it.

How do you feel learning more about the design, development and production of garments highlights the skills involved in the process?

Think more people need to be aware of the process to better appreciate them.

Has knowledge of the design and manufacturing process changed your view of a garments value and its throw-away nature? Why?

Yes. Having more informed I do value my existing clothes more because for all I know this piece is someone's life work.

What types of garments would you like to participate in designing?

I most enjoy designing jackets/ coats personally.

How would learning about the design processing from a skilled maker fit into your current buying habits? (time, cost)

I am much more picky now where and where I buy from now.

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

I like a degree of relevance in clothes. Find trends irrelevant when its a piece for a specific person.

Appendix 3.1.3: Pilot

Pilot: Questionnaire analysis

10 participants: 10 questionnaires

Questions	Emerging themes	OCC	Quotes	Additional thoughts
When purchasing a garment, what factors are important?	Design	7	'fabric design' 'colour and material' 'easy to wear'	
	Price	4	'Price'	
	Fit	2	'do I feel good wearing it' 'fit'	
	Quality	6	Quality 'is it machine washable'	
	Sustainable	1	'is it sustainably made'	
	Practicality	5	'Long lasting' 'Practical' 'Does it go with the other clothes I have'	
	Non-branded	1	'No words on it'	
	Handmade	1	'is it handmade'	
Thoughts:				
What makes you want to hold onto a garment for a long period of time?	Sentimentality	3	'something I love' 'memories' 'Someone bought it specially for you'	
	Design	4	'the garment feel' 'Goes well with other garments in your wardrobe' 'If it compliments my other clothes'	

				'unusual design/ silhouette'	
	Fit		8	'comfort' 'how it makes me feel' 'how comfortable it is on me' 'it makes me feel good'	
	Practicality		1	'it's practical'	
	Quality		1	'quality piece'	
	Price		2	'Price can be a factor' 'If I have spent a lot of money on it'	
	Making process		1	'Time put into making'	
	Handmade		1	'If it's something I have made'	
Thoughts:					
What factors lead to getting rid of a garment from your wardrobe?	Worn		6	'Ripped/ stained' 'Change in fabric – i.e. bobbles' 'If it's damaged beyond repair' 'When it loses shape or gets damaged'	
	Fit		3	'It doesn't fit' 'Too small or too big' 'makes me feel uncomfortable'	
	Change of style		4	'No longer interested in style or colour of it' 'Old fashioned/ out of style' 'It is not fashionable'	
	Lack of use		3	'Long time of not using it' 'Have similar newer garments' 'When I have no use for it any longer'	

	Quality	1	'Quality of fabric – it's difficult to clean, difficult to iron, difficult to look after'	
Thoughts:				
What makes you value a garment?	Sentimentality	4	'Memories that it brings' 'If it's been handmade I would keep it safe' 'How I came to have that garment and the story behind it'	
	Fit	4	'The way I feel wearing it' 'fit, comfort' 'You love how it looks on you' 'As long as it still fits I will wear it forever'	
	Design	3	'If it's a colour I like and I wear it a lot' 'whether it be the style, colour or pattern' 'design'	
	Practicality	1	'Suit for purpose'	
	Quality	3	'good quality' 'Amount of work that was put into it'	
	Price	2	'Price'	
	Brand/ designer	1	Brand	
	Handmade	1	'if it's handmade'	
	Thoughts:			

What makes you value a garment more at the point of buying?	Design	5	'Design, texture, feel' 'When it's different than anything else I have in my closet' 'The colour and the style'	
	Fit	1	'Fit'	
	Brand	1	'Possibly the label – usually if I fall in love with it'	
	Money investment	2	'Price' 'Value for money'	
	Practicality	1	'It looks practical'	
	Quality	5	'Better quality' 'You know it will last long in your wardrobe' 'quality'	
Thoughts:				
Interesting to see the difference between the garments at the point of buying				
Do you believe that value of a garment changes over the time you own it? If yes, why?	Emotional attachment	5	'Yes it could have sentimental value' 'Possibly if I love it and value it more' 'The longer you have something you love, the more you love it' 'It may change if your opinion has changed on it again' 'Depending on how I view the garment'	
	Quality	1	'Yes, if its cheap I won't like it anymore'	

	Style	1	'Just like what I find valuable so does my fashion sense'	
	Uniqueness	1	'Yes because it could be limited addition'	
Thoughts:				
In which areas would you like to have input in the garments you buy?	Ethically made	3	'The labour put into it. (workers rights)' '..knowing where it came from, who made it, how the fabric was made' 'the workers'	
	Fit	3	'sizing' 'sizing and patterns' 'fit'	
	Design	4	'The colour and shape of garments' 'Fabric choosing, designing' 'Designing'	
	Production	3	'making' 'I like making things. I buy my own by adding some hand stitching etc.'	
Thoughts:				
Would being involved in the designing and making process change your perception of value? What would this change be?	Involvement in design process	1	'Think it would make you realise the process of design is not that easy'	
	Understanding making process	2	'You would see that a two pound top was made in the same factory as a 20 pound top'	

				'... more involvement in design would make me value what goes into making clothes'	
	Longevity	1		'The design would be something that will work years to come'	
	Personal investment	3		'Yes it would make it feel like I made it and always feel pride in what you make no matter how poor quality' 'I value garments I make myself more than anything I buy' 'I would value something more if I have put energy and time into it.'	
Thoughts:					

Questionnaire

BAG workshop
When purchasing a garment, what factors are important?

If it's machine washable - do I feel good wearing it, does it go with other clothes I have.

What makes you want to hold onto a garment for a long period of time?

It's comfortable, it makes me feel good, it's practical

What factors lead to getting rid of a garment from your wardrobe?

fit, quality of fabric - it's difficult to clean/iron, difficult to look after, makes me feel uncomfortable

What makes you value a garment?

if it's handmade, good quality

What makes you value a garment more at the point of buying?

quality & value for money, so how often I will wear it

Do you believe that value of a garment changes over the time you own it? If yes, why?

The longer you have something you love, the more you love it.

In which areas would you like to have input in the garments you buy?

fit, knowing where it came from, who made it, how the fabric was made.

Would being involved in the designing and making process change your perception of value? What would this change be?

I think my perceptions are influenced by making my own clothes - more involvement, indesign would make me value what goes in to making clothes.

Questionnaire

BAG workshop
When purchasing a garment, what factors are important?

Practical - long lasting, sustainable

What makes you want to hold onto a garment for a long period of time?

Goes well with other garments in your wardrobe, you feel good or happy wearing it.

What factors lead to getting rid of a garment from your wardrobe?

too small or too big, no longer interested in style or colour of it.

What makes you value a garment?

You love how it looks on you, whether it be the style, colour or pattern

What makes you value a garment more at the point of buying?

If it looks practical and you know it will last long in your wardrobe.

Do you believe that value of a garment changes over the time you own it? If yes, why?

It may change if your opinion has changed on it again.

In which areas would you like to have input in the garments you buy?

The sizing and the patterns

Would being involved in the designing and making process change your perception of value? What would this change be?

No.

Questionnaire

BAG workshop
When purchasing a garment, what factors are important?

Size, practicality, no words on it, is it handmade.

What makes you want to hold onto a garment for a long period of time?

If it still fits

What factors lead to getting rid of a garment from your wardrobe?

If it's damaged beyond repair

What makes you value a garment?

As long as it still fits I will wear it forever.

What makes you value a garment more at the point of buying?

Price, if it's been handmade I would keep it safe.

Do you believe that value of a garment changes over the time you own it? If yes, why?

Yes it could have sentimental value - I still have my mums baggy watch from when she passed away and it was bought in the 90s.

In which areas would you like to have input in the garments you buy?

The colour and shape of garments

Would being involved in the designing and making process change your perception of value? What would this change be?

Yes it would make it feel like I made it and always feel pride in what you make no matter how poor quality.

Questionnaire

BAG workshop
When purchasing a garment, what factors are important?

Colour, style, practicality

What makes you want to hold onto a garment for a long period of time?

If it compliments my other clothes and its something I love

What factors lead to getting rid of a garment from your wardrobe?

It doesn't fit, it's showing signs of wear

What makes you value a garment?

If it is a colour that I like and I wear it a lot

What makes you value a garment more at the point of buying?

The colour and style

Do you believe that value of a garment changes over the time you own it? If yes, why?

Possibly if I love it and value it more

In which areas would you like to have input in the garments you buy?

Sizing and materials

Would being involved in the designing and making process change your perception of value? What would this change be?

Think it would make you realise the process of design is not that easy.

Questionnaire

BAG workshop
When purchasing a garment, what factors are important?

Design, quality, price

What makes you want to hold onto a garment for a long period of time?

unusual silhouette/ design

What factors lead to getting rid of a garment from your wardrobe?

When it loses shape or gets damaged

What makes you value a garment?

Amount of work that was put into it

What makes you value a garment more at the point of buying?

When its different than anything I already have in my closet

Do you believe that value of a garment changes over the time you own it? If yes, why?

Yes because garments are getting getting used up.

In which areas would you like to have input in the garments you buy?

I like making things. I buy my own by adding some hand stitching etc.

Would being involved in the designing and making process change your perception of value? What would this change be?

I value garments I make myself more than anything I buy.

Questionnaire

BAG workshop
When purchasing a garment, what factors are important?

Fabric, price, style

What makes you want to hold onto a garment for a long period of time?

Someone bought it specially for you

What factors lead to getting rid of a garment from your wardrobe?

Bobbling
Falling apart

What makes you value a garment?

Price
Brand

What makes you value a garment more at the point of buying?

Better quality
Nicer material

Do you believe that value of a garment changes over the time you own it? If yes, why?

Yes, because it could be limited edition.

In which areas would you like to have input in the garments you buy?

The workers

Would being involved in the designing and making process change your perception of value? What would this change be?

You would see that a 2 pound top and a 20 pound top were made in the same factory

Questionnaire

PATRICIA SOTO - BAG workshop
When purchasing a garment, what factors are important?

Quality, easy to wear, material

What makes you want to hold onto a garment for a long period of time?

It is comfortable, suits me, if I have spent a lot of money on it, if it is something I have done

What factors lead to getting rid of a garment from your wardrobe?

Long time of not using it
if it is not fashionable

What makes you value a garment?

Quality of fabric, design

What makes you value a garment more at the point of buying?

Quality of

Do you believe that value of a garment changes over the time you own it? If yes, why?

In which areas would you like to have input in the garments you buy?

making, designing

Would being involved in the designing and making process change your perception of value? What would this change be?

Questionnaire

BAG workshop
When purchasing a garment, what factors are important?

Fabric design, garment quality, fit for purpose

What makes you want to hold onto a garment for a long period of time?

the garment feel and how comfortable it is on me

What factors lead to getting rid of a garment from your wardrobe?

Colour change, change in fit, change in fabric i.e. bobbles.

What makes you value a garment?

fit, comfort, suit for purpose, dress and go

What makes you value a garment more at the point of buying?

feel, texture, quality, design, fit, potential

Do you believe that value of a garment changes over the time you own it? If yes, why?

Just like what I find valuable so does my fashion sense.

In which areas would you like to have input in the garments you buy?

Fabric choosing, designing, making

Would being involved in the designing and making process change your perception of value? What would this change be?

Questionnaire

BAG workshop
When purchasing a garment, what factors are important?

Style, price, fabric, quality

What makes you want to hold onto a garment for a long period of time?

Quality piece, love of the actual thing, comfort, memories

What factors lead to getting rid of a garment from your wardrobe?

Ripped/ stained
Old fashioned/ out of style
Have similar newer garments

What makes you value a garment?

The way I feel wearing it, how long I've had it for.

What makes you value a garment more at the point of buying?

Possibly the 'label' - usually if I fall in love with it

Do you believe that value of a garment changes over the time you own it? If yes, why?

Yes, if its cheap after time I won't like it anymore.

In which areas would you like to have input in the garments you buy?

The labour put into it. (workers rights)

Would being involved in the designing and making process change your perception of value? What would this change be?

I would value something more if I have put energy and time into it.

Questionnaire

BAG workshop
When purchasing a garment, what factors are important?

Design, fabric, price.

What makes you want to hold onto a garment for a long period of time?

The time put into making it and how it makes me feel when I wear it. Price can be a factor

What factors lead to getting rid of a garment from your wardrobe?

When I have no use for it any longer

What makes you value a garment?

How I came to have that garment and the story behind it.

What makes you value a garment more at the point of buying?

the design and the price

Do you believe that value of a garment changes over the time you own it? If yes, why?

Depending on how I view the garment

In which areas would you like to have input in the garments you buy?

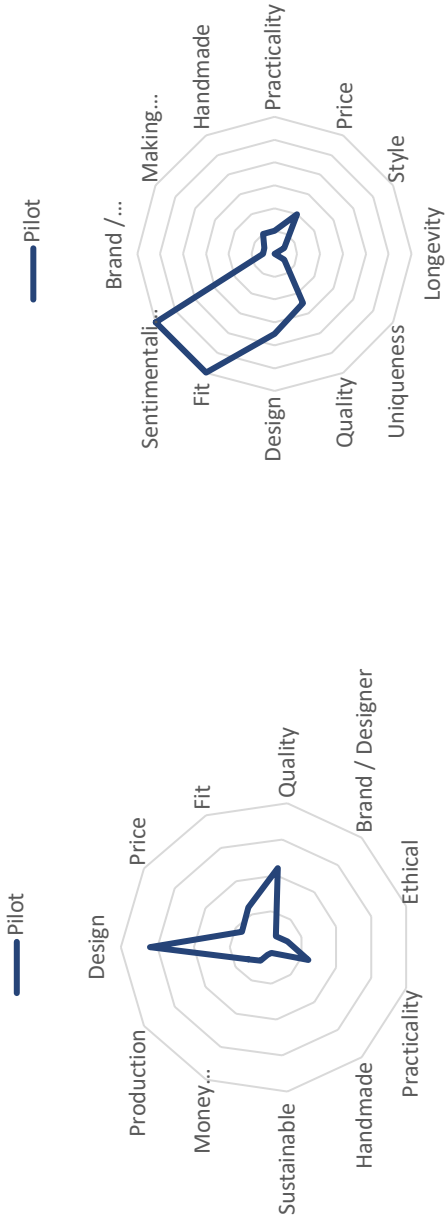
How much I want to own that garment.

Would being involved in the designing and making process change your perception of value? What would this change be?

The design would be something that will work years to come.

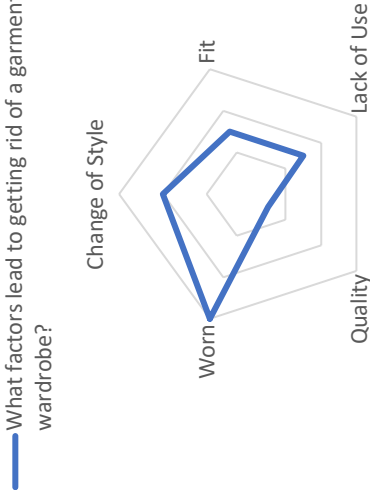
Appendix 3.1.3: Pilot

Pilot: Questionnaire analysis – value diagrams



Pilot Questionnaire: Factors affecting garment value when buying.

Pilot Questionnaire: Factors affecting garment value when owning



Pilot Questionnaire: Factors affecting getting rid of a garment from wardrobe

Appendix 3.1.3: Pre-Pilot

Pilot: Evaluation questionnaire analysis

10 Participants, 10 evaluation questionnaires

Question	Themes	OCCUR	Quotes
How did you find this process?	Enjoyment	5	'Fun' 'Enjoyable' 'Very fun'
	Educational	6	'Interesting and insightful' 'Interesting and inspiring'
	Workshop design	3	'It was interesting to have time and material constraints – made decisions more quickly. Made me think about how to add value and interest to a simple object' 'And the time limit made me make more bold choices' 'Well put together'
Do you feel participating in the design process and helped create a garment which is more personal to you? If yes, why?	Yes - personal touch/ ideas	7	'Yes because it has my personal touch and my feeling' 'Yes because I made choices that were personal ...' Yes. Because I got to choose the material and decoration on bag even though it was a generic shape/ style' 'Yes because I got to choose my own tools and methods to what I wanted to design' 'Because I made an input and changed the design by making it very personal' 'Yes as I put in things I like' 'Yes it made me want to have my personal touch'
	Yes – new experience	1	'Yes, because I had never done anything like this before'
	Yes – half my input	2	'It did, because half of the decisions, I made it my own' '...yes but the designer's idea too'
	Yes - sentimental	2	'Because it's something I can take away and keep for many years and also be able to use time and time again' '...and ended up with something that reflected the moment'

Question	Themes	OCCUR	Quotes
How do you feel learning more about the design, development and production of garments highlights the skills involved in the process?	Successful at showing skill	2	'It makes you realise the skills, effort' 'Yes it showed some of the skills of making'
	Successful at showing time	3	'Informs you on how long it takes to produce a garment' 'It makes you realise that all garments take time to produce' 'It makes you realise...time that goes into everything'
	Successful at showing process	3	'It breaks down the design process into categories and helps in one mastering each process' 'Gives you a better understanding of the process' 'Yes because I chose the material and how it looked'
	Showed ability to play/ be creative.	2	'It has helped me to not be afraid to play with different tools and techniques' 'Also trial and error – the need for time to design and test'
	Removed apprehension about workshop	1	'I felt less apprehensive about the designing because I have options although was out my comfort zone. I feel great about the production of the piece'
Has knowledge of the design and manufacturing process changed your view of a garment's value and its throwaway nature? Why?	Already aware of environmental issues	1	'No as I already value my clothes'
	Positives of increased knowledge of process	6	'Yes, because I like a personal touch on a garment. It will most likely be kept forever' '...value the experience I had whilst making it.' 'It did, I've put some work in the bag I made, it's got a lot of value for me as a maker' 'It has helped me to know how to change a garment in different ways' 'Yes – garments shouldn't be disposable. I think we should value and cherish what we wear, and also be aware of the damage that fast fashion does to the environment.' 'Yes, there is a lot of thought and work put into creating garments which has made me value garments more'

Question	Themes	OCCUR	Quotes
	Impact of making without maker	3	<p>'I would be wary of using it in case it broke...'</p> <p>'I am able to slowly see the little tell-tale signs of a great and not so great garment'</p> <p>'I'm likely to keep it as I value the experience but would be wary of using it in case it broke'</p>
What types of garments would you like to participate in designing?	All garments	2	'Would be a shame to limit one to a particular type of garment' 'All'
	More individual design (to suit style)	3	<p>'... it will be streetwear for me'</p> <p>'Coats and jackets always feel these are all the same and would like an individual design'</p> <p>'Practical clothing – be stylish and comfortable and live an everyday life kind of clothes'</p>
	Accessories	4	<p>'Accessories'</p> <p>Accessories'</p> <p>'Shoes and bags'</p> <p>Shoes and bags'</p>
How would learning about the design process from a skilled maker fit into your current buying habits?	Other	4	<p>'Possibly tshirts in the same way'</p> <p>'Lightweight garments'</p> <p>'Clothing'</p> <p>'Trousers'</p>
	Begin making garments	2	<p>'It would make me buy cheaper clothes and design them myself'</p> <p>'I would more likely make more garments and spend less on the high street'</p>
	Acknowledge the design process more	3	<p>'I'll pay more attention to how much work was put into a garment'</p> <p>'...time, cost'</p> <p>'I would now look at how much time and effort has went into the process of making the garments'</p>
	Buy from a more trusted (ethical/sustainable) source	2	<p>'I'd maybe buy more expensive garments i.e. quality over quantity'</p> <p>'More likely to want to buy well-made clothes and pay more appropriate price for it.'</p>
	Negatives	2	'I don't think I could afford the cost involved'

Question	Themes	OCCUR	Quotes
1. How much control over the design process would you like to have? 2. Would you like the garments to still fit to current trends?	1. Control Participate 2. Trends Trends not relevant 2. Trends Trends still relevant	 2 6	'Not really' ' <i>...maybe more input into the brief than the design process is more important</i> ' ' <i>I'd like to control all design process. It's not necessarily the garments I buy to fit to current trends</i> ' 50% at least, 70% at a push 'Not really more that they were individual to me' 'No I would rather they were different' 'Yes I still like to fit to trends' 'Yes I would still like to fit to current trends, but would sometimes like to be different' 'Yes and no, often I hunt for something I have an idea in my head of only for it to turn up in the shops 6 months later' 'Yes, but I don't necessarily want control over the process' 'I would still like to fit to current trends' 'Yes and no I would like garments to fit to trends as I do still wear some garments out of trends and they usually come back around.' '2 I think my bag is more valuable because I have put my time and effort into it, and also my creativity' 'My bag because I personally put time into it and thought it through and executed it'
Which bag do you feel more attached to, the one I have made (the researcher), or the one you have made?	Put in time	2	'...the design is personal and could appeal to everyone' 'My bag has more value because its more 'me' than anybody else's' 'My bag is more valuable. I made it.' 'I think my bag is more valuable because I did it' 'My bag as I designed it with elements that I have put together' 'My bag is more valuable to me because I made it' 'My bag is more valuable because I made it.'
	Personal style	2	
	Made by participant	5	

Question	Themes	OCCUR	Quotes
	Aesthetics	1	'I would say my bag is more valuable because I like the materials used and feel it looks very interesting'
	Sentimental	1	'...I am emotionally attached to it because it is my creation'

Evaluation	Evaluation	Evaluation	Evaluation
<p>How did you find this process?</p> <p>Interesting </p> <p>Do you feel participation in the design process has helped create a garment which is more personal to you? If yes, why?</p> <p>Yes because it has my personal touch and my feeling</p> <p>How do you feel learning more about the design, development and production of garments?</p> <p>Yes I showed some of the skills of making</p> <p>Has knowledge of the design and manufacturing process changed your view of garments value and throw-away nature? Why?</p> <p>Yes I thought garments</p> <p>What types of garments would you like to participate in designing?</p> <p>Lightweight garments</p> <p>Would learning about the design processing from a skilled maker change your current cuying habits? (time, cost)</p> <p>How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?</p> <p>Which bag do you feel more attached to, the one I have made, or the one you have made?</p> <p>Which my bag is more valuable because I made it</p>	<p>How did you find this process?</p> <p>Interesting</p> <p>Do you feel participation in the design process has helped create a garment which is more personal to you? If yes, why?</p> <p>Yes because I made an input and changed the design by making it new garment</p> <p>How do you feel learning more about the design, development and production of garments?</p> <p>I better down the design process into categories and helps in one making</p> <p>Has knowledge of the design and manufacturing process changed your view of garments value and throw-away nature? Why?</p> <p>Yes, able to about see the little tail holes of a great and not so great garment</p> <p>What types of garments would you like to participate in designing?</p> <p>Would like a shirt to limit to a particular type of garment but if that price was to more than 1000 I would not want it</p> <p>Would learning about the design processing from a skilled maker change your current cuying habits? (time, cost)</p> <p>Not really</p> <p>How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?</p> <p>Not time to fit to trends</p> <p>Which bag do you feel more attached to, the one I have made, or the one you have made?</p> <p>Which bag is more valuable, I made one or one that was purchased to it because it is my creation.</p>	<p>How did you find this process?</p> <p>Very to go interesting and put together</p> <p>Do you feel participation in the design process has helped create a garment which is more personal to you? If yes, why?</p> <p>Yes because I got to choose my own tools and methods to what I wanted to design</p> <p>How do you feel learning more about the design, development and production of garments?</p> <p>Does you a better understanding of the process</p> <p>Has knowledge of the design and manufacturing process changed your view of garments value and throw-away nature? Why?</p> <p>Yes there is a lot of thought and work put into creating garments which has made me value garments more</p> <p>What types of garments would you like to participate in designing?</p> <p>Accessories</p> <p>Would learning about the design processing from a skilled maker change your current cuying habits? (time, cost)</p> <p>Would now look at how much time and effort has went into the process of making the garments</p> <p>How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?</p> <p>Not would like it to fit current trends, but would like sometimes to be different</p> <p>Which bag do you feel more attached to, the one I have made, or the one you have made?</p> <p>Second bag my bag is more valuable because I made the most effort used and time took very interesting</p>	<p>How did you find this process?</p> <p>Yes because I had never done anything like this before</p> <p>How do you feel learning more about the design, development and production of garments?</p> <p>Yes because I chose the material and how it looks</p> <p>Has knowledge of the design and manufacturing process changed your view of garments value and throw-away nature? Why?</p> <p>Would be way of what it looks it looks what value the experience it has what making it</p> <p>What types of garments would you like to participate in designing?</p> <p>Shoes and bags</p> <p>Would learning about the design processing from a skilled maker change your current cuying habits? (time, cost)</p> <p>Would make me buy cheaper clothes and design them myself</p> <p>How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?</p> <p>Yes I would rather they were different</p> <p>Which bag do you feel more attached to, the one I have made, or the one you have made?</p> <p>Yes I think it more valuable because I made it</p>

Evaluation

How did you find this process?

Interesting and inspiring

Do you feel participation in the design process has helped create a garment which is more personal to you? If yes, why?

Because I made half of the decisions, I made it my own

How do you feel learning more about the design, development and production of garments?

Has helped me to not be afraid to play with different tools and techniques

Has knowledge of the design and manufacturing process changed your view of garments value and throw away nature? Why?

Yes, because I got a lot of value from it as a maker

What types of garments would you like to participate in designing?

Anything

Would learning about the design processing from a skilled maker change your current buying habits? (time, cost)

Yes, pay more attention to how much work was put into a garment

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

Yes, I like to control all design process, but not necessarily the garments I buy to fit to current trends

Which bag do you feel more attached to, the one I have made, or the one you have made?

My bag has more value to me because it's more 'me' than anybody else's

Evaluation

How did you find this process?

Interesting and inspiring

Do you feel participation in the design process has helped create a garment which is more personal to you? If yes, why?

Because I got to take away and keep for many years and after a while I made time and time again

How do you feel learning more about the design, development and production of garments?

Has helped me to not be afraid to play with different tools and techniques

Has knowledge of the design and manufacturing process changed your view of garments value and throw away nature? Why?

Yes, because I got a lot of value from it as a maker

What types of garments would you like to participate in designing?

Anything

Would learning about the design processing from a skilled maker change your current buying habits? (time, cost)

Yes, I like to control all design process, but not necessarily the garments I buy to fit to current trends

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

Yes, I like to control all design process, but not necessarily the garments I buy to fit to current trends

Which bag do you feel more attached to, the one I have made, or the one you have made?

My bag has more value to me because it's more 'me' than anybody else's

Evaluation

How did you find this process?

Interesting and inspiring

Do you feel participation in the design process has helped create a garment which is more personal to you? If yes, why?

Because I got to take away and keep for many years and after a while I made time and time again

How do you feel learning more about the design, development and production of garments?

Has helped me to not be afraid to play with different tools and techniques

Has knowledge of the design and manufacturing process changed your view of garments value and throw away nature? Why?

Yes, because I got a lot of value from it as a maker

What types of garments would you like to participate in designing?

Anything

Would learning about the design processing from a skilled maker change your current buying habits? (time, cost)

Yes, I like to control all design process, but not necessarily the garments I buy to fit to current trends

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

Yes, I like to control all design process, but not necessarily the garments I buy to fit to current trends

Which bag do you feel more attached to, the one I have made, or the one you have made?

My bag has more value to me because it's more 'me' than anybody else's

Evaluation

How did you find this process?

Fun

Do you feel participation in the design process has helped create a garment which is more personal to you? If yes, why?

Yes, because I got to take away and keep for many years and after a while I made time and time again

How do you feel learning more about the design, development and production of garments?

Has helped me to not be afraid to play with different tools and techniques

Has knowledge of the design and manufacturing process changed your view of garments value and throw away nature? Why?

Yes, because I got a lot of value from it as a maker

What types of garments would you like to participate in designing?

Anything

Would learning about the design processing from a skilled maker change your current buying habits? (time, cost)

Yes, I like to control all design process, but not necessarily the garments I buy to fit to current trends

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

Yes, I like to control all design process, but not necessarily the garments I buy to fit to current trends

Which bag do you feel more attached to, the one I have made, or the one you have made?

My bag has more value to me because it's more 'me' than anybody else's

Evaluation

How did you find this process?

Interesting and inspiring

Do you feel participation in the design process has helped create a garment which is more personal to you? If yes, why?

Because I got to take away and keep for many years and after a while I made time and time again

How do you feel learning more about the design, development and production of garments?

Has helped me to not be afraid to play with different tools and techniques

Has knowledge of the design and manufacturing process changed your view of garments value and throw away nature? Why?

Yes, because I got a lot of value from it as a maker

What types of garments would you like to participate in designing?

Anything

Would learning about the design processing from a skilled maker change your current buying habits? (time, cost)

Yes, I like to control all design process, but not necessarily the garments I buy to fit to current trends

How much control over the design process would you like to have? Would you like the garments you buy to still fit to current trends?

Yes, I like to control all design process, but not necessarily the garments I buy to fit to current trends

Which bag do you feel more attached to, the one I have made, or the one you have made?

My bag has more value to me because it's more 'me' than anybody else's

Appendix 3.2: Phase Two: Immersion

Immersion: Questionnaire analysis

14 Participants, 14 questionnaires

Questions	Emerging themes	OCC	Quotes
When purchasing a garment, what factors are important?	Design	11	'Will I wear it again – does it go with other items in my wardrobe?' 'How much will it be worn, does it fit my wardrobe?' 'I think about how I would style the garment and how much wear I would get from it and if it suits my style and the cost' 'Wearability – does it suit me and my style?' 'How it looks' 'Material, for example how soft it is' 'style, colour'
	Price	10	'Value for money' 'Price' 'Cost'
	Fit	4	'fit' 'does it fit well?' 'comfort'
	Ethical	1	'fibre content – watched too many docs now'
	Quality	5	'Quality' Quality of fabric' 'longevity'
	Brand	2	'Where it's from' 'Marketing'
	Sentimentality	3	'If it has memories (holiday/ wedding etc)' 'If it was a gift' '...has a story'
	Design	6	'good looking' 'It goes with other pieces and I can style it differently' 'Easy to wear with other garments'
What makes you want to hold onto a garment for a long period of time?			

Questions	Emerging themes	OCC	Quotes
			'If there are many ways to style it' 'Its original' 'How well it goes with other clothes'
	Money	2	'If I paid a lot of money for it' 'Finances'
	Quality	5	'...investment piece' 'hasn't changed shape' 'If it looks good after a long period of time' 'If it's durable' '... stands the test of time in the washing machine'
	Classic piece	3	'... it is a regular fashion staple for me' 'It's worn down to a stylish way, still in fashion' 'Versatility'
	Fit	8	'Something that is comfortable' 'Comfort' 'Still fits me' 'If I find it comfortable, at the same time wearable all the time' 'If it's comfortable, flattering' 'Is it easy to wear... comfy and fits'
	Unique	1	'How rare it is'
	Worn	5	'If it is past it and is no longer repairable' 'irreparable damage' 'If it is no longer wearable due to holes, damage etc.' 'When it was too worn' 'breaks/tears'
	Fit	6	'Something that does not fit me anymore' 'Losing weight' 'Doesn't fit' 'I very, very rarely do so only if it's too small, not exciting at all'
What factors lead to getting rid of a garment from your wardrobe?	Change of style	8	'Out of fashion' 'Doesn't suit my taste anymore' 'Or if it no longer suits my style'

Questions	Emerging themes	OCC	Quotes
What makes you value a garment?			'...or work with my sense of style' 'Passing trend – prints/ particular design I get bored of.' 'Old fashioned' 'Doesn't suit my wardrobe (change of style)' ...when I just don't like it anymore
	Lack of use	6	'Won't wear the garment enough' 'Never wear it... I have too many clothes' 'Underuse' 'I haven't worn it a single time sometimes 'When was the last time I wore it.' 'No longer used'
	Quality	1	'Poor quality'
	Unique	1	'If it's too plain or the thing that everyone else wears (I like unique and weird stuff)'
	Sentimentality	3	'Good memories' 'The length and time I have had it. An occasion when I wore it' 'Personal gift, where I got it, when I got it'
	Fit	5	'comfort' 'comfortable to wear' '...and fits' 'Comfort, how I feel wearing it'
	Long lasting (quality)	5	'The finish' 'High quality of fabric' 'Again, quality' 'If it's durable and I know that someone has put a lot of time and effort to make it' 'If it's durable, lasts a long time'
	Design	4	'I like how it looks' '...is versatile' 'Intricate detail... simple style' 'Timeless design'
	Practicality	1	'Practicality'

Questions	Emerging themes	OCC	Quotes
	Personally suited (unique)	4	<p>'How unique it is'</p> <p>'If I think it is something only I could wear in a specific way – suited to me'</p> <p>'How rare it is to find'</p> <p>'Unique shape or other features'</p>
What makes you feel more attached to a garment?	Fit	3	<p>'Comfort and wearability'</p> <p>'If it fits me'</p> <p>'...it makes me feel good when I wear it'</p>
	Design	5	<p>'Style potential'</p> <p>'If they look good and are easy to wear'</p> <p>'... that at the same time is interesting'</p> <p>'If it fits...my personality'</p> <p>'If I feel good/ complimented on it'</p>
	Sentimentality	12	<p>'If someone gives me something I find it hard to throw it away'</p> <p>'Memories'</p> <p>'The amount of time I have worn it'</p> <p>'...memories sometimes'</p> <p>'Sentimental pieces'</p> <p>'Good experiences while wearing'</p> <p>'If I got it as a present or if it reminds me of something (youth, memories, childhood)'</p> <p>'Memories'</p> <p>'If I have owned it for ages, have fond memories of it...'</p> <p>'Personal memories'</p> <p>'If I've experienced something important whilst wearing it. I feel it holds memories'</p> <p>'From a specific event (prom/ Italy)'</p>
What makes you value a garment more at the point of buying?	Quality	1	'Good quality – I can wear again and again'
	Design	8	<p>'The fabric'</p> <p>'I tend to buy things with lots of pattern – I really love interesting and quirky prints and tend to be drawn to these in shops'</p>

Questions	Emerging themes	OCC	Quotes
			<p>'If it's something that matches my style very well I'll feel immediate attachment'</p> <p>'How it is presented'</p> <p>'Fabric'</p> <p>'If I think of a specific event to wear it to'</p> <p>'If it fits what usual style I have in my head'</p> <p>'...the material – how often I will wear it realistically'</p>
	Ethics	1	'Ethics – I research the company'
	Fit	1	'How comfortable it is'
	Price	5	<p>'Spending more – investment'</p> <p>'Price'</p> <p>'The price (mostly)'</p> <p>'Quality, price and balance between these things'</p> <p>'Bargain, good quality for low price'</p>
	Quality	3	<p>'Quality of the fabric'</p> <p>'Quality, price and balance between the two'</p> <p>'If it looks like its going to last'</p>
Do you believe that value of a garment changes over the time you own it? If yes, why?	Yes. Emotional attachment	3	<p>'Yes because of the feels'</p> <p>'Yes if you wear it often and it becomes a part of your life. Plus if you get joy from wearing it'</p> <p>'Because if it gets a sentimental feeling'</p>
	Yes. Quality	3	<p>'Yes because clothes get worn, they get damaged, shrink etc. Then we value it less.'</p> <p>'If its poor quality – decreases. If I get a lot of wear/ outfits – increases'</p> <p>'damage'</p>
	Yes. Fit	1	<p>'Yes, I think the more I wear things the more they begin to fit me better and become more comfortable'</p> <p>'I feel as if the longer I have something, especially if it doesn't fit anymore they diminish'</p>
	Design	2	<p>'Yes because it goes out of style and is no longer the market look'</p> <p>'Change in fashion'</p>

Questions	Emerging themes	OCC	Quotes
In which areas would you like to have input in the garments you buy?			'It depends what type of garment it is. Vintage clothing has gone up in price'
	Money	1	'Eventually you feel that you have had value for money'
	No	2	'No if you really value a garment you always will' 'No'
	Other	1	'How they are made, how it's sold, how it's presented, designer – no graphics'
	Fit	9	'Oh! Fit – finding a garment that fits both waist and hip' 'I'd love for outfits to value comfort as well as more clothes made for plus sized people' 'The fit of the garment' 'Length/ fit of clothes' 'Length/ finishes' 'Body length, sleeve girth' '...so that I can wear things I really like and fit me properly. I would hate to throw things away and would definitely treasure my clothes more if I have made them myself' 'Trousers – waist and hip measure' The fit
	Design	9	'If you could decide the shape – make dresses either open back or not, maxi or mini, print or plain' 'Often fabric' 'The fabrics used' 'fabric used... colour' 'Shape, pattern...' 'How unique they are? I have a weird fashion sense and love oversized clothes and even vintage' 'Fabric' 'I would love to be able to design my own clothes so that I can wear things I really like' 'The shape, colour, fabric'

Questionnaire

When purchasing a garment, what factors are important?

Price and how it looks

What makes you want to hold onto a garment for a long period of time?

If it looks good on me after a long period of time

What factors lead to getting rid of a garment from your wardrobe?

When it was too worn or I haven't worn it a single time sometimes when I just don't like it anymore

What makes you value a garment?

When I know that someone has put a lot of time and effort to make it

What makes you feel more attached to a garment?

Personal memories

What makes you value a garment more at the point of buying?

If it looks like it's gonna last long

Do you believe that value of a garment changes over the time you own it? If yes, why?

Yes, because clothes get worn, they get damaged, shrunken etc. Then we value it less.

In which areas would you like to have input in the garments you buy?

The fabrics used

Questionnaire

When purchasing a garment, what factors are important?

Aesthetics, general needs

What makes you want to hold onto a garment for a long period of time?

If it is durable, still fits me and it is a regular fashion staple for me

What factors lead to getting rid of a garment from your wardrobe?

Just because it looks like it doesn't suit my taste anymore

What makes you value a garment?

Elaborate detail, comfort, simple style

What makes you feel more attached to a garment?

If I've experienced something important whilst wearing it, I feel it holds memories

What makes you value a garment more at the point of buying?

If it's something that matches my style very well, I'll feel immediate attachment

Do you believe that value of a garment changes over the time you own it? If yes, why?

I feel as if the longer I have something, especially if it doesn't fit anymore they diminish.

In which areas would you like to have input in the garments you buy?

I'd love for outfits to value comfort as well as more clothes made for plus sized people

Questionnaire

When purchasing a garment, what factors are important?

Material, for example how soft it is

What makes you want to hold onto a garment for a long period of time?

How well it goes with other clothes

What factors lead to getting rid of a garment from your wardrobe?

If it's too plain or the thing that everyone else wears (I like unique and weird stuff)

What makes you value a garment?

How unique it is

What makes you feel more attached to a garment?

If someone gives me something I find it hard to throw it away

What makes you value a garment more at the point of buying?

How comfortable it is

Do you believe that value of a garment changes over the time you own it? If yes, why?

It depends on what type of garment it is. Vintage clothing has gone up in price.

In which areas would you like to have input in the garments you buy?

How unique they are? I have a weird fashion sense and love oversized clothes and even vintage.

Questionnaire

When purchasing a garment, what factors are important?

Quality, shape

What makes you want to hold onto a garment for a long period of time?

Something that is comfortable

What factors lead to getting rid of a garment from your wardrobe?

Something that does not fit me anymore, old fashioned

What makes you value a garment?

The finish

What makes you feel more attached to a garment?

What makes you feel more attached to a garment?

What makes you value a garment more at the point of buying?

The fabric, quality, the finish

Do you believe that value of a garment changes over the time you own it? If yes, why?

Because it gets a sentimental feeling

In which areas would you like to have input in the garments you buy?

-

Questionnaire

When purchasing a garment, what factors are important?

Quality, wear, ability if it suits me and my style, price, if it's well

What makes you want to hold onto a garment for a long period of time?

I find it comfortable at the same time wearable over the time and easy to wear with other garments it is interesting and has a story

What factors lead to getting rid of a garment from your wardrobe?

Poor quality, don't wear the garment enough, doesn't match my wardrobe (change of style)

What makes you value a garment?

Again - quality, practicality, comfort, unique shape or other features

What makes you feel more attached to a garment?

Comfort and wear ability, that at the same time is interesting

What makes you value a garment more at the point of buying?

Quality, price and balance between these things.

Do you believe that value of a garment changes over the time you own it? If yes, why?

Yes

In which areas would you like to have input in the garments you buy?

Trousers - waist and hip measure

Questionnaire

When purchasing a garment, what factors are important?

I think about how I would style the garment and how much wear I would get from it and if it suits my style and the cost

What makes you want to hold onto a garment for a long period of time?

If there are many ways to style it, it is comfortable, flattering, it is original.

What factors lead to getting rid of a garment from your wardrobe?

Very, very rarely do so only if it is too small, not exciting or if it feels it is unoriginal

What makes you value a garment?

If I think it is something only I could wear in a specific way - suited to me

What makes you feel more attached to a garment?

It fits me and my personality, from a specific event (prom/ friends)

What makes you value a garment more at the point of buying?

If I think of a specific event to wear it to

Do you believe that value of a garment changes over the time you own it? If yes, why?

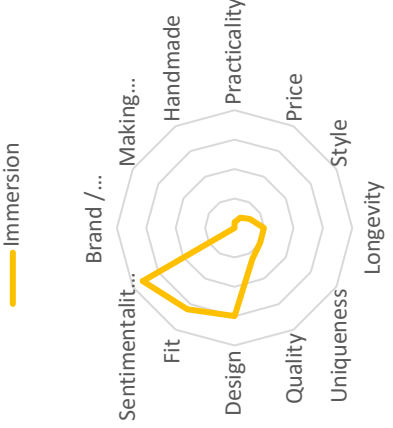
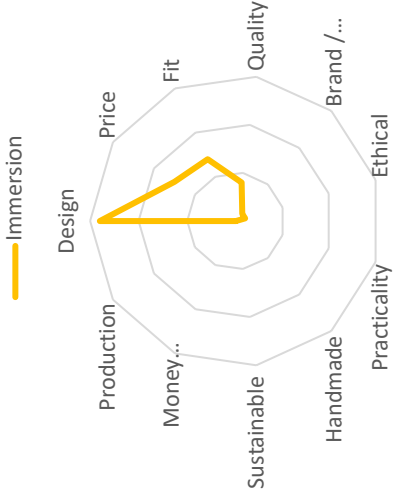
No, if you really value a garment you always will

In which areas would you like to have input in the garments you buy?

The shape, colour and fabric, the fit

Appendix 3.2: Phase Two: Immersion

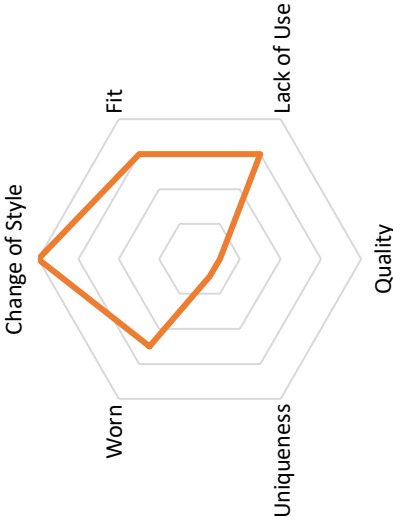
Immersion: Questionnaire analysis – value diagrams



Immersion Questionnaire: Factors affecting garment value when buying.

Immersion Questionnaire: Factors affecting garment value when owning

What factors lead to getting rid of a garment from your wardrobe?



Immersion Questionnaire: Factors affecting getting rid of a garment from wardrobe

Appendix 3.2: Phase Two: Immersion

Immersion: Evaluation questionnaire analysis USER-MAKER

6 User-makers, 6 questionnaire results

Question	Themes	OCCUR	Quotes
How have you enjoyed your experience of working with a skilled maker?	Enjoyment	4	'Yes it's been really inspiring and enjoyable to work with a skilled maker, because I had no prior knowledge of making garments' 'Fun' 'Really enjoyed it' 'It's been really inspiring and interesting'
	Positive	2	'Yes'
	Understanding process	1	'Yes I've learned about the planning that takes place beforehand'
Do you feel like you have learned about the craft of making garments?	Learning technical skills	5	'Yes working with a maker helps with especially pattern cutting which you may not always have experience of' '... and that you use multiple different stitches to get different looks' 'I have learnt some new skills' 'Yes (I didn't actually know how to sew before now haha)' 'I feel like I have learnt a lot more about the more technical side of the making process'
	More appreciation of making	2	'Understand the process step by step, more appreciation' 'Yes beforehand I wasn't very fashion conscious and I thought that it was relatively easy to make clothes but now I know you need a lot of knowledge and skills to do it'
Has the process helped you to consider the ways you currently consume fashion?	Change of consumption habits	1	'Yes it has made me decide that I want to stop buying clothes and start making my own'
	Understanding of industry	1	'My perspective hasn't really changed but it did make me consider how the industry works as a whole'

Question	Themes	OCCUR	Quotes
Would you like a similar method to be easily available to take part in?	Positive	6	<p>'Yes 100%'</p> <p>'Yes'</p> <p>'Yes, different masterclasses for different garments would be fun! Especially pattern cutting/ garment construction'</p> <p>'Yes I would be happy to have this available because it would give people the opportunity to have a say in the design of their clothes'</p> <p>'Yes this is really fun and unique as an experience'</p>
How do you value the new garment you have created?	Sentimental	2	<p>'Value as a memory, the more you make the more tailored for your style garments would become'</p> <p>'I feel that I will always hold the memory of attending the workshop and meeting Cara (my maker)'</p>
	Positive involvement in process	5	<p>'I love it! I appreciate it more than I normally do an item of clothing because I was involved in the process'</p> <p>'I love it and I am proud of it'</p> <p>'... and that it's something that I am proud to have taken part in'</p> <p>'I like it and I would like to learn how to make more stuff'</p> <p>'I'm very happy with it! I feel that I'll be holding onto it for a long time'</p>
Do you think the process of being involved in the decision making made you value the garment more. If so, why?	Design input	3	<p>'It was important to me to have my say with the aesthetic and it has definitely made this garment more personal to me'</p> <p>'Yes because I got to pick the colours, design/ style and the fabric it gives it a sense of belonging both literally and metaphorically because it reflects my personality'</p> <p>'Yes because you feel partially responsible for the final outcome and its image'</p>
	Experience	2	<p>'Yes because it was the first time I have done something like this'</p> <p>'Yes, it has memories attached/ unique/ individual'</p>
	Working with maker	1	<p>'... and my partner has made this with me and taught me, making it unique'</p>

Question	Themes	OCCUR	Quotes
	Understanding process	1	'Definitely – it gives me an insight into the level of skill and time that goes into making it'
Do you think you will keep your new garment for longer because you were involved in the process of making?	Sentimental	4	'Yes it makes it a lot more personal – I will always remember the experience when I wear it' 'Yes I won't get rid of it' 'Yes you feel higher attachment' 'I don't think I'll ever throw it away, so yes..'
	Longer lasting	1	'Yes, also a dressing gown I'd imagine it would last much longer as it will be kept in the house and not be worn too often'
	Handmade	1	'Yes but also because it's handmade'
Do you think the workshops will have an impact on the way you continue to shop? If so, why?	Buying higher quality	2	'and not buy clothes that are of poor quality or all look the same'
	Consider enjoyment of garment	1	'Yes focus on quality of garments more' 'It has made me want to consider what makes me happy when I shop. I'll try to avoid buying stuff that I don't think will end up making me happy when I wear it'
	Unique	2	'and not buy clothes that ... all look the same' 'Yes, it's made me wish I could do this more often. I often see garments in shops and wish they could be a different colour or have buttons instead of zips etc. and it would be really good to customise items and I think that would be a really good future for the fashion industry because then there would be more unique style out there'
	Making own	1	'Yes because I would like to make my own clothes'
	Appreciating process	2	'It's also made me appreciate the work that goes into making a garment. I feel like now I'm going to be more conscious when buying clothes and throwing them away' 'I don't think it will change the products I buy but it will make me pay more attention to how the products are made and I will notice and appreciate small details more'

Question	Themes	OCCUR	Quotes
	Changing away from fast fashion	1	'I was already considering giving up fast fashion, but this workshop has helped to convince me'

Evaluation - Participant	Evaluation - Participant	Evaluation - Participant	Evaluation - Participant	Evaluation - Participant
How have you enjoyed your experience of working with a skilled maker?	How have you enjoyed your experience of working with a skilled maker?	How have you enjoyed your experience of working with a skilled maker?	How have you enjoyed your experience of working with a skilled maker?	How have you enjoyed your experience of working with a skilled maker?
Do you feel like you have learned about the craft of making garments?	Do you feel like you have learned about the craft of making garments?	Do you feel like you have learned about the craft of making garments?	Do you feel like you have learned about the craft of making garments?	Do you feel like you have learned about the craft of making garments?
Has the process helped you to consider the ways you currently consume fashion?	Has the process helped you to consider the ways you currently consume fashion?	Has the process helped you to consider the ways you currently consume fashion?	Has the process helped you to consider the ways you currently consume fashion?	Has the process helped you to consider the ways you currently consume fashion?
Would you like a similar method to be easily available to take part in?	Would you like a similar method to be easily available to take part in?	Would you like a similar method to be easily available to take part in?	Would you like a similar method to be easily available to take part in?	Would you like a similar method to be easily available to take part in?
How do you value the new garment you have created?	How do you value the new garment you have created?	How do you value the new garment you have created?	How do you value the new garment you have created?	How do you value the new garment you have created?
Do you think the process of being involved in decision making made you value your new garment more than if it was made for you?	Do you think the process of being involved in decision making made you value your new garment more than if it was made for you?	Do you think the process of being involved in decision making made you value your new garment more than if it was made for you?	Do you think the process of being involved in decision making made you value your new garment more than if it was made for you?	Do you think the process of being involved in decision making made you value your new garment more than if it was made for you?
Do you think you will keep your new garment for longer because you were involved in the process of making?	Do you think you will keep your new garment for longer because you were involved in the process of making?	Do you think you will keep your new garment for longer because you were involved in the process of making?	Do you think you will keep your new garment for longer because you were involved in the process of making?	Do you think you will keep your new garment for longer because you were involved in the process of making?
Do you think the workshops will have an impact on the way you continue to shop?	Do you think the workshops will have an impact on the way you continue to shop?	Do you think the workshops will have an impact on the way you continue to shop?	Do you think the workshops will have an impact on the way you continue to shop?	Do you think the workshops will have an impact on the way you continue to shop?

Appendix 3.2: Phase Two: Immersion

Evaluation questionnaire analysis DESIGNER-MAKER

7 designer-makers, 5 evaluation responses

Question	Themes	OCCUR	Quotes
How did you find the process of being involved in the workshops?	Enjoyment	5	<p>'Easy and enjoyable'</p> <p>'Really enjoyable, I wish I could take part in more workshops like that'</p> <p>'Good'</p> <p>'Found it really useful, fun and interesting'</p> <p>'I enjoyed the workshops'</p>
	Learning	4	<p>'It was good to ...practice my skills out of class'</p> <p>'Great to learn new things'</p> <p>'It was a great opportunity to learn something'</p> <p>'It was good to hear different opinions'</p>
	Community	1	<p>'The atmosphere was free and enjoyable'</p>
	Good to have restrictions	2	<p>'Whilst a free reign would have been fun, it was interesting to learn about and try zero waste designing and working with others'</p> <p>'Loadsa input. Enjoyed having restrictions in terms of using zero waste patterns'</p>
Do you feel you have had enough input or would you have liked to have more input into the design process?	Lots of opportunity to participate	2	<p>'Yes, was very fluid and open workshop'</p> <p>'I've had most of the input since my partner wouldn't show up after the first session'</p>
	Personal limitations	1	<p>'I would definitely love to have much more input during the workshop but unfortunately due to university applications I wasn't able to focus 100% on the project'</p>
	Pass on knowledge	2	<p>'It was good to ... help demystify sewing for them'</p> <p>'It felt good to pass the knowledge to someone else and help them understand the development process at ideas and patterns. It was also quite interesting to find the design that suited them'</p>
How did it feel helping someone to create a garment which suited them?	Enjoyment	4	<p>'It was good to see their ideas come to fruition'</p>

Question	Themes	OCCUR	Quotes
			<p>'I really enjoyed making it, it feels nice to help someone make their dream garment come to life'</p> <p>'Really good'</p> <p>'Lovely'</p> <p>'Learn from them too'</p>
Have the workshops changed your thinking about the design process?	Mutual learning	1	
	Change of thought process	3	<p>'It changed quite a lot and left a massive impact on the way I look at each pattern and garment I made afterwards. I realised how much fabric you must save while you are thinking about a less wasteful and the most sustainable way for the design process'</p> <p>'Yes'</p> <p>'Definitely'</p>
Do you feel the workshops have had any impact on you as a practitioner?	Benefit of having user-maker	2	<p>'Bringing the client in to help with the making is interesting'</p> <p>'I still find the design process difficult but having someone else give input helped' – evidence of benefit at learning stage?</p>
	More ethical approaches	2	<p>'Totally. I mentioned it before, it made me realise that there is another way for developing patterns and much friendlier approach to be conscious while making garments'</p> <p>'Good practical work and using zero waste patterns'</p>
	Confidence	1	'It gave me confidence in my own abilities'
	Learning for design practice	2	<p>'Yes they made me look a bit differently at designing for a specific person'</p> <p>'Yes perhaps bringing stitching into my own personal work'</p>
Do you believe the process brings more value to the garments?	Positive	5	<p>'Yes'</p> <p>'It does as you spend more time and energy to leave a positive, sustainable impact on others and the planet'</p> <p>'I think so yes'</p> <p>'I know that seeing the process of making something has always helped me value it more. It felt like the process helped those new to this to appreciate that too.'</p> <p>'Definitely, there's my heart, my hard work and my designer's idea in this garment'</p>

Question	Themes	OCCUR	Quotes
In turn will this help to change consumption habits?	Positive	4	<p>'Yes, it will as people realise the importance to be aware of the problems and how to overcome them'</p> <p>'Possibly yes'</p> <p>'I think it could help people to think more about wastage and the effort that goes in'</p> <p>'Yes, because zero waste garments can be nice'</p> <p>'Definitely'</p>
	Neg	1	<p>'...but people like fast fashion that they can change frequently'</p>
Would this involvement made you want to keep a garment for longer?	Emotional attachment	1	<p>'I think this would attach emotion to the garment and so make you less inclined to dispose of it.'</p>
	Understanding of process	2	<p>'For sure, now I know how much work it takes to make any garment'</p> <p>'Yes knowing the work that's gone into a thing'</p>
	Change	2	<p>'It would because of the thoughtfulness it creates'</p> <p>'Yes'</p>
Would you like to learn more processes to help you to become a more conscious and ethical designer/ maker?	Yes	4	<p>'Yes'</p> <p>'Definitely in future, this is what interests me and is really important. I feel it is necessary to learn the ways of zero waste pattern cutting as it is another field that would be more explored and essential for future designers'</p>
	Unsure how to replicate	1	<p>'I find it hard to see how this could be replicated on a mass scale so I would be interested in finding out how we could make that happen'</p>
Do you feel attached to the garment you helped to make?	Yes, process	2	<p>'Yes because of the process'</p> <p>'I do even if I did not manage to finish it, the input we put together was full of positivity and creativity'</p>
	Yes, making for someone	1	<p>'I am pleased we fulfilled the brief and that the person I was working with was happy'</p>
	Other	2	<p>'Yes want one for myself now'</p> <p>'I think it's gonna be my new favourite thing'</p>

*important to note that Oksana brought along a friend for the final two weeks. Although making the garment for herself, her friend was able to help with hand sewing and allowed her to have a dynamic with them.



Appendix 3.2: Phase Two: Immersion

Writing about evaluation questionnaire: User-Maker

User-makers all said they enjoyed the experience of being involved in the research study, and most user-makers felt they learnt about technical skill from participation in fashion design processes, while others gained understanding about design processes.

Examples of comments included:

User-maker: Yes it's been really inspiring and enjoyable to work with a skilled maker, because I had no prior knowledge of making garments

User-maker: I feel like I have learnt a lot more about the more technical side of the making process

While the workshop offered immediate insights into fashion design processes, the workshops also helped user-makers to consider their consumption of garments. One user-maker noted:

Yes it has made me decide that I want to stop buying clothes and start making my own

User-makers believed understanding of the process helped them to reconsider their views about garment consumption, encouraging more appreciation of making and a change to their current consumption patterns. All participants said they would like to take part in another similar process.

User-makers gave insights into their attachment to the garment created, and how this will impact the longevity of it. User-makers were proud and positive about their involvement and for many the garment acted as a sentimental reminder of the workshop process and their maker. The following quotes from participants highlight the link between the narrative of the piece and attachment/ increase to perceived longevity of a garment.

I feel that I will always hold the memory of attending the workshop and meeting Carla (my maker)

I love it! I appreciate it more than I normally do an item of clothing because I was involved in the process

Responses also highlighted the positive impact of user-maker participation in the design processes as encouraging attachment to the garment. Themes which emerged from coding data included: the ability to have design input to develop a garment which is personally suited, the experience of the workshops and making process, working relationships with the designer-maker and greater overall understanding of design processes. Comments included:

It was important to me to have my say with the aesthetic and it has definitely made this garment more personal to me

...you feel partially responsible for the final outcome

My partner has made this with me and taught me, making it unique

Responses from the evaluation showed the workshop process had an impact for all participants on making the garments less disposable. Key areas for consideration are the garments as sentimental reminders of the experience, garment quality would be longer lasting, and value of craftsmanship is evident.

Yes it makes it a lot more personal – I will always remember the experience when I wear it.

Significantly, as with the Pre-pilot and Pilot, feedback from the research study has shown an impact beyond the life of the workshops. User-makers highlighted many of these impacts: encouraging the consumption of higher quality garments, greater consideration of the enjoyment or happiness from wearing a garment, more appreciation of unique aspects of a garment's design and increased appreciation of process, ensuring more responsible purchases. Participants noted:

It has made me want to consider what makes me happy when I shop. I'll try to avoid buying stuff that I don't think will end up making me happy when I wear it.

It's also made me appreciate the work that goes into making a garment. I feel like now I'm going to be more conscious when buying clothes and throwing them away.

I was already considering giving up fast fashion, but this workshop has helped to convince me.

Evaluation Questionnaire: Designer-Maker

Designer-makers also found the process fun and educational, and they enjoyed the environment and the community atmosphere: 'the atmosphere was free and enjoyable'.

Designer-makers gave their opinions on their level of participation, while working within the limitation of the workshops' design. Several noted the benefits of the restrictions the tools and research design put in place, and felt there was still lots of opportunity to participate and have input.

While a free reign would have been fun, it was interesting to learn about and try zero waste designing and working with others

Designer-makers also gave feedback on the process of working in collaboration with a user-maker, and noted the benefit of: learning from each other, passing on knowledge to user-makers to 'help demystify sewing for them', and enjoyment from seeing the successful completion of garments: 'It was good to see their ideas come to fruition'.

Designer-makers also reflected on their change in thinking about design processes.

The research project allowed for more sustainable practices to be used and showed that participants had an interest in working in collaboration with users in the future, or having the user at the fore of design decisions in an effort to make more suitable outcomes:

It changed quite a lot and left a massive impact on the way I look at each pattern and garment I made afterwards. I realised how much fabric you must save while you are thinking about a less wasteful and the most sustainable way for the design process

Responses showed an impact on designer-makers' practice as well as changes to their design process. These responses showed an increased intention on the part of participants to work in a conscious and ethical way. The workshops also encouraged learning about responsible practices and the positive impact on sustainability by designing for a specific user.

I mentioned it before, it made me realise that there is another way for developing patterns and much friendlier approach to be conscious while making garments.

When asking about the approach's ability to increase garment value for user-makers, designer-makers were all positive. One participant noted:

I know that seeing the process of making something has always helped me value it more. It felt like the process helped those new to this to appreciate that too

There was positive consensus that the workshop process has the potential to encourage a change to consumption habits.

I think it could help people to think more about wastage and the effort that goes in.

Feedback from designer-makers indicates that this process has the ability to drive change and encourage keeping a garment for longer. Factors influencing this change to mindset include emotional attachment to the garment and understanding of the lengthy time and skill involved.

I think this would attach emotion to the garment and so make you less inclined to dispose of it.

All designer-makers expressed a desire to be involved in similar projects in the future.

Designer-makers also expressed attachment to the garments made within the workshops, the garments acted as a reminder of making with the user-maker and of the process and experience.

I do even if I did not manage to finish it, the input we put together was full of positivity and creativity.

I am pleased we fulfilled the brief and that the person I was working with was happy.

Appendix 3.2: Phase Two: Immersion

Evaluation Questionnaire: Coding and emerging them

Designer-maker			User-maker
Positive impact of workshop process	Encourages thoughtfulness Appreciation of process Emotional attachment Increase in value of garments		
Mutal learning was enjoyable	'Found it really useful, fun and interesting' 'Learn from them too' Learning new skills Enjoyed passing knowledge on to user-maker		
Successful workshop design	Good to have restrictions in workshops Lots of opportunity to participate Successful completion of garment		
Community environment	Development of community atmosphere		
Memory of experience leading to attachment	Value as sentimental Increased value = memory of experience Keeping longer = is sentimental		
Enjoyable and inspiring process, proud involvement	Enjoyment of experience Value as proud of outcome of experience 'inspiring and interesting' Unique experience		
Process allowed input from user, working with maker high quality and craftsmanship	Increased value = working with maker Increased value = Design input made garment more personal, unique Keeping longer =is higher quality Keeping longer = is handmade		
Understanding of process, skills and time involved, and so personal time invested	Value as involvement in process Understanding making process Learning technical skills involved Increased value = understanding of design process		
More consideration of end-user, and ability to work with them	Learning to design for a specific person Benefits of designing for users increased confidence		
Desire to use more responsible practices	Change of thought process Consider more ethical approaches Desire to learn more sustainable practices		
More understanding of issues	Process helps to be aware of issues Realisation of wasteful patterns		
Use of workshop approach in future	'friendlier approach to be conscious' Process gives approaches to use		
More knowledge of industry	Greater consideration of how the industry works when buying		
More responsible consumption	Buying garment which are more unique/ personal (like process) Change of consumption habits Buying higher quality Consider enjoyment of garment at point of buying		
Greater appreciation of design process	Convinced not buy fast fashion anymore Appreciating design process so throwing away less More appreciation of making		
Desire to have input in garment making	Making own garments Would like to take part again and develop more skills		

Appendix 3.2: Phase Two: Immersion

Immersion: Initial Analysis of Interviews

Carla and Roxy

Said by....	theme	quote	Comments
Views of experience			
User-maker	Easy input by user-maker	<i>'...it was easy because I could suggest anything, and you were just happy to Designer maker: 'oblige' '... it was good to be able to pick anything you wanted'</i>	
Designer-maker	Learning by designer	<i>'There was learning bits by me'</i>	
Designer-maker	Positive experience helping user-maker	<i>'I was quite happy to have the opportunity to just make something that you wanted'</i>	
Learning or skills exchanged			
User-maker	Learning - skills required for making	<i>'I know that it takes a lot more effort than I thought to make a dressing gown and things'</i>	
User-maker	Changing of views	<i>'I still don't really know how to do it myself, but I guess, I know that there's a lot more effort than I thought before'</i>	
Designer - maker	Technical learning	<i>'I was learning bits about doing gathers at the back. So that was quite fun and ... just learning how to get stuff in proportion'</i>	
Design Development			
Designer-maker	Making it unique/ personal	<i>'We took it and then added our own embellishments on it.'</i>	
Any change to value/ attachment			
User-maker	Increase in value - unique	<i>'... my other dressing gown is just a fluffy one... its something you could get anywhere'</i>	
User-maker	Increase in value – input of time and design	<i>'This is something we spent weeks on and took our own time to design and then make'</i>	
User-maker	Aesthetic value	<i>'...its really nice'</i>	
Taking part in a similar experience			
User-maker	Happy for further participation	<i>'Yes'</i>	
Designer-maker	Happy for further participation	<i>'Yes, definitely'</i>	
User-maker	Allows for increase in input	<i>'Obviously, in a shop you see things and you're like, oh I wish it didn't have those buttons or I wish it had something different instead'</i>	

Said by....	theme	quote	Comments
User-maker	More unique	<i>'Yes, its nice to do something that's exactly suited to you.'</i>	
Ability to create behaviour change			
Designer-maker	Use of approach	<i>'Yes I think so, if it was still within certain parameters... I don't see why that wouldn't be interesting to at least some people'</i>	
User-maker	Slowing consumption behaviours	<i>Yes, same, I think it would also just help slowing down but also helping people express themselves'</i>	

*Interesting to note the use of plural 'we', 'our' – signifying team connectivity

Lydia and Sarah

Said by....	theme	quote	Comments
Views of experience			
User-maker	Fun	<i>'I thought it was fun'</i>	
User-maker	More experienced designer-maker	<i>'I liked meeting someone who was more experienced in it because I also am extremely dumb' 'It was nice. It was mostly because I wasn't very confident with using machine sewing before'</i>	User-maker was supportive – saying 'You're not dumb'
Designer-maker	Development of user-maker skill	<i>'But do you think you could now?' User-maker: 'I think I could now. You're very patient with me' Designer-maker: 'You were cutting the fabric too' User-maker: 'I was cutting the fabric. I was doodling. I did that!'</i>	Supportive dialogue and discussion of learning
Designer-maker	Learning and success of making	<i>'Yes, I'm so used to just adapting what I want to adapt and doing what I want... I wanted it to just work with somebody else telling me what they wanted and make that work, and that happened I think'</i>	Enjoying the process of being directed by user-maker
Memory of Experience			
User-maker	Garment as reminder of experience	<i>'Yes, I think definitely. For me, whenever I buy something, I know exactly where it came from! I always remember that.' 'I'd like this to remind me of that experience because I think it was a good experience, hanging out with new people I don't usually hang out with.'</i>	Growth from the experience. Value of the people
Changes to the approach			
User-maker	Time	<i>'I think it needs to be longer overall'</i>	

Said by....	theme	quote	Comments
Designer-maker	Time	<i>'... then I have that problem with time skills in any sort of – oh dear, that's going to take an hour, which we all know that in five hour's time I'll still be sewing'</i>	Timing can be hard with practical skills
Designer-maker	Less joint participation	<i>'I could have done so much more. That would have meant that you (user-maker) would probably have less to do with the making because you maybe wouldn't have felt...'</i> User-maker: <i>'involved'</i>	Negatives of more making time or ability to work on garment outside of workshops
Techniques: Zero waste cutting			
Designer-maker	Change of approach, learning about waste	<i>'Zero-waste cutting was interesting but it did limit some of the shapes that you might have wanted to create... I'm used to being able to hack it, I don't know how much calico is lying on the table really at home. But I think that made it more awkward for me also...'</i> <i>'As far as possible, we used everything'</i>	Discussion with self, realisation of two sides of using this technique. Realisation of wasteful behaviours. Learning. Proud of saving fabric.
User-maker	Learning about approach, value of comfort	<i>'I care a lot about comfort... the good thing about zero waste cutting patterns is that the majority of them were really quite loose;</i>	
User-maker	Value of participation	<i>'Coming in with pre-designs of things that were fairly fitted, that would have been a concern for me... I also care a lot about how much more that would take for me because I've got more weight than most people'</i>	Value of designing together to make garment suitable, fear of comparison. Shows importance of carefully designing workshop
Designer-maker	Learning to take direction from user-maker	<i>'I do make for other people but I tend to – most of the people that I make for like children, so I can tell them what they like!'</i>	
Value of approach in FE courses			
Designer-maker	More input from users	<i>'...it would be interesting if somebody else, if you had to work with someone</i>	

Said by....	theme	quote	Comments
		<i>else and take their ideas on board and it couldn't be just your design'</i>	
Designer-maker	Added technical skills from process	<i>'I think the other thing we don't do much of in technology is somebody gives you a drawing and you were told 'You need to work out how you'll make that drawing'</i>	
Designer-maker	Increased practice from working from others designs	<i>'It would be really interesting to be given, all of us given the same drawing, see if we can work out how the pattern works'</i>	Not so relevant – more course relevant
Change in garment value from process			
User-maker	Added Longevity	<i>'Yes I definitely think I'll be holding on to it for a while ... I can go, 'Hey guys, I designed this, everyone look at this'</i>	Proud of experience and outcome
Designer-maker and user-maker	Assisting making	<i>Designer-maker: 'Help to make it' User-maker: 'And Lisa helped me make it too. '</i>	Proud of each other's input. Supportive.
User-maker	Pride as part of the experience of process	<i>'Yes, like this is forming part of the experience in and of itself, so because I enjoyed that experience and I've told other people about me doing this, I want to be able to be like, 'Hi I've done this and I like it, here you go!''</i>	Can this cause the ripple effect, pride of experience shared among friends?
Similar experiences			
Designer-maker	Suggesting sewing club	<i>'Oh yes, people pair up and create an outfit across lunchtime'</i>	More opportunities
Involvement in design adding value			
Designer-maker	Ability to make more appropriate	<i>'I think it does... She'd be, but it's itchy here, its not there, and because she's really fussy... actually its easier to include her in it. She is much more receptive to owning it'</i>	*Example of working with her children
User-maker	Comfort and aesthetic decisions	<i>For me, it was considering comfort. It was considering the fact that I don't actually ever wear anything with short sleeves'</i>	Impact on these in longevity and sustained attachment – links design input to outcomes being appropriate. (links to bold quote below)
Repeating approach to change behaviours			

Said by....	theme	quote	Comments
Designer-maker	Difficulties	<i>'It could but I'm not sure how you do it on a longer scale'</i> <i>Focus groups: 'maybe that's something they need to do more as a company, maybe they do need to think, yes ask people more'</i>	Comparison to high street stores and lack of ability to have input. Importance of user feedback which could be gained instantly from workshops
Designer-maker	Emotional attachment	<i>'Yes, but I am a hoarder, so I hold on anyway but I do think that it would have I think an emotional attachment to the garment and I think its emotional attachment that makes us keep a lot of things.'</i>	Success of creating attachment in the process
User-maker	More consideration of wardrobe	<i>'I definitely think that through doing this, it's helped me consider what actually gives certain garments longevity in my wardrobe...What things do I wear the most? What things have I had the longest and what things do those have in common would happen at the start, and then I was like, oh, that's what I enjoy in a garment'</i>	Really interesting to show value of change of thinking or more responsible thinking
Workshop outcomes			
Designer-maker	Educational tool – process	<i>'I think that's maybe what would come from something like this would be showing them (users) how much work goes into it...How much time actually goes into planning it out and drafting it'</i>	
Designer-maker	Educational tool – environmental	<i>'And you could go further and talk about the water use and the types of materials and what it's going to the environment but just as a time aspect'</i>	
Participating in process again			
User-maker	Confined participation	<i>'Yes I love having set participation in things where you have a club that you go to for a few weeks and you get a product or a results just because its like nice and confined.'</i> <i>'Its not a huge commitment that feels like – its going to further your skill and I do really, really care about furthering my skills'</i>	Enjoyment from achievement in a limited time – does this show participation from those who do not have a desire

Said by....	theme	quote	Comments
			to study fashion.

*supportive relationship between designer-maker and user-maker

*conversational in that designer-maker and user-maker talked to each other and support each other during the conversation.

Verity and Isobel

Said by....	theme	quote	Comments
Views of experience			
User-maker	Enjoyment	<i>'It's been really good'</i>	
Designer-maker	Change of environment	<i>'I really enjoyed it.. not working with the students doing the same course. So, learning things that maybe yourself (user-maker) may have done in class, compared to what I've done in class)</i>	Learning from each other – different experiences having different levels of input
User-maker	Learning from designer-maker	<i>'I think I definite learnt a lot from watching you do all the sewing and stuff.'</i>	
Designer-maker	Enjoyment from working together	<i>'...just generally working together'</i>	
	Memorable experience	<i>Designer-maker and user-maker agree the experience has been memorable</i>	
Changes to the approach			
User-maker	Time	<i>'I think we ended up needing a wee bit more time... for planning and stuff'</i>	
Designer-maker	Time	<i>'Another couple of weeks so we had maybe we could do maybe little details'</i>	
Learning from experience			
User-maker	Learning technical elements	<i>'I'd never seen the industrial sewing machine before, so yes, I definitely learnt a lot from watching Victoria'</i>	
Designer-maker	Team work	<i>'I'm not generally a good team person, I quite like being on my own... It was good to have her opinion and then just to have to even the jobs out'</i>	
Designer-maker	Sharing experience	<i>'You can actually share the moment and show them'</i>	Sharing ideas and thoughts – value of working together
Input in process			

Said by....	theme	quote	Comments
User-maker	Good level of input	<i>'I think it was also nice to have those things already set out so you can be easy going with it so you just see what happens I guess, its quite a natural process'</i>	Makes it easier to follow the process, echoed creative process but suggests design of process allowed this process to feel easy and not too daunting (comment from before)
Technique: Zero waste cutting			
Designer-maker	New process for responsible practices	<i>'I'd never heard of it before and I felt as if it was quite interesting to see how much you could not waste when you're cutting'</i>	
User-maker	Learning of pattern process generally	<i>'I'd never actually seen it – I'd never seen any pattern cutting before'</i>	
User-maker	Process makes involvement approachable	<i>'It made it seem like it's a lot more achievable'</i>	
Benefit of process			
User-maker	Value attachment and understanding of process	<i>'I think knowing the person that made it, and having the input into making it as well, makes it a lot more special. If I'm wearing it I'll always think of the whole design process, and how much fun it was'</i>	
	Skills were exchanged	<i>Both designer-maker and user-maker felt skills were exchanged and they learnt something.</i>	
Different approach to consumption			
Use-maker	Unique and move away from shops	<i>'I would prefer that I think, because then you can make things that are unique and individual to your tastes rather than just having to go into a shop and pick whatever's there'</i>	
User-maker		<i>'...it's exactly how you want it, it fits perfectly, yes I think you'd be more likely to hold on to it for a longer amount of time'</i>	Important areas of aesthetic and fit (both can be controlled by workshops) have impact on longevity/ attachment

Said by....	theme	quote	Comments
Impact on behaviour			
User-maker	Longer term environmental impact	<i>'Yes, and you could make it as many times as you wanted, and so if it wore out you could just make another'</i>	*user-maker also agreed to having skills to make garments now following workshop. Shows change to consumption habits
Doing process again			
Designer-maker		<i>'I think doing the process again maybe with a different theme or a different idea of what we're doing.'</i>	

Dalia and Phoebe

Said by....	theme	quote	Comments
Views of experience			
User-maker	Fun	<i>'I found it enjoyable'</i>	
Learning from process			
User-maker	Skills of making process	<i>'How to use a sewing machine for one'</i>	
Designer-maker	Specific skills from participation	<i>'Yes it was not easy to set the ribbons'</i>	
Experience of making something someone else has had input in			
Designer-maker	Enjoyment	<i>'It was nice because I think the people is going to love more'</i>	Designer-maker valued helping someone else make a garment they were involved in designing
Impact of process			
Designer-maker	Garment longevity	<i>Believes being involved in making process could lead to the garment being kept for longer.</i>	
User-maker and designer-maker	Garment care	<i>Increased care for garment because of making process.</i>	
User-maker	Value created by involvement and	<i>'It would be nice say people on the internet commissioned others to make artwork or garments for them online, and they usually kept them for years after,</i>	Value from input and playing a hand in an

Said by....	theme	quote	Comments
	understanding input	<i>because of how much time the other person has put into it. It makes it more valuable as well'</i>	outcome which is relevant for them.
Any changes to the workshop			
User-maker	Time	<i>'Probably more time to finish the garments and possibly If you had other classes showing different ways of creating garments'</i>	
Designer-maker and user-maker		<i>Both interested in doing a similar experience again: 'yes, definitely'</i>	
Creating change			
User-maker	Desire to create change but not knowing how	<i>'Well I think people are willing to – I know a bunch of people that want to learn this kind of thing and make their own clothes, but they can't because they don't have the resources or the materials to do so'</i>	
User-maker	Longevity from input of time and effort	<i>'It's also because if they spend time and effort on something, they would want to keep it'</i>	
User-maker	Throwaway culture	<i>'I've even heard them talking, they buy one outfit for one party, and then throw it away and then buy another one for another day'</i> <i>*when asked, user-maker has belief in this process helping to challenge throwaway culture</i>	Confirms throwaway culture and lack of garment appreciation in a school demographic.
User-maker	Personalisation	<i>Talks about gran not throwing away clothes but the value in personalising things: 'Whether they were bad at sewing or not, they would always add something. So everyone had real unique clothes'</i>	
User-maker	Unique not always being wanted at a young age	<i>'Its considered weird to be unique. Everyone follows a trend and some of them say they're special and unique but in reality they're all just following a trend like everyone else.'</i>	Pressures within a school environment to fit in and follow trends. Uniqueness is not always wanted.

Said by....	theme	quote	Comments
Views of experience			
Designer-maker	Enjoyed experience, except lack of partner	<i>'It was great, other than that – well my partner came into the first workshop and then didn't show up. So yes, that was the only thing I didn't like... the rest was great'</i>	
Designer-maker	Learning new techniques	<i>'Just the fact that I got to see the other technique of partner making, it was really exciting to me.'</i>	Benefit of new technique
Designer-maker	Using learned experiences	<i>'I think I'll be researching it a bit more on my own and maybe I'll try to do it myself'</i>	Trying to use technique in practice – ripple into practice
Longevity of garment made			
Designer-maker	Impact of experience	<i>'Oh yes, for sure, I'm going to keep it for sure. It's a bit weird and quirky so I probably won't have too many occasions to wear it, but I'm going to keep it for sure because it was great fun.'</i>	Experience leading to attachment, memory can still be a factor. – Not necessarily the same experience as others of being without partner.
Change to experience			
Designer-maker	Time	<i>'Yes it would be great if we had more time'</i> <i>*also working with a partner</i>	
Learning from process			
Designer-maker		<i>'Yes, I'm interested in sustainability stuff and things like this. So it was really right for me'</i>	
Impact on value through participation			
Designer-maker		<i>Comparing clothes to food, thinking that making done by others is more appealing: 'Yes for sure, because it comes from me – it's a bit like food you make yourself it's not usually – I don't always know it always tastes nicer if you don't make it yourself'</i>	
Designer-maker	Impact of understanding, effort, time	<i>'I think a lot of people look differently at things when they actually get to see how they are made, how much work gets put in.'</i>	

Said by....	theme	quote	Comments
Designer-maker	Personalisation	<i>'If you could decide more or less how you could pull your own spin on something, it's always that – you feel like it's more yours kind of thing'</i>	Personalisation makes something feel more your own
Level of participation			
Designer-maker	Thoughts on parameters of workshop	<i>'I think it was perfect because it helped – I don't know – I liked not having too much to choose from because that helped me just going on with work, because if I just apprehend I keep on thinking and thinking about what I'm going to do. ...It was great, because then I didn't spend too much time thinking about it'</i>	
Willingness to participate			
Designer-maker	Approachability to take part	<i>'I think they'd do it, to be really interested and because its fun to make a garment yourself, to design it and then actually have it and it would be great for them to see how much it takes to actually make something'</i>	

Interview with Carla and Roxy

How did you find the process of working together?

Yes, it was easy because I could suggest anything, and you were just very happy to...

Positive designer-maker/ user-maker relationship

F2: Oblige.

Designer-maker listened and happy to use user-maker ideas

[Unclear word 0:00:09] pockets or ruffles or whatever, and it was good to just be able to pick anything you wanted, but I guess it must be hard for you to do it...

F2: There was learning bits in it as well for me, but I was quite happy to have the opportunity to just make you something that you wanted.

Problem solving details

Yes. **Designer-maker - technical learning and techniques**

F2: [Unclear words 0:00:31] as well.

User-makers knows effort in making garment

Perfect, do you feel like you've exchanged any skills, do you feel that you learnt something Roxy?

User-maker: knowledge of technical details (stitches)

Yes, I know now that it takes a lot more effort than I thought to make a dressing gown and things. Obviously, you did a bunch of different stitches and things and I still don't really know how to do it myself, but I guess, I know that there's a lot more effort than I thought before.

Do you think you learnt anything?

Designer-maker found process fun

F2: Do I think I learnt anything? I was learning bits about doing the gathers at the back. So that was quite fun and the ruffles and just working out how to get stuff in [?proportion 0:01:15].

Did you find the restrictions of the theme or the fact you had to work with zero-waste cutting, did you think that was quite nice? Did it stop the experience from being as daunting I suppose or overwhelming? I think if there was limitless possibilities, would it have been harder?

Restriction of specific technique made process easier

F2: I think it would have been harder with a range of options.

[END OF TRANSCRIPT]

F2: In that...

Especially since the example you showed, tunic design is what we based this off of, and I when I looked at it, I was like, that looks like a dressing gown.

Yes.

Then that's where I was like, oh that would be nice.

That would work, that would go well.

F2: I suppose we took it and then added our own embellishments on it. Yes.

Ability to add own details and 'embellishments'

Do you feel like the experience of being involved in the process has made you - would it make you value it more? Do you think you think you would hold on to it for longer? Or do you feel an attachment to it, that maybe you wouldn't have?

Value more = spent weeks making Like outcome aesthetics

Yes, I think so because my other dressing gown is just a fluffy one from Primark or something, it's something you could get anywhere, whereas this is something that we spent weeks on and took our own time to design and then make it and yes, it's really nice.

Value more = Primark version, you can get anywhere

Definitely and I suppose it's something that you've had an input and you know the back story behind it and the making process.

F2: Yes. **Value more = know the story behind process**

Do you think that you'd be interested in doing an experience like this again? Do you think it would be something that you would both be like, actually, do you know it's quite an interesting way of working, and it's quite nice to work directly with someone?

Both would do experience like this again

Yes.

Ability to personalise with workshop

F2: Yes, definitely.

Desire to be able to personalise things in shops

Obviously, in a shop you see things and you're like, oh I wish it didn't have those buttons or I wish it had something else instead, or it was a different colour, or something like that.

Yes, or the shape's not quite right.

Nice its 'something thats exactly suited to you'

Yes, it's nice to do something that's exactly suited to you.

Yes, definitely. Do you think this would work as a method of helping to slow behaviour in terms of buying? I suppose both of you would be quite interesting - what do you think - I suppose it couldn't be ruled out across everywhere that you buy things but is it an interesting method that could be brought into some elements? It's maybe a move on slightly from if you were to get something custom made, there's maybe not the restrictions that I've put in place, but if it was something that was designed together, do you think that's something that would have longevity or help with slowing buying maybe?

It could have ability to slow buying

F2: Yes, I think so, if it was still within certain parameters, we use your [?always 0:02:09] patterns to make garments customised to you, then I don't see why that wouldn't be interesting to at least some people.

Could be popular: Working within parameters and have garment personalised to you.

Yes, same, I think it would also just help slowing down but also helping people express themselves, because lots of people use fashion to do that, but then they are still just buying stuff that's mass produced in shops.

Slowing down but also helping people express themselves

People use fashion as expression but normally mass produced

Yes, definitely, and you've enjoyed the experience?

Yes.

Good, I'm glad.

Enjoyment of experience from both

[END OF TRANSCRIPT]

Interview: Carla and Roxy

Designer-maker

Problem solving details	Value more = know the story behind process
Designer-maker - technical learning and techniques	It could have ability to slow buying
	Both would do experience like this again
Restriction of specific technique made process easier	Could be popular: Working within parameters and have garment personalised to you.
Ability to add own details and 'embellishments'	Enjoyment of experience from both
Designer-maker found process fun	

User-maker

Positive designer-maker/ user-maker relationship	Ability to personalise with workshop
Designer-maker listened and happy to use user-maker ideas	Desire to be able to personalise things in shops
User-makers knows effort in making garment	Nice its 'something thats exactly suited to you'
User-maker: knowledge of technical details (stitches)	Slowing down but also helping people express themselves
Like outcome aesthetics	
Value more = spent weeks making	People use fashion as expression but normally mass produced
Value more = Primark version, you can get anywhere	

Interview: Carla and Roxy

Problem solving and learnt technical skills | Problem solving details
Technical learning and techniques

Designer-maker found process fun

Workshop structure made process of participation easier | Restriction of specific technique
made process easier

*Interesting to note Cara was designer who said first pilot was too conceptual

Narrative and experience increases value and could slow buying | Value more = know the story behind process
It could have ability to slow buying

Could be popular process as unique and personally suited | Could be popular: Working within parameters and have garment personalised to you.
Ability to add own details and ‘embellishments’

Both enjoyed experience

Both would do experience like this again

Positive partner relationship, felt listened to | Positive designer-maker/ user-maker relationship
Designer-maker listened and happy to use user-maker ideas

Increased understanding of effort and time input, plus knowledge of skills

User-makers knows effort in making garment | Increased knowledge of technical details (stitches)
Value more = spent weeks making

Like outcome aesthetics

Gives input to ensure personally suited garments | Ability to personalise with workshop
Desire to be able to personalise things in shops
Nice its ‘something thats exactly suited to you’

Process gives more ability to express self and be unique | Slowing down but also helping people express themselves
People use fashion as expression but normally mass produced
Value more = Primark version, you can get anywhere

Individual Impact

Scale of impact

Longerterm Impact

Verity and Isobel

How has the experience been working together, how have you enjoyed it?

It's been really good. **Enjoyment of experience**

Learning from partners experiences and skills

F2: I really enjoyed it having the different - not working with the students doing the same course as me. So learning things that maybe yourself may have done in class, compared to what I've done in class and I think the same goes for yourself, there was things that you were like, what's that, or how do you do that? And it was just...

Meeting different people in workshop

F2: I think I definitely learnt a lot from watching you doing all the sewing and stuff.

UM: learnt from watching DM sew

And what's actually included in each course as well as just generally working together.

Both enjoyed working together

A joint experience has been memorable.

Yes. **Both believed the experience was memorable**

F2: Yes.

You'll remember it.

F2: Yes.

Good or bad. Do you think there's anything that you would change about the experience? So obviously there was quite a few things that I put in place, the timeline was already established, and what you did within every class I chose. Do you think there's anything you would want to change?

I think we ended up needing a wee bit more time.

Both agreed more time for hand finishes and details.

F2: [Unclear word 0:01:00] longer time.

For planning and stuff.

F2: Another couple of weeks so we had maybe we could do maybe little details on the thing that could be more intricate and stuff.

More decorative and stuff, yes, and it could reflect some of the ideas that you had previously. Definitely, and I would say that's something that I had wished we would have been able use more time but I'm aware that you're all very busy. So it's trying to get the balance of the two. Do you think you've both learnt something about the making process? I suppose you've not really done much of making...

Yes, I'd never seen the industrial sewing machines before so, I think yes, I definitely learnt a lot from just watching Victoria doing...

UM: never used industrial machinery before, learnt from watchin Verity

What about you Verity? How was working with someone?

F2: Yes, it was good, because I'm not generally a good team person, I quite like being on my own.

I wouldn't say that.

DM: Dosent feel normally a good team person

F2: It was good to have her opinion and then just have to even the jobs out as well as - it's not always if I can do something then I just go away and do it. You can actually share the moment and show them.

DM: But was good to have user-makers opinion

DM: good to share jobs with user-maker

Yes, it's like compromise.

F2: Yes, that.

'You can actually share the moment and show them'

Do you think you were given enough input into the designs? So I suppose there was an element of I chose some fabrics and I chose the theme and you were using zero waste cutting. Do you think that both of you had enough of an input into what happened?

Process: nice to have ideas set out

Yes, and I think it was also nice to have those things already set out so you can be easy going with it so you just see what happens I guess, it's quite a natural process.

Process: feels like natural process

Yes, it felt like it flowed. Yes. Good, you would agree?

Process: allowed to be easy going and see what happens

F2: Yes.

Do you think, zero waste cutting, was that something quite new? Was that something new? Did you find it interesting?

Zero-waste: interesting to see fabric can save

F2: I'd never heard of it before and I felt as if it was quite interesting to see how much you could not waste when you're cutting. So if you can find a better way to reduce the amount of fabric, you're using it's better than wasting all that fabric.

Yes, definitely.

UM: never seen pattern cutting before so enjoyed

I had heard of it before because I'm quite into obviously our waste stuff, but I'd never actually seen I - I'd never seen any pattern cutting done before so that was quite nice.

Zero-waste: Helped to make it achievable

It was a good introduction to it, it made it seem like it's a lot more achievable. [Over speaking 0:03:24].

I think it seems quite off but actually it's giant squares and you're joining giant squares together and it works quite well. Good, and do you think that - I suppose the aim of the project is looking at people holding on to garments for longer and valuing garments a bit more. Do you think that this process has helped with that? Do you feel you've got maybe more of an understanding of how much goes into making a garment or do you think that for you Isobel, would you feel like you maybe treasure it a bit because of the process?

Oh yes, definitely.

UM: Treasure garment because of process

So you think that adds to it?

Yes, I think knowing the person that made it, and having the input into making it as well, makes it a lot more special. If I'm wearing it I'll always think of the whole design process, and how much fun it was.

UM: knowing who made it and having

Yes, and remember the experience.

input makes it more special

Yes.

Good, and you feel like skills were exchanged? You both learnt something?

Yes.

Both felt like they learnt something

F2: Yes, definitely.

Do you think that this method could be used as a way to change buying, the way that people buy things? So I suppose we're at a point now where probably a lot of change needs to happen within the industry to make the industry sustainable. To make it stand to last longer term and do you think that a method like this where somebody who's going to buy something is involved in the designing and the making, do you think that has - would that work? Could you see that working in a larger scale?

Prefer to make things using process, which are unique and individual

I would prefer that I think, because then you can make things that are unique and individual to your tastes rather than just having to go into a shop and pick whatever's there. If you want something and you have a specific thing in mind, you just go and get it made and then it's exactly how you want it, it fits you perfectly, yes, I think you'd be more likely to hold on to it for a longer amount of time.

Process means you can have

something exactly how you want it

Yes, rather than there being elements that you don't like. I think sometimes you go into a shop and try things on, and you're like, oh that strap's not quite right, or that's not quite right, but you could almost have a skeleton garment that you take and then there's elements you could change.

Being able to have input in elements, and learning means you can make a garment many times

Yes, and you could make it as many times as you wanted, so if it wore out, just make another one.

Yes, and you've learnt the skills in that way to then do it.

Yes.

UM: feels learnt skills to make/ alter garment

Definitely, do you think the same Verity?

F2: Yes, exactly the same.

Okay, good. Would you be interested in trying a process like this again? Do you think it would be something that...?

F2: Yes, I think doing the process again maybe with a different theme or a different idea of what we're doing. So maybe like dresses and tops, we do the bottom half so trousers or skirts or shorts or whatever, but I think that would give a different look on it as well, because there's difficulty in both of them and to see both of that is...

Quite nice, yes, quite valuable. Good, yes, I think that's it.

[END OF TRANSCRIPT]

DM: Would like to do same process again with different theme or garment or technique

Interview: Verity and Isobel

Designer-maker	Learning from partners experiences and skills	DM: good to share jobs with user-maker	Both felt like they learnt something
	Meeting different people in workshop	'You can actually share the moment and show them'	
	Both enjoyed working together	DM: But was good to have user-makers opinion	
	Both believed the experience was memorable		
		Zero-waste: interesting to see fabric can save	DM: Would like to do same process again with different theme or garment or technique
	DM: Doseent feel normally a good team person		
	Both agreed more time for hand finishes and details.		

User-maker	Enjoyment of experience	Zero-waste: Helped to make it achievable	
	Process: nice to have ideas set out	Process: allowed to be easy going and see what happens	Being able to have input in elements, and learning means you can make a garment many times
	UM: never seen pattern cutting before so enjoyed		UM: feels learnt skills to make/ alter garment
	Process: feels like natural process	UM: Treasure garment because of process	Process means you can have something exactly how you want it
	UM: never used industrial machinery before, learnt from watchin Verity		Prefer to make things using process, which are unique and individual
	UM: learnt from watching DM sew	UM: knowing who made it and having input makes it more special	

Interview: Verity and Isobel

Designer-maker	Enjoyed and learned from process of working together - 'you can actually share the moment and show them	Learning from partners experiences and skills Good to share jobs with user-maker 'You can actually share the moment and show them' But was good to have user-makers opinion
	Not normally team person but enjoyed meeting new people	Meeting different people in workshop Dosent feel normally a good team person
Both agreed more time for hand finishes and details.		
Both believed the experience was memorable		
User-maker	Process felt natural, easy going and structure was good	Process: allowed to be easy going and see what happens Process: nice to have ideas set out Process: feels like natural process
	Treasuring garment because process: input and working with Designer-maker	Enjoyment of experience Treasure garment because of process Knowing who made it and having in-put makes it more special
	Learning from process of working with Designer-maker	Learnt from watching DM sew Never used industrial machinery before, learnt from watchin Verity
		Ability to make something which is personally suited Process means you can have something exactly how you want it Prefer to make things using process, which are unique and individual
Interest in process and doing again		Would like to do same process again with different theme or garment or technique Zero-waste: interesting to see fabric can save
Zero-waste: Helped to make it achievable		
Learning skills which can allow making/ altering garments		Being able to have input in elements, and learning means you can make a garment many times Feels learnt skills to make/ alter garment Never seen pattern cutting before so enjoyed
Both felt like they learnt something		Both enjoyed working together

Scale of impact

Longerterm Impact

Individual Impact

Lydia and Sarah

How did you find the experience of working together?

I thought it was fun.

Both: Supportive relationship

Process was enjoyable

F2: It was.

Liked working with someone more experienced

I liked meeting somebody who was more experienced in it because I also am extremely dumb!

F2: You're not dumb. [Unclear words 0:00:14.5]

It was nice. It was mostly because I wasn't very confident with using machine sewing before.

Lack of confidence using sewing machine before

F2: But do you think you could now?

Could now sew

I think I could now. You're very patient with me.

UM: DM was very patient with me

So you feel like you've learnt skills.

UM: Learnt skills

Yes! Oh, the word 'skills'!

UM: Learning to cut fabric and was doodling

F2: You were cutting the fabric too.

I was cutting the fabric. I was doodling.

I did that!

F2: Yes, and you did your stitches.

Yes, you had great drawings. Do you think you've learnt anything, Lisa, from the process?

DM: Nice to work to what UM wanted

F2: Yes, I'm so used to just adapting what I want to adapt and doing what I want to and so I wanted, on this occasion, not to say, 'Yes, I don't want the front to look like this', or, 'I don't want the sleeves to look like that', I didn't want that to be what I was doing. I wanted it to just work with somebody else telling me what they wanted and make that work, and that happened I think, yes.

DM: Enjoyed making the things they wanted work

Do you think it's been a memorable experience? Is it something that you'll remember and I suppose for you, it's maybe like would you remember that in relation to the garment? Do you think the garment will remind you of the experience?

UM: Definitely a memorable experience

Yes, I think definitely. For me, whenever I buy something, I know exactly where it came from! I'll always remember that. I don't know if that's weird but...

It's not. It's quite a nice thing. I think there's too many people who don't remember quite often!

UM: like garment to be reminder of

experience, because good experience

Yes, but I think I'd like this to remind me of that experience because I think it was a good experience, hanging out with new people I don't usually hang out with, not doing my specification, things like that, so, yes.

UM: Enjoyed hanging out with people she doesn't normally hang out with

Was there anything you would change about the experience?

I think it needs to be longer overall.

More time needed

More time because I think there was only one person who actually finished it on the deadline but...

On time, yes, definitely. I'm always the - I think everything can be done in ten minutes!

F2: Yes, I think but then I have that problem with time skills in any sort of - oh dear, that's going to take an hour, which we all know that in five hours' time, I'll still be sewing, well, it's not finished!

Do you think that maybe there could have been an element of going away and doing stuff and the time during class could have been much more of like a taught time, a time for you to work together and then there could have been more making done outside and then brought in?

Could have done more, but then UM wouldn't have felt as involved

F2: I could have done so much more. That would have meant that you would probably have less to do with the making because you maybe wouldn't have felt...

Involved.

As in they did.

Though I would understand if there was a week beforehand where it's like if you're going to participate, make a mood board of things you like and then you come in and we often make it on the first day and things like that.

Yes, the first day, I think the mood board meeting was also part of an icebreaker. So it was a chance for you to actually get to know the person you're working with and I think as a kind of participant maker experience, it's good for Lisa to know what you're interested in and mood boarding is quite a nice session for that. Do you feel that there is enough restrictions or too many restrictions in terms of I gave you zero-waste cutting?

F2: The zero waste was interesting. **Interesting zero waste technique**

I gave you colour schemes. I gave you images to work to because part of the process that I'm interested in is a thing called 'participatory design' where 50 per cent is by the designer and 50 per cent is by the person who's been involved and I'm the designer and you guys are the other half. So I've had an input and then you both had an input, so it was almost like we all had an input but do you think that was too restrictive or...?

zero waste did limit shape

F2: I thought the zero-waste cutting was really interesting but it did limit some of the shapes that you might have wanted to make but then that's also because of my habit, I'm used to being able to hack it, I don't know how much calico is lying on the table really at home. But I think that made it more awkward for me but also. **Was used to hacking at fabric and not aware of waste**

Lack of awareness of waste made DM feel awkward

A nice challenge you think?

F2: ...good to do and I did try to not just have it that they were folded. That we'd cut it up and made pieces and made sure that we took all the space up and we used everything. As far as possible, we used everything. There was maybe about tiny little waste and obviously a missing piece but - and I made a long belt.

A nice challenge to use every bit of fabric

A very long belt. It's a nice belt though [unclear words 0:04:19.2] piece.

F2: Amazing.

What about you, Sarah, did you think it was a restriction like too much or...?

UM: cares a lot about comfort, good to have input in this

No, I thought, personally, I care a lot about comfort when it comes to clothes and the good thing about the zero-waste cutting patterns is that the majority of them were really quite loose. So I didn't really need to worry about that as far as like because of coming in with pre-designs of things that were fairly fitted, that would have been a concern for me because I do care a lot about feeling comfortable. I also care a lot about how much more that would take for me because I've got more weight than most people. So having a bit more stuff to play with is definitely better within a lot...

UM: self conscious of weight

Yes, definitely, good. You think you've learnt about the process of making I suppose both of you like you've learnt a lot about the making process and do you think it's helped you to learn more? You already make for other people.

F2: I do make for other people but I tend to - most of the people that I make for like children, so I can tell then what they like! I can show them pictures and which of those do you like, so that they're not seeing the images that I don't want to have to try and make. So much like when you've put pictures in like use these as inspiration, I'll show the girls, I think you'd really like that, I like this fabric because it's the cheapest stuff.

DM: Learning by making for someone, not her or kids - she can put restrictions in place

Shape the direction they're interested in.

F2: This is the stuff mummy can afford but, yes, so nice to make them up.

Do you think the process could have longevity? Do you think it is something that could be done again? Do you think it's something that could be at a taught level? Do you think there needs to be more of a kind of a slant on what does the wearer want at the end because we don't really think about that in education?

DM: lack of thinking about user in education

F2: I think we don't, I think there was two areas missing from the technology course and part of it is this, taking away from me designing what I want to design because that's great. Oh, let's just go right back to looking at cubist art and then from there create an outfit but it would be interesting if somebody else, if you had to work with someone else and take their ideas on board and it couldn't just be your design. I think the other thing we don't do much of in technology is somebody gives you a drawing and you were told, 'You need to work out how you'll make that drawing', because I think that's something that we'll have to do in the future.

Hundred per cent, yes. DM: Beneficial to integrate into curriculum

F2: We don't do that. We create our own design and we're always thinking, can I make that? Whereas I'll make a Jasmine costume for [?Will 0:06:46.7], so I'm starting with a picture that somebody else has designed and I might think, oh, I could add all this other stuff in but I'm trying to stick to the drawing...

The drawing as much as possible. DM: Also good to learn to stick to an idea/ brief

F2: ...and I think that is something that we don't really do very much of. It would be really interesting to be given, all of us given the same drawing, see if we can work out how the pattern works but that's just an aside. It doesn't really relate to this.

Yes, and do you think, do you feel, Shannon, that you're quite attached to the garment? Do you think it's a garment that you'll go on and wear or, at least, hold on to? Do you feel that the process has helped to add to that at all or...? Even if don't wear it, makes proud of Keeping garment for a while design input

Yes, I definitely think that I'll be holding on to it for a while because, if anything, even if I don't end up wearing it, I can go, 'Hey, guys, I designed this, everyone look at this'!

F2: Help make it.

And Lisa helped me make it too. That's like to the side! But like just...

So there's an element of being proud.

Pride forming part of the experience and enjoyed

Yes, like this is forming a part of the experience in and of itself, so because I enjoyed that experience and I've told other people about me doing this, I want to be able to be like, hi, I've done this and I like it, here you go!

Told other people about experience

F2: Maybe you need a club like that through lunchtimes...

I do.

Suggestion researcher should develop lunchtime club

F2: ...and you just, oh yes, people pair up and create an outfit across lunchtimes.

Yes, because it's an exciting or, hopefully, it's an interesting thing. What about you, Lisa, knowing fashion and knowing maybe your kids and do you think that a process of being involved in making a garment would add value to it?

Involvement in experience adds value

F2: I think it does. I think I've made things before for the girls, particularly with - she's older and I've known how I wanted it to look and I've figured that she's - yes, that would be fine for her and I'll go out and I'll get it all and I'll make it all. She'd be, but it's itchy here, it's not there, and because she's really fussy. Autism runs in our family but, yes, she's quite funny that way and actually it's easier if I include her in it. She is much more receptive to owning it.

Involvement in experience makes user more receptive to owning garment

Do you think she'd wear it more? Do you think she loves it more because she's had a part in it, she's helped mummy to design it in a way?

F2: Yes, yes, yes, because we're doing that at the moment. I've got a dress and we're going to attach fairy lights underneath and that, so...

Lovely.

F2: But I've got a very short amount of time to get all the dresses made, plus my own dress, in the time [unclear words 0:09:08.4] costumes, so I'm not convinced [unclear words 0:09:11.6]!

Do you think that this could be used as a method to try and not exactly as is but could it help to change the way that people buy fashion? Do you think it could be something that, on a grander scale and obviously this is very initial, could it help to change the way that people consume?

Unsure how this would be replicated on a larger scale

F2: It could but I'm not sure how you do it on a larger scale. I don't know how I'd go into Wallis and say, 'Yes, but I'd like bigger sleeves', and then I assume they have focus groups to look at that. Maybe they don't but perhaps that's something that they need to look at as a...

More inclusion.

Companies should ask more customer feedback on design/ fit.

F2: ...company is, maybe they do need to think, yes, ask people more, have a section on their website and somebody's got a filter through their feedback.

But quite often, there's a bit of a - quite often, I get that vibe that the wearer maybe isn't thought about as much sometimes when you go to purchase something, you get something and actually, oh God, that doesn't quite fit here or it feels itchy here. So maybe the inclusion in those decisions could help.

F2: It really is. As I say, I haven't been out in industry to know, I would assume, as part of their design process, that they are talking to people who actually wear their clothes and...

Yes, you would hope.

F2: ...getting feedback on that and that they do that season by season or you know what I mean. I know they'll test the garments but it's not the same as just asking them what they like wearing because I don't know how you could take this process on a huge scale or one-on-one but...

Well, I suppose there's a lot of those kind of customisation, DIY elements, do you think though, it would change the consumers? Would it help to alter the person who's buying the garment's mind if they were involved? Process would give emotional attachment, which makes up keep a lot of things

F2: Yes, but I am a hoarder, so I hold on to I think anyway but I do think that it would have I think an emotional attachment to the garment and I think it's emotional attachment that makes us keep a lot of things. Comfort, yes, and being sturdy enough to be worn for years but some of it is memory. Some of the things I've got should really be thrown out but there are too many memories attached and my poor kids are wondering when I have to empty them all.

Comfort and quality are important, but memoirs are more important
What about you, Shannon, do you think, in the future, if you were to have more say in the way that something was made, kind of similar to this process, do you think that would change your mind about how long you would hold on to something? Do you think you would wear it more or hold on, love it more or value it more?

Well, I suppose I already tend to hold on to clothes for a very long time anyway but I definitely think that through doing this, it's helped me consider what actually gives certain garments longevity in my wardrobe because it was considering, oh well, what things do I wear the most? What things have I had the longest and what things do those have in common would happen at the start, and then I was like, oh, that's what I enjoy in a garment.

Helped to consider what gives garments longevity

What do you think those things are?

For me, it was considering comfort. It was considering the fact that I actually don't really ever wear anything with short sleeves, that just never happens, and whenever I buy something with that, I'll wear it with something long-sleeved underneath it. **Design which gives confidence (fit)**

F2: That's always my mum's complaint. Obviously I've lost a lot of weight this year but you go into the larger shops and I've been there, so many of them have short sleeves. You think, you're not speaking to the ladies who have - because when you get bigger, your arms get bigger too. It doesn't just go on round the middle and it then flaps around here and you don't want that on show. It sometimes feels like the shops like Evans or Yours and the shops that are marketed at plus size ladies, it's like they've forgotten that and you think but you're looking at plus size yourself.

Lack of consideration for different sizes in shops

Maybe they've lost that link with the customers.

Yes.

If the customer was more involved, they would be able to know that, so maybe it would change the way that they design possibly.

F2: Yes, and don't get me wrong, there will be people who are comfortable wearing sleeveless or short sleeves or who will accept it on certain garments that it is going to be sleeveless but sometimes it feels that you go into these places and there aren't that many bits that will cover you up really.

Options, yes.

F2: I know that there's the whole embrace your body and be body positive and we shouldn't be feeling like we've got to hide but if you want to hide, and they don't have it, you will go somewhere else.

Do you know like I think confidence is a huge thing in garments, you need to feel good in something to want to wear it and, in turn, the more you wear it, the more you hold on to it and, in turn, that is part of the consumption cycle, exploring that down.

F2: I think that's maybe what would come from something like this would be showing them how much work goes into it. The amount of time that it takes just to stitch basic seams, never mind anything more complicated. How much times goes into actually planning it out and drafting it, and you could go further and talk about the water use and the types of materials and what it's doing to the environment but just as a time aspect. Then it makes you look and say, 'How on earth are Primark selling clothes at £1.50?' Tee shirts are £1.50, it just [?minimum wage 0:14:37.5], just you can't sew that fast.

This process shows effort, skill and time input, understanding cheap cost is not fair

Maybe as an educational tool, do you think?

F2: Yes.

Process can be used as an educational tool

Do you think it would be useful in the setting of a college, so if you were studying fashion, do you think it's beneficial to go through an experience like this for you to realise actually, yes, I can create a garment but it needs to be suitable for the end wearer a bit more?

F2: Yes. As I say, you could set up your own club there.

My own club, I could.

F2: Yes, and then you could use that in your research.

I know, exactly.

F2: Coming up and you plan that out, next term.

I'll be coming to you for you to help me!

F2: Straight in there! I join everything anyway.

Would you be involved in an experience like this again, do you think?

F2: Well, as I said, I join everything that I can physically get to.

Both would like to participate again.

Yes, I love having set participation in things where you have a club that you go to for a few weeks and you get a product or a result just because it's like nice and confined. It's not a huge commitment that feels like - it's going to further your skill and I do really, really care about furthering my skills and furthering my knowledge, especially in art and design.

UM: desire to further skills and knowledge.

Yes, definitely. As a creative, it's good to learn all those kind of things, definitely. Perfect, so that is...

[END OF TRANSCRIPT]

Interview: Lydia and Sarah

Both: Supportive relationship		DM: Also good to learn to stick to an idea/ brief	This process shows effort, skill and time input, understanding cheap cost is not fair
DM: Learning by making for someone, not her or kids - she can put restrictions in place	DM: Beneficial to integrate into curriculum		Process would give emotional attachment, which makes up keep a lot of things
zero waste did limit shape	Could have done more, but then UM wouldnt have felt as involved	Suggestion researcher should develop lunchtime club	Process can be used as an educational tool
Was used to hacking at fabric and not aware of waste	DM: Nice to work to what UM wanted	Comfort and quality are important, but memoires are more important	
Lack of awareness of waste made DM feel awkward	Lack of consideration for different sizes in shops		
DM: Enjoyed making the things they wanted work	Involvement in experince adds value	Involvement in experince makes user more receptive to owning garment	
A nice challenge to use every bit of fabric	DM: lack of thinking about user in education	Companies should ask more customer feedback on design/ fit.	Unsure how this would be replicated on a larger scale
Interesting zero waste technique			

Process was enjoyable		Both would like to participate again.	
Liked working with someone more experienced		UM: desire to further skills and knowledge.	
UM: self concious of weight	Told other people about experience		
UM: cares a lot about comfort, good to have input in this	Pride forming part of the experince and enjoyed		Design which gives confidence (fit)
UM: Definitely a memorable experience	Lack of confidence using sewing machine before		
UM: like garment to be reminder of experience, because good experience	UM: DM was very patient with me	Helped to consider what gives garments longevity	
	UM: Learnt skills		
	UM: Learning to cut fabric and was doodling		
UM: Enjoyed hanging out with people she dosen't normally hang out with		Even if don't wear it, makes proud of design input	
More time needed	Keeping garment for a while		

Interview: Lydia and Sarah

Designer-maker	User-maker	Learning to compromise in design to suit user, help user feel involved	Lack of thinking about user in education Also good to learn to stick to an ideal/ brief DM: Learning by making for someone, not her or kids - she can put restrictions in place Could have done more, but then UM wouldnt have felt as involved	This process shows effort, skill and time input, understanding cheap cost is not fair
		Enjoyable process, helping user develop ideas	Nice to work to what UM wanted Enjoyed making the things they wanted work	Process would give emotional attachment, which makes up keep a lot of things Comfort and quality are important, but memoirs are more important Involvement in experience adds value Involvement in experience makes user more receptive to owning garment
		Value of learning technique in changing approach to cutting	Zero waste did limit shape Was used to hacking at fabric and not aware of waste Lack of awareness of waste made DM feel awkward A nice challenge to use every bit of fabric Interesting zero waste technique	Experience giving memories and input in design adding to attachment and value
		Lack of consideration for different sizes in shops Companies should ask more customer feedback on design/ fit.	Unsure how this would be replicated on a larger scale	Benefit of process as educational tool - integrate more at FE Suggestion researcher should develop lunchtime club Beneficial to integrate into curriculum

Both: Supportive relationship

Both would like to participate again.

User-maker	Designer-maker	Enjoyed community and meeting different people	Enjoyed hanging out with people she doesn't normally hang out with Process was enjoyable	Importance of input in design so gives confidence Cares a lot about comfort, good to have input in this Self conscious of weight Design which gives confidence (fit)
		More time needed	Memorable experience of working with Designer-maker Liked working with someone more experienced DM was very patient with me Definitely a memorable experience	Pride from experience and garment Pride forming part of the experience Even if don't wear it, makes proud of design input
		Learning skills and increasing confidence	Desire to further skills and knowledge. Learnt skills Learning to cut fabric and was doodling Lack of confidence using sewing machine before	Told other people about experience
			Impact of process on garment longevity and narrative Helped to consider what gives garments longevity Keeping garment for a while Like garment to be reminder of experience, because good experience	

Individual Impact

Scale of impact

Longterm Impact

Odette Interview

How did you find the experience of being involved in the workshops?

Great experience, except no partner

It was great, other than that - well my partner came into the first workshops and then then didn't show up until the end. So yes, that was the only thing that I didn't like, but it's not your fault, but the rest was great. Just the fact that I got to see the other technique of partner making [unclear word 0:00:33] it was really exciting to me. To just make a garment from a whole piece of fabric.

Yes, it's nice to learn something new.

Nice to see other technique, garment from whole piece of fabric

Yes.

Do you think you would use that technique again? Was it something that you think you would be interested in using again?

Would like to try technique again

Yes, I think I'll be researching it a bit more on my own and maybe I'll try to do it myself. You obviously ended up making the garment for yourself, which is...

Been reading Zero-waste cutting

Yes, I have.

Since things didn't work out so well with the partner. Do you think that you'll keep that garment? Do you think that garment will remind you of the experience? Because obviously you had someone else come in and help you which was nice - do you think the garment will remind you of the experience of taking part?

Garment reminds of experience of taking part

Oh yes, for sure, I'm going to keep it for sure. It's a bit weird and quirky so I probably won't have too many occasions to wear it, but I'm going to keep it for sure, because it was great fun.

Will definitely keep it

A nice thing to keep a hold of.

Yes.

Is there anything that you think you would change about the experience? I think I might know the answer to this question, it would be a partner, I think.

More time would be good, felt rushed

Yes, it would be great if we had a bit more time because it was - we were rushing.

Yes it was so quick.

Yes, so it's great that we got that extra week because it was such [unclear word 0:01:52] I think, but still, yes [unclear word 0:01:57] to do it for longer.

For more time, good. Do you think you've learnt about the making process and also about sustainable practices? I suppose you're on a course where you're studying technical aspects of making, but there's not necessarily a focus on sustainability. Do you think you've learnt about that kind of area?

Already interested in sustainability but learned some more

Yes, I'm interested in [unclear words 0:02:19] stuff and things like this. So it was really right for me, to see that you can make the - sorry, sell things without so much waste because sometimes when you cut up lines there's a lot of fabric that just goes to waste and that's great that...

That that process could be used.

Yes.

Do you think the element of being involved - so being involved in the design element also makes you almost make a garment which is more suitable? Do you think that as a - for someone who was a participant and maker working together with the element of someone if you didn't know how to make, if you had an input and making this designing of something that was to be made, do you think that has an impact on how you value you something and your relationship with the garment?

Increased value= comes from participant

Yes, for sure, because it comes from me - it's a bit like food you make yourself it's not usually - I don't know it always tastes nicer if you don't make it yourself. So yes, I had that same kind of - with the garment, [unclear words 0:03:31] hard work in [unclear word 0:03:32].

Garment shows hard work

Hard work and your ideas [unclear word 0:03:35] and do you think that this process could have longevity? Could you imagine it being used in a bigger setting? Would on the high street having an option to be able to have an input in the garment that's designed would help to slow how quickly people buy things? People buy things quite mindlessly sometimes and buy things and then wear them once and then throw them away. Do you think the process of actually being involved in - okay, it takes time to make something, there's a lot of work involved, would that help to slow people's buying?

Yes, I think it would, because I think a lot of people look at differently at things when they actually get to see how are they made, how much work gets [unclear words 0:04:19] because when you clothes in store you don't really...

Believes people look differently at things once seeing how they are made Something you can't normally see

[END OF TRANSCRIPT]

Having input in design makes garment feel more yours

I think if - yes, that would totally help and if you could decide more or less how you could put your own spin on something, it's always that - you feel like it's more yours kind of thing.

More personally suited garment

Yes, definitely and it reminds you of maybe the experience of being involved. Do you think you were given enough input, do you think you would have like to have more? Some say I restricted you in terms of, here is some fabrics that I'd like you to choose from, I'd like you use zero waste cutting, here's some images that might help. Do you think that that was a good amount of restriction? Do you think it would have been better to have more free rein or less free rein?

It was the 'perfect' level of participation.

No, I think it was perfect because it helped - I don't know - I liked not having too much to choose from because that helped me just going on with work, because if I just apprehend I keep on thinking and thinking about what I'm going to do and that - sorry, yes the fact that we had to use the zero waste patterns and that we had a few to choose from and then manipulate them. It was great, because then I didn't spend too much time thinking about it.

Helped to just get going, less apprehension

It just got you started straightaway. **Options to choose from and manipulate**

Yes, and the fabrics you chose were pretty so...

So it worked well, you were happy. So it's quite nice for a designer to - so for me to have a bit of an input. Would you be interested in doing an experience like this again?

Yes, sure, any time, if there's something like this going on, I'll...

Would like to take part again in experience

Be involved.

Yes.

Could you imagine your friends taking part? Could you imagine this being something that friends would be interested in taking part in? Do you think friends are aware of what's going on and aware of the time that it takes to make something and...?

Friends lack of understanding of lengthy process

Yes, my friends that are not involved in fashion and things, I think they don't really know how much work does it take. So yes, I think they'd do it, to be really interested and [over speaking 0:02:13] because it's fun to make a garment yourself, to design it and then actually have it and it would be great for them to see how much it takes to actually make something.

Great, I think that is us. Yes, that's everything.

[END OF TRANSCRIPT]

Friends would be interested in process - its fun to design and then have it

Interview: Odette

Garment reminds of experience of taking part	Increased value= comes from participant
Great experience, except no partner	Friends lack of understanding of lengthy process
Will definitely keep it	Garment shows hard work
It was the 'perfect' level of participation.	Friends would be interested in process - its fun to design and them have it
Nice to see other technique, garment from whole piece of fabric	Options to choose from and manipulate
Helped to just get going, less apprehension	
Would like to try technique again	
Been reading Zero-waste cutting	
Believes people look differently at things once seeing how they are made	
Already interested in sustainability but learned some more	Something you can't normally see
	Having input in design makes garment feel more yours
	Would like to take part again in experience

Designer-maker

User-maker

Interview: Odette

Great experience, except no partner

Process impact on garment lifespan | Garment shows hard work
Will definitely keep it

Potential for others to find experience valuable

Friends lack of understanding of lengthy process
Friends would be interested in process - its fun to design and them have it

Workshop design: 'perfect' level participation, less apprehension. | It was the 'perfect' level of participation.
Helped to just get going, less apprehension
Options to choose from and manipulate

Learned sustainable skills and use techniques again | Would like to take part again in experience
Nice to see other technique, garment from whole piece of fabric
Would like to try technique again
Been reading Zero-waste cutting
Already interested in sustainability but learned some more

Importance of understanding making process in increased value and attachment to garments | Having input in design makes garment feel more yours
Increased value= comes from participation
Garment reminds of experience of taking part
Believes people look differently at things once seeing how they are made

Can't normally see making process

Designer-maker

User-maker

Individual Impact

Scale of impact

Longterm Impact

Phoebe and Dalia

It's a chance just for us to start to talk about your experience and what you've done over the last four to six weeks. So how have you found the experience of being involved in the workshops so far?

I found it enjoyable.

Both enjoyed process

You enjoyed it?

Yes.

Did you feel that you learnt something in the time that you were here?

Yes.

UM: felt like she learned to use a sewing machine

What do you think you learnt?

How to use a sewing machine for one.

You learnt how to use a sewing machine which is good. Phoebe do you think you learnt anything?

F2: Yes, it was not easy to set the ribbons.

Yes, to put the ribbons in place.

F2: It was tricky.

DM: learned some more technical details

It was quite hard?

F2: Yes.

How did you find the experience of making something that someone else has designed?

F2: It's nice because I think the people is going to love more.

They're going to love it...

F2: Yes.

DM: enjoyed helping make something someone has helped design and will love more

So you think that they'll look after it for a bit longer.

DM: believes user-maker will keep garment for longer

F2: Yes.

Do you think that it'll have an effect on how much you care for the garment because it's something that you've made together?

Yes.

F2: Yes.

Both believe it will effect how you care for the garment

It would be nice say people on the internet commissioned others to make artwork or garments for them online, and they usually keep them for years after, because of how much time the other person has put into it. It makes it more valuable as well.

People more likely to keep things if times taken to make them

Yes, so you think the experience is something that you'll remember?

Yes.

UM: will remember experience

So when you put it on, you'll think of the hard work that the two of you have done while you've been working together, yes. So is there anything that you would change about the experience, is there anything that you think you would do differently? Would you rather more time? Would you rather a different brief? So obviously I set you a challenge and I gave you some very specific instructions, so I gave you zero waste pattern cutting and I gave you some images to work with. Is there anything you would change?

Probably more time to finish the garments and possibly if you had other classes showing different ways [unclear word 0:02:14] garments, like one for zero waste and one for cutting [unclear word 0:02:19] styles.

More time to finish garment would be good

So I could have almost different styles of workshops might be quite good, so they're aimed at different things possibly? That's a good idea, I'll have to give you a wee note in the writing that I do about it. So you think you've both learnt about the process of making? Do you think that you would be interested in doing an experience like this again?

Yes, definitely.

Both would be interested in doing similar experience again

F2: Yes.

Do you think that it would be something that you would like other people to be able to experience, do you think other people experiencing this would help to change the way that they buy garments?

F2: Yes. **Both believe experience will help change consumption habits**

Yes.

What do you think will create the change? What do you think about the experience would make someone change the way they buy?

Knows people who want to learn but don't have resources

Well, I think people are willing to - I know a bunch of people that want to learn this kind of thing and make their own clothes, but they can't because they don't have the resources or materials to do so. Fabric [unclear word 0:03:23] actually cost more [unclear word 0:03:27] really cheap, but yes. It's also because if they spend time and effort on something, they would want to keep it.

Spending effort and time = want to keep garment longer

They'll want to keep it for longer you think? And do you notice it with your friends that people will buy something and then they might only wear it once, or they would buy it and then throw it away? It's quite interesting to know what you experience.

Personally me and my friends [unclear word 0:03:54] shopping, but people in my school, outside of my friendship group, I've even heard them talking, they buy one outfit for one party and then throw it away and then buy another one for another day.

Do you think this experience could help to challenge that maybe?

Throwaway culture common and belief process could help change behaviours

Yes.

To try and create change, we hope. Do you think that this would be something that could be used on a bigger scale? So could you imagine this being used - obviously we're in college and this is one experiment for seven people, seven makers and seven participants. Could you imagine this being used on a bigger scale? So if you were to go shopping, do you think being involved in designing would help mean that the garment is more fitted to you?

Yes.

Being involved in design means garment is more fitted to you.

F2: Yes.

You think that could be something that would work?

Yes.

F2: Yes, I really like to work in something like [unclear word 0:04:55] because actually I am collecting used jeans because I am thinking about doing something...

Doing something with them?

F2: Recycling.

Recycling yes, because I think it is important and I suppose as a lecturer I feel a sense of responsibility that I need to teach my students that the way that we consume and the way that we buy and the way that we design can always stay like this. I suppose that's quite a nice thing to think about that you're already thinking what could I do to create change.

Yes, people nowadays just throw away their clothes but back in the day, my gran used to talk about they used to go in shops, buy something and they would always add something to it. Whether they were bad at sewing or not, they would always add something. So everyone had real unique clothes and if you were seen wearing the exact same thing as someone else that was considered [unclear word 0:06:02].

Do you think being unique is quite important? Do you think having a garment that's your own and that's not the same as anyone else's is important?

Nowadays being unique - well, in my school it's considered weird to be unique. Everyone follows a trend and some of them say they're special and unique but in reality they're just following a trend like everyone else and they all wear the exact same things, and have the same hair that's straight and all that.

Unique can sometimes be considered weird

Usually people following trends who wear the same thing

So it's nice to have something different.

Yes.

Good. Yes, I think that's me, well done, good job.

[END OF TRANSCRIPT]

Interview: Dalia and Phoebe

Designer-maker

DM: enjoyed helping make something someone has helped design and will love more

DM: believes user-maker will keep garment for longer

DM: learned some more technical details

Being involved in design means garment is more fitted to you.

Both believe it will effect how you care for the garment

Both enjoyed process

Both would be interested in doing similar experince again

Both believe experince will help change consumption habits

UM: felt like she learned to use a sewing machine

People more likely to keep things if times taken to make them

User-maker

Knows people who want to learn but don't have resources

More time to finish garment would be good

Spending effort and time = want to keep garment longer

UM: will remember experience

Unique can sometimes be considered weird

Usually people following trends who wear the same thing

Throwaway culture common and belief process could help change behaviours

Interview: Dalia and Phoebe

Designer-maker	Potential of helping develop more personal garment which will be kept longer	Believes user-maker will keep garment for longer Enjoyed helping make something someone has helped design and will love more Being involved in design means garment is more fitted to you.
	Designer-maker learning skill	Learned some more technical details
Both enjoyed process		
User-maker	Desire of people to learn but not sure how	Both believe experience will help change consumption habits Both believe it will effect how you care for the garment
	Learning practical skills	Potential impact of workshops on garment longevity People more likely to keep things if taken time to make them Spending effort and time = want to keep garment longer
Will remember experience		
More time to finish garment would be good		
Age affects desire to follow trends or wear unique		
Unique can sometimes be considered weird Usually people following trends who wear the same thing		
Throwaway culture common and believes process could help change behaviours		

Both would be interested in doing similar experience again

Individual Impact

Scale of impact

Longterm Impact

	Designer-maker	User-maker	Both
Carla and Roxy	<p>Problem solving and learnt technical skills</p> <p>Workshop structure made process of participation easier (*Interesting to note Cara was designer who said first pilot was too conceptual)</p> <p>Narrative and experience increases value and could slow buying</p> <p>Could be popular process as unique and personally suited</p> <p>Fun process</p>	<p>Positive partner relationship, felt listened to</p> <p>Increased understanding of effort and time input, plus knowledge of skills</p> <p>Process gives more ability to express self and be unique</p> <p>Gives input to ensure personally suited garments</p>	<p>Both enjoyed experience</p> <p>Both would do experience like this again</p>
Verity and Isobel	<p>Not normally team person but enjoyed meeting new people</p> <p>Enjoyed and learned from process of working together - 'you can actually share the moment and show them</p> <p>Interest in doing process and technique again</p>	<p>Process felt natural, easy going and structure was good</p> <p>Treasuring garment because process: input and working with Designer-maker</p> <p>Learning from process of working with Designer-maker</p> <p>Ability to make something which is personally suited</p> <p>Learning skills which can allow making/ altering garments</p>	<p>Both agreed the need for more time for hand finishes and details.</p> <p>Both felt like they learnt something</p> <p>Both enjoyed working together</p> <p>Both believed the experience was memorable</p>
Dalia and Phoebe	<p>Designer-maker learning skill</p> <p>Potential of helping develop more personal garment which will be kept longer</p>	<p>Desire of people to learn but not sure how</p> <p>Learning practical skills</p> <p>More time to finish</p> <p>Remember experience</p>	<p>Both would be interested in doing similar experience again</p>

	Designer-maker	User-maker	Both
		<p>Age affects desire to follow trends or wear unique clothes</p> <p>Potential impact of workshops on garment longevity</p> <p>Experience potential to encourage responsible behaviours</p>	<p>Learned some more technical details</p>
Lydia and Sarah	<p>Learning to compromise in design to suit user, help user feel involved</p> <p>Enjoyable process, helping user develop ideas</p> <p>Value of learning technique in changing approach to cutting</p> <p>Companies not giving customers input into design</p> <p>Benefit of process as educational tool - integrate more at FE</p> <p>Experience giving memories and input in design adding to attachment and value</p> <p>Gives understanding of appropriate garment cost</p> <p>Unsure how to replicate process on larger scale</p>	<p>Enjoyed community and meeting different people</p> <p>Memorable experience of working with Designer-maker</p> <p>Learning skills and increasing confidence</p> <p>More time needed</p> <p>Importance of input in design so gives confidence</p> <p>Pride from experience and garment</p> <p>Impact of process on garment longevity and narrative</p>	<p>Both would like to participate again.</p> <p>Both experienced their partnership as supportive</p>

	Designer-maker	User-maker	Both
Odette	<p>Great experience, except no partner</p> <p>Process impact on garment lifespan</p> <p>Workshop design: 'perfect' level participation, less apprehension.</p> <p>Learned sustainable skills and use techniques again</p> <p>Potential for others to find experience valuable</p> <p>Importance of understanding making process in increased value and attachment to garments</p>		

Appendix 3.3: Phase Three: Validation

Evaluation Event: transcribe analysis

Evaluation Event

How did everyone find the workshops? How did you find the process of working with another person, so working in a partnership, or if you were working more on yourself, what did you think of the process?

DM: haven't worked with user before

It was quite interesting. It's not something we do in college much, certainly not in First Year, we haven't had to work with someone else to come up with how both of you are going to adapt. You know, it's all my ideas - and yours!

Working with user - reflects real life

That's out of mine, isn't it?!

More autonomy with real world

'Don't do it like that, Lisa!' but yes, so it was interesting to try and do it that way. It felt a bit more real, I suppose.

Anyone else? Sharon, what did you think? You were working with Lisa, did you enjoy it?

F2: Yes, I've completely forgot what the actual details of the question were!

What did you think of the workshops? Did you enjoy them?

UM: Fun process

F2: Oh, it was just very nice, very fun. It's nice to just have a bit of diversification of the stuff that I was already doing, because I was working on a portfolio, of course, at the time and it's just nice to work with fabric and consider it as a 'Maybe this!' because you don't get a lot of practical experience with it, especially coming out of high school, just like I did. If you want to work with fabric, you don't get an opportunity to do that within education. That's something you would need to go out of your way to pursue. So it's nice to have a little opportunity where you can go, 'Do you want to do that? Here's your accessibility option,' I guess!

User input in design and making - fun process

Nice to have an input in this?

UM: A chance to try designing and making

UM: A chance to have input

F2: Yes, that's what I mean, a very convoluted way of saying it! Yes, like...

Benefit of boundaries in participation

It was quite nice that it was informal, in that, you still had the parameters which kept you from going too out of the box, as somebody new to that, but that it was just easy-going, yes.

Informal process- boundaries made easy-going

Any other... No?

Benefit of learning for Designer-maker

F3: I really like the idea of zero waste fashion, all the patterns we got, that was a really nice thing to do, because that's also something new, even for us, even though we do sew things on a daily basis, that was something to learn.

DM: zero-waste - new process, nice to also learn something new

Yes, I think it's really new, even for some people who have been sewing for years and years, it's a really new technique that's starting to come through, and come through in more research. Do you think that the workshop's helped you to understand a bit more about sustainable fashion, and the issues surrounding sustainability? Yes?

F3: Yes, definitely. **Workshops gave understanding of issues of consumption**

Yes, for the recorder, because we all call her Kate!

Increased understanding achieved

I know that, yes!

We will be on [ground up 0:02:48.9] next year, so we don't want that!

I know, I moved away from the film camera. Do you think that it gave you more insight into what goes into our garments. So what it takes to make something that you could buy from a shop for not very much money, I suppose?

Yes. [All agree] **Insights into making process gained** Confidence

UM: Now consider fixing garments

F2: I think before now, I hadn't really considered - I don't know if it sounds weird, but whenever something broke in my clothes, I didn't really consider it as, I'll just sew that up and I'll fix that. I just let it sit and die for a little while inside my closet! Actually, after doing this course, I actually ran a few rounds up on things that I already owned and just sewed it back up so that I could continue wearing it. So it does seem nice because, I guess, before now I didn't know how to use a sewing machine. So I guess I was scared to try and start the whole thing up. I didn't want to get myself hurt accidentally, and I didn't know how to properly use one! I did actually get the chance to use one here with supervision and somebody who did know how to use it. So I felt quite comfortable doing that in my house!

UM: Learning to sew - comfortable to try themselves

Increased skill achieved by user-maker

Has anyone else found it's changed the way they think about their garments, and how long their garments last, or repairing garments?

I already had a pile of garments to modify and repair, but I must get round to doing it.

F2: Yes, definitely.

UM: workshops made design process more approachable

F3: I think looking at clothes beforehand, that always seemed like it was really scary, a really difficult thing, that I'm like, oh, well, I don't know how to do it, but looking at somebody doing it makes it seem more realistic and like, oh, yes, okay, maybe I could have a go at it, so...

Makes design process approachable

It felt a bit more accessible?

UM: desire to make own clothes

F3: Yes. So it opened me up to possibilities of being able to make the clothes that I want to wear, and that seems like it's more tangible now, so [over speaking 0:04:42.1].

Do you think you would try it? Have you got plans to?

F3: Yes! I want to invest in an industrial sewing machine so I can start doing it!

You're going for it then?! Full steam ahead! Anyone else? No? That's fine, and I suppose the whole aim of the project is to think about responsible practices, both as designers and makers, and as people who buy clothes. How can we help to develop more responsible designers, and how can we help to develop more responsible consumers in society? Do you think it's through approaches like this, or do you think it's about education, to students that are coming through who are going to be future designers and makers, and also educating people who are going to buy, or do you think there's other things that we should think about?

UM: education and chance to try design process can develop responsible practices

F3: I think it's probably all of that really, like a combination, educating people and also the other things that you said!

Yes, giving them techniques?

F3: Yes. It's giving them a chance to try it, isn't it?

F2: Yes.

I don't think you could only one thing. No one thing will change anything, but I think it's interesting, as the designer, to have a look and see how you can achieve it. Then when you compare it, like we were doing in craft classes and you're trying to fit it on the late plan when you're like, 90 per cent, and you think that's ten per cent waste. It shows that, I think, is that even somewhere in the middle, and how do you achieve that? It kind of gives you something to aim for, and it lets you see how you could achieve it. Where, I think, I don't know how much coursework really lends itself to that, anywhere. **Lack of coursework lending itself to developing change**

Not only one approach will create change, about gradual progress

Do you think it would be beneficial for there to be more of that? So within a course, have more focus on sustainability? I'm very aware we generate and generate and generate, as students?

More sustainable practices within FE could encourage in students personal practice

Responsible practices - benefits beyond class
Maybe even doing one part of drafting modules, and sewing parts, to do the pattern drafting in zero-waste, and to sew that same garment up to show that it can be done, and how that's achieved, and what it could look like, it could be interesting. It might then encourage people to do it in their own time. I don't think you'd have the time to do a whole zero-waste 12-week module, but to give a flavour of it, and to encourage people to think about it.

Could encourage more consideration of sustainability = responsible

F3: I think to have supplementary things, like what we've done here, is what makes the most sense to me. I think instilling the knowledge in the students that zero-waste is a thing, and that sustainability is a massive - I know it's a hot word just now, but it's so important for the environment. I think there's a lot of people in our class who still don't even consider it, even though they know it. Whereas, it's all about the people who go that extra mile to try to put it into their practices, because it's like, as long as there's one person doing it, that's one person more than...

DM: trend of sustainability, but still not considered by all students

F2: Yes, definitely.

Supplementary course, passing knowledge and implementing practices Trickle of employing sustainable practices

So I think, yes, you should set this up next! Totally contemporary, though!

I think it is like a slow chain reaction. I think it's almost like it needs to trickle and filter through people.

Younger people (schools) more open to new experiences

F3: I can see this sort of thing working well with younger people going through high school and stuff like that as well, because you're more open to new experiences, where sometimes, people who are bit older can be a bit closed off. Not all the time, but...

Younger participants could have more impact on responsible practices

Yes, so almost aiming for a younger target audience?

F3: Yes. Get Alex and set up a sew. You will be safer!

Integration of sewing in curriculum - important skill

F2: I almost feel the same way. I feel like I'm self-taught with hand sewing, because I saw other people do it and I was like, I'll give that a shot. That's the only way that I knew how to hand sew in the first place, but it feels like it should be something that's taught in curriculum. I feel like it's a very important skill to have. Not just because you can develop it into something that's a hobby later on, or whatever; just because it's better, it makes you consider your things as, this is not just broken, this is only a little broken, I can just sew it back up. Because we don't teach people that, people don't see it as a thing that is an option that they can do. I think it really all just comes down to accessibility, more so than, 'You must know every single reason why fast fashion is bad,' or, 'You must know every single reason why you should not throw out clothes.' If you give people the tools to not have to throw out their clothes, they will not do it!

Understanding of sewing/ design process = encourages consideration of garments

Yes. [Most agree]

Accessibility of changing behaviours.

More access to skills = change to change

Accessinility to practices to help create change

F3: I suppose, building on that is about the physical application. So it's like you may know that fast fashion is bad, but you might not know how to do anything about it. So knowing how to repair your garment, or that you could make something yourself and be able to actually do it, rather than just having it as this... **Needing skills and knowledge to impliment change**

Potential benefits of knowledge for change

A background thought?

F3: Yes.

Do you think that being attached to a garment is important? Do you think that people don't feel attached to what they're buying? So is it a case of they're almost having too much, and then they don't feel attached and they throw it away, or do you think it's like if people really value something, they hold on to it for longer? Is there an element of that, do we think?

Thought of throwaway at buying stage, limit attachment formed

Yes, I think people are attached to their garments in the same way. I think they buy it knowing they don't plan to wear it more than a couple of times, so they don't form an attachment with it. Whereas, when I buy anything it's like in 20 years, I genuinely use them!

Clothes linked to uniqueness and displaying personality

F2: Something I've found, I've asked my friends about this as well, that when you've left high school and you didn't have to wear a lot of clothes unless it was the weekend, because you just had your uniform for most days of the week, that you become almost hyper-protective of the clothes that you wear otherwise, because it's your only individuality clothes. I found that a lot of my friends from high school still wear all the same clothes they wore when they were in high school if it still fits them. I feel like you have this essence that when you get older, you don't need to hold on to this stuff. Some people get very protective of their garments; some people don't. Some people find that when they get the ability to have that individuality, that they want to try as many things as possible, because they were not allowed that expression until they were 18 years old, which is quite a long time to not be able to express yourself with fashion. I don't know if that means anything! **Evolving personality at young age means evolving cycles of clothes**

It's quite interesting to think about that as two different parallels, almost loving what you wear at the weekend because it makes you a certain person; it gives you a personality. Do you think that's maybe also part of it, like part of people want to reinvent themselves? So every Saturday night they're a different person, and they reinvent themselves with a new top?

Being seen to wear something new each week

F3: Yes, I think that is the case, and then it sets the precedent for that being the norm. People expect to be seen wearing something new, and they don't want to be seen wearing it again. So then it perpetuates that cycle of, 'I need something new because I'm going out this weekend, and I can't wear anything that I've already bought.'

Or being photographed in?!

Yes. [All agree] **Links to being photographed in a garment (social media?)**

F2: I'm very, very a culprit of this one, especially when you're talking about fancy events. I'm like, what if someone recognises me from the last fancy event?! I need another fancy one, I think!

I think those garments, people hold on to sometimes though. There's a link between special events and garments, and people seem to - I feel like I do. I...

F3: I still have my prom dress, but I'm never going to wear it! I hate it!

I have a graduation dress I will never fit into, but I love it and it's in a bag, and it's so special. So maybe there's a link between special events - and although you may be buying more, maybe they mean more, do you think, or is it that they typically cost more, so you feel like you shouldn't throw it out?

Special events: less disposable and links to high cost

Yes. [All agree]

F2: Yes, I do feel like that a bit! We should try and find a reason to wear it again and if nothing quite fits it - but I have thought there will one day be a reason to wear those oriental designs.

F2: I'll regret it!

F3: Yes. That's it, there's always this man-made or something, that one occasion where you need it, but never really comes around!

I want to go shopping as well, so...

F3: Yes!

Do you think cost is a factor in it, that cheaper clothes seem less valuable?

F3: Yes, definitely.

Yes. [All agree]

One off garments: lower cost, more disposable

F3: When you buy something just for one night, you don't want to be seen in it any more, then you'll go for something cheap, so you think cheap is disposable.

Yes, you'll be like, oh, it's £20, type of thing?

F3: Yes, I would just think that's nothing.

That's expensive! I'm going for the £1.50 tee shirt.

F2: I'm glad that thrifting in general has become a more fashionable thing to do, but I do feel like...

F3: I'm proud of my cheap clothing!

F2: Yes, I do almost feel as if that, kind of, buying cheap clothes, becoming more fashionable through thrifting, it's a very, very good impact to have, because not only does it inform people that it is okay to do that, and you don't feel skeezy! Also, that you can think, it is okay if I do not want clothes to then give it to a shop that will resell them. I think that a lot of fast fashion is perpetuated by the idea that a lot of people, for some reason, we're like, 'If you thrift then you're skeezy and cheap, and don't do it, it's not good, it doesn't look nice.' It's very good that it's coming into fashion at this point in time.

Impact on second hand - buying cheap feels less guilty as can pass on

It's very popular. I think swaps are becoming more and more popular, and you see that more, that people go and swap clothes and stuff. Yes!

My friend, he just died but he... He'd been watching the Sewing Bee, and when they were repurposing - obviously anything, but particularly the denim week - thought this was amazing, and we knew he was going to die, so he gave me all his [unclear word 0:15:12.0] ones that he'd got on eBay, because he didn't buy anything new. So I have [unclear words - laughing whilst talking 0:15:19.9].

F3: Yes, you could make something amazing with that, I'm sure.

I could, or I could just end up turning it into something simple, but maybe I have to do - or I might lose the itch, but an intro to - but it's - but even just watching that part on Sewing Bee changed things for him as well.

Impact of sewing bee - makes making more accessible and reveals process

Yes, and that's very accessible for all, I think. Would you pay more to be involved in a process like that? Say it was to go on a larger scale, and you could be involved in having a bigger input in what is made; it might not be directly on a one-to-one but, say, there is categories you could choose from, it was more of a customisable thing? Do you think you'd pay more for that, and do you think that in turn would make it more valuable?

Yes. **Mass customisation - pay more for individuality, so could add value?**

F3: I think if it fit; if you knew that it was going to fit. One of my bug bears with going into a shop and buying clothes, is that it might fit you in one bit, but it doesn't fit you in another bits. So that would be my main important bit.

Fit important too

So if it was maybe a wee bit more custom or bespoke, in terms of the fit was good, but you could also maybe make a couple of choices on, okay, I don't really like that, the hemline could come down to this length, and you think that would lead you to you'd pay for that because you knew it'd fit?

F3: Yes.

Then do you think that would lead to being more valuable? That you would hold on to it because it fits, or...

F3: Yes. I definitely would wear it more often! Yes.

I think the essence of what I'm trying to get to is, do you think that the process that we've followed is something that is viable, to lead to stronger attachments to garments? So if somebody has more input in the making, does it mean that they can make a garment they're more attached to, which in turn, would slow down the amount that people buy and throw away?

I think it would, I just don't know you'd do that on a mass scale.

Yes, that's the next challenge!

I don't know how you'd get into Wallis and say, 'I want my sleeves to be different.'

I think it's a move away from fast - it'd be a move away from a high - it wouldn't be a high street thing, I don't think. I think it's tending the other way.

F3: In Melbourne in Australia, there's a shop that you can go to that has stacks and stacks of jeans. So you pick the kind of one that you want, and they've got an on-site alterations. So literally, you go in, you pick your jean, and then they fit it to your body when you're there. I can see something like that being rolled out as a franchise or something like that, and have my own little shop. So you need skilled people to be able to do the fitting, but...

I think we also need jobs for skilled people.

F3: Yes.

We certainly need to do that, but I worked there. You could fit the garments to the customer, and they had an in-store alterations department, but then you're paying more for your clothes, so...

Yes, it almost applies to - I was thinking of a gent's suit, like a guy who pays for a suit and he pays a relative amount of money. There'll be an alterations company who'll be on-site, who'll alter the suit and then you'll - yes, when I think of guys, I think they hold on to those suits for a long time. Think of kilts that people hold on to them for a lifetime, and they can continue to be edited, and maybe it's just thinking, can that be applied to a dress and a beautifully-tailored jacket?

Approach encourages thinking about value and wearability at point of buying

F2: Something I will say about doing this, is that I knew all the things that I really liked to see in fashion, but also, I feel like it encourages you to consider what you actually value when you buy things. So then going on from that point, if you're shopping for stuff again, you're like, do I actually enjoy wearing shirts like that though? I feel like I just like it on this mannequin! For me, it took me a very long time to consider, like, I don't actually wear clothes that are tight fitted. I don't like them. They look nice on other people, but they don't feel comfortable on me, and I would continue to buy these things and I never wear them, because then I didn't want to wear them, but do something like this and going, oh, I actually think the thing that I care the most about when I wear clothes is if they're comfortable, or I actually think the thing I care the most about is if it matches my personal style. Then being aware of that, and bringing that forward, and being like, no, I don't want this because I'm not going to wear it.

Leading to more responsible choices

It looks nice, but I'm not going to wear it.

Is that something you think that people - just mass people - do you think people think about that when they're buying?

Lack of thought about longevity and fit of garment with wardrobe

F2: I do not think people think about, do I actually want to have that. I think people think that looks very nice, and they go, then it will look nice on me, and I am sure that I will wear it, and then you go on and you go, I don't have anything that matches this; or this doesn't match my personal style; and it doesn't match the way I do my hair, or whatever. It's like, this is not going to ever be a thing that I'm ever going to have the opportunity to wear, despite the fact that it's nice!

impulse buys, not worn, disposable

Have you ever rented clothes? It's a new thing Urban Outfitters are rolling out, rented clothes in America, which, this is totally not on the script, but yes, I just thought it was quite interesting, renting. I think people do get a feel for something and then they'll maybe wear it twice and they're like, well, actually, I'm not sure!

F3: I feel like I've heard about something like that, that was almost like a subscription service where you had a personal stylist, and they'd send you out a box, and you could wear stuff once or twice, and if you didn't like it, you could send it back, and if you did, you could then buy it for the full purchase cost.

So you almost pay an initial upfront - here's the chance to try it on, and then another further cost?

F3: Very capitalist!

F2: I would love that!

What information do you think would help to change the way you buy and use garments? Whether it's about the physical garment; is it about the person who makes the clothes, is it about the process, is it about the material? What information would help you to make, or make more informed decisions on the way you buy and you use your clothes?

Need for education on good places to shop, people won't move away from fast fashion unless an alternative

F2: I feel like it's not only accessibility to brands that are more humanitarian, but also, just being able to say what those brands are. I feel like a lot of places are like, 'You can't buy from here, or here, or here, or here,' because they all use sweatshop labour, and then nobody's like, 'So buy from here, or here, or here.' It's not the fact that these places are bad, because that won't draw people away from it, unless they've got another option, because I feel like people are quite disillusioned to the harm of others at this point, but it doesn't help unless you have an alternative.

Alternative approaches needed to encourage change

So maybe rather than pointing the wrong, it's about pointing - 'Here's a really ethical company, they're good to buy from.'

F2: Yes, it's not like people are like, 'Don't buy from Bath & Body Works,' and people are like, 'Do buy from Lush, they are good, and they don't use animal testing,' and then that brings attention to Lush. It's not like, 'I'm going to stamp on this other thing, but if you want to buy this thing, I'll tell you what's good, Lush!'

F3: It provides options.

F2: Yes, it's like, give them the accessible, more humanitarian option and let them know, 'That makes you so cool if you do it,' and not, 'You are an actively bad person if you do this other thing,' which just shames people.

Better for positive reinforcement of responsible behaviour than negative

F3: Yes, you can name and shame, but...

F2: It's not going to change!

F3: Then people are lost. People are like, 'Okay, well, what do I do? I don't have any other options, so you need to provide me with...'

F2: Yes, I feel like that's the major issue that comes with, like, 'Don't do any of this.' It's the fact that they don't give you another option either.

F3: Yes.

I suppose the thing is as well, when you do try to look for where is the ethical option, you end up coming up against really dry lists of shops, and then you look at their stuff online and it's not your style, and then it's having to then trawl through all of these independent makers or whatever, and it's just...

F3: Quite often they're really expensive! **Sustainable shops expensive and difficult to find**

Yes. [All agree]

It's hard for them, I suppose, just to find their voice in a very full high street, where things are offered cheaply, and they almost need to find a voice to be able to be kind of...

Too much focus on materials - surface change

I don't know how consumers are, and people want to be sustainable, but they only really think about the surface. So they say, 'Oh, don't wear synthetic clothes, wear cotton.' Well, which cotton? Not all cotton's particularly sustainable, and friends, yes, people are saying, 'Who's decided that throwaway gift wrap is terrible for the environment? Most of it can't be recycled, so what you want me to do is to get fabric,' and you go to fabric and you can sell that, but it can [unclear word - loud cough 0:24:46.0] in fabric, much like Lush. Who wants it all like fancy fastenings and stuff? You start thinking, yes, but the fastenings don't sound particularly sustainable, and which fabric do you intend to use for that? Yes, you can reuse - it's not like throwaway paper, but sustainability goes deeper than just this surface, but people only really look at the top.

They only look at that surface there, and you can give this buzzword and say, 'Oh, we don't use ten-year-olds to make tee shirts,' but what you don't know is, where you got the fabric from, but yes, I've got, 'Over there, they don't use ten-year-olds, so we'll buy from them.' I don't think people look deeper than that. They don't want to because it becomes harder, and they want to just be able to go out and buy what clothes they like, without feeling bad for it.

Responsible practices are difficult, blame often a factor

It's a balance, I think. I think maybe it's not going to change instantly, but yes, it's kind of...

Small shifts in demand can cause larger change

F2: Yes, but I feel like upping brands that are more humanitarian will cause a bit of a shift, because if people go, 'Oh, well, thrifting is really popular,' and if more people do that, then they're going to be like, 'Okay then, we're going to support thrifted fashion.' Then things are going to be like, 'We're going to make more clothes that are similar to that,' and go with that, and trying to like up that movement. I feel like that's a lot of what's happened with basically any kind of movement that causes people to stop and reconsider the kind of labour that they use, comes from popularising the idea that you are good if you say this, or if you do this. All of the brands that support Pride month, so make Pride month-like clothes, because on large people have gone, 'I want that,' and I like it when brands do this. It's just popularising other brands that do it, so that bigger brands will want to do it, to be like, 'Now I'm cool and hip and fashionable!' You know, it's the fact that nobody's competing against these brands, so there's no reason for them to want to move in the first place. They're like, 'And? What are you going to do about it?!' Like, 'Yes, I'm using slave labour, what are you going to do about it?!'

Lack of competition for ethical brands

Nothing's necessarily going to happen to someone at this point in time if they do - there obviously needs to be more laws in changing that for those things to happen.

F2: Oh, yes, for sure.

Need for responsibility

F3: There needs to be responsibility.

Yes, there needs to be responsibility and we talk about transparency in the way that you sell your clothes, and all the things that you do. This just came to me as an idea! Do you think almost like a central location that's almost like an ASOS for ethical brands would be interesting?

F2: Awesome. [Over speaking 0:27:25.0].

F3: Have like a rating system.

A rating on different areas. It could be a rating on their fabric is a five out of ten, and the age of the workers are...

How much do they pay their workers? Do they provide an education?

Then it allows them to have a space to be transparent and have a bit of a voice, and all the great things they're doing. Like, sometimes maybe where these companies are maybe so small, there's not enough time in the day for them to be able to sing their praises, so maybe like a sustainable ASOS that's not ASOS!

F2: I think that would be massive.

Yes. [All agree]

Brainstorming approaches - central sustainable/ ethical selling website

So you could do that then.

I just was like, oh, my God, maybe I need to start and move the country!

F3: It all starts here. This is the...

Have the workshops made you rethink the way that you make, or buy, or use... Do you think it'll - because that, I suppose, is the - it's not the underlying goal - but for me, that's something that's quite important, helping you to help yourself to become more responsible as buyers and makers. Do you think that's happened?

F3: I don't think I've necessarily rethought anything, because I think I was thinking a lot about sustainability beforehand, which is why I took part, but I definitely think it has inspired me and given me hope that it is possible, and that people are working towards it, and it's something that is in the collective consciousness. Whereas before, I felt hopeless, and like nobody really cared about it.

Yes, [over speaking 0:29:06.4]? Yes.

**Inspired and given hope
that change is possible**

F3: So yes, it's definitely been inspiring.

I totally agree, yes.

Everyone else, general nods for this, this is good.

**Positive feedback from all
that there is generation of
responsible makers and
users**

F3: General nods, yes.

**Anything else anyone would like to add? Any final questions? Any questions for me? No?
Get going!**

Appendix 3.3: Phase Three: Validation

Evaluation Event: Development of codes

Impact on second hand - buying cheap feels less guilty as can pass on	Fit important too Longevity of garment Clothes linked to uniqueness and displaying personality Evolving personality at young age means evolving cycles of clothes	Integration of sewing in curriculum - important skill Access to sewing machines More access to skills = chance to change Younger implementation Younger people (schools) more open to new experiences Younger participants could have more impact on responsible practices	More sustainable practices within FE could encourage in students personal practice Responsible practices - benefits beyond class FE - Develop responsible designers Lack of coursework limiting benefit to learning change DM: haven't worked with user before	Responsible practices are difficult, blame often a factor Small shifts in demand can cause larger change Lack of competition for ethical brands Need for responsibility Before workshop approach Need for education on good places to shop, people won't move away from fast fashion unless an alternative Needing skills and knowledge to implement change Impulse buys, not worn, disposable
Special events: less disposable and links to high cost One of garments: lower cost, more disposable Thought of throwaway at buying stage, limit attachment formed	Mass customisation - pay more for individuality, so could add value? Increased understanding achieved Understanding of sewing/ design process = encourages consideration of garments Potential (predicted) changes from workshops Approach encourages thinking about value and Leading to more responsible choices UM: education and chance to try design process can develop responsible practices	Positive feedback from all that there is Education of responsible makers and users Inspired and given hope that change is possible Changes from workshop Workshops gave understanding of issues of consumption Better for positive reinforcement of responsible behaviour than negative Accountability to practices to help create change	Working with user - reflects real life, autonomy Participation in workshop UM: A chance to have input UM: Fun process User input in design and making - fun process Informal process- boundaries made easy-going Benefit of boundaries in participation - kept control DM: zero-waste - new process, nice to also learn something new Benefit of learning for designer-maker - new technique	Insights into making process gained UM: How consider fixing garments Insights into making process Makes design process approachable UM: Learning to sew - comfortable to try themselves Increased skill achieved by user-maker UM: Learning to sew - process more approachable Impact of sewing bee - makes making more accessible and reveals process
Not only one approach will create change, about gradual progress DM: trend of sustainability, but still not considered by all students Sustainable shops expensive and difficult to find lack of accessible sustainability practices Too much focus on materials - surface change Being seen to wear something new each week Links to being photographed in a garment (social media?)	Potential benefits of knowledge for change Trickle of employing sustainable practices	Working with user - reflects real life, autonomy Participation in workshop UM: A chance to have input UM: Fun process User input in design and making - fun process Informal process- boundaries made easy-going Benefit of boundaries in participation - kept control DM: zero-waste - new process, nice to also learn something new Benefit of learning for designer-maker - new technique	Working with user - reflects real life, autonomy Participation in workshop UM: A chance to have input UM: Fun process User input in design and making - fun process Informal process- boundaries made easy-going Benefit of boundaries in participation - kept control DM: zero-waste - new process, nice to also learn something new Benefit of learning for designer-maker - new technique	Insights into making process gained UM: How consider fixing garments Insights into making process Makes design process approachable UM: Learning to sew - comfortable to try themselves Increased skill achieved by user-maker UM: Learning to sew - process more approachable Impact of sewing bee - makes making more accessible and reveals process

Taking codes developed from Evaluation Event document and beginning to find themes

Appendix 3.3: Phase Three: Validation

Evaluation Event: how to create change



Appendix 3.3: Phase Three: Validation

Evaluation Event: Immediate and long-term impact of workshops

Impact on garment longevity	Clothes linked to uniqueness and displaying personality Fit important too	Desire to change consumption habits	Approach encourages thinking about value and wearability at point of buying Leading to more responsible choices Pay more for individuality, so could add value
benefits for both designer-makers and user-makers	Memories created Workshops gave understanding of issues of consumption Able to gauge value Insights into making process gained	Development of responsible and considered behaviours and practices	education and chance to try design process can develop responsible practices Better for positive reinforcement of responsible behaviour than negative Trickle of employing sustainable practices Understanding of sewing/ design process = encourages consideration of garments
Benefits for designer-maker	Designer-maker learn something new Confidence Designer-maker gains new technique Working with user - reflects real life, autonomy Designer-maker - more relevant designs	Making design process approachable	Learning to sew - comfortable to try themselves Makes design process approachable makes making more accessible and reveals process
Benefits for user-maker	A chance to try designing and making Fun process A chance to have input in designs	User -maker desire to make garments	Accessibility to practices to help create change Increased skill achieved by user-maker Now consider fixing garments
Positive participation approach	Informal process- boundaries made easy-going Benefit of boundaries in participation - kept control	Development of Community	Inspired and given hope that change is possible Development of generation of responsible makers and users

Immediate impact

Longer-term impact

Appendix 3.3: Phase Three: Validation

Round table Focus group – written feedback

Current approaches to sustainability in teaching:

1. How aware do you believe students are of issues surrounding sustainability?

Mixed sustainability awareness levels

Growing with independent units

A very mixed bag! Very few have come to college with any awareness but through some of the units we teach about fibres/yarns etc they have become more aware and are enthusiastic about the subject. Watching documentaries such as Alex James' has helped raise this awareness and showing them campaigns such as 'Fashion Revolution' who made my clothes etc

Education = awareness and enthusiasm

2. Do you believe that students have shown more interest/ desire to act as responsible/ more sustainable designers in recent years? Any particular examples of this?

Younger generation more aware

awareness leading to change in choice and trend to care

Yes I think in general the younger generation are becoming more aware of their personal impact through the choices they make in what they buy, eat etc. It seems to be on trend to care about your health – lots of vegans for example! In terms of the student's work several are choosing to base their personal graded unit projects about issues such as climate change and sustainable designs. For example one student used data as the basis of her textile prints which came from the number of clothes within her wardrobe as she had recently decided to buy less fast fashion.

Focus of more personal projects

Currently on trend - link to vegan

3. How mindful do you think students are of the end user when they are designing/ making? Do you feel more focus on this could lead to more purposeful garments being designed/ made?

Aware of end use

Focus on garment user rather than user

I think the students are very aware of the end use of what they are making but not necessarily the end user. I think they would benefit from understanding more about how personal beliefs of a customer can impact on what they will be willing to buy. My students can often explain why they have chosen the technical properties of a fabric for its end use but have not considered whether it is sustainable and whether the customer would actually want to buy it. **Not aware of user**

4. How ready do you think the department and lecturers are for developing more ethical/ sustainable approaches to teaching fashion design?

No fit for purpose

Education: Ethical practice = remain fit for purpose

Personally this is an area I think is vital for us to be aware of and develop otherwise the course will not remain fit for purpose. **vital to develop ethical practice**

Research has shown that future designers have a huge role to play in developing innovative approaches to designing and making.

5. Do designers and consumers both have a responsibility to help drive change and encourage sustainable practices?

Responsibility of designers and consumers

Simple answer yes! The consumers need to want to buy the sustainable goods in order for the designs to be made. Bit of a chicken and egg scenario.

Both designer and user responsible for change

The Research project:

6. How could user engagement in the design process lead to change in the way we consume/ use garments?

process= understanding of time, skill and effort

Participations = understanding of prcess + individuality

They would start to understand the time and skill involved to make any garment – even the simplest item still takes valuable time and should not be disposable. Their involvement could also allow for more individuality in the designs – it would be more sustainable to make less but more bespoke items.

process= Individuality of designs

Potentially make less bespoke items

7. Could collaboration between wearers of garments and design students help to have an impact on students? If so, what type of impact would this be?

Lack of consideration of consumer

Yes again I think that our students currently (well at least in textiles) do not think about the opinions of the consumer in terms of their fabric choices and how they are sources. They are too focused on the properties the fabrics give to the garment.

Give more opportunity to think of consumers

8. How do you feel about the approaches used within the study? Are these viable as teaching approaches?

9. Could these participatory approaches help to educate designers, lecturers and/ or wearers?

The workshops feedback showed that students found the workshops fun and informative, with almost everyone saying they would be keen to take part in more practices focused on sustainable and ethical making/ designing.

Future contribution?

10. What would be beneficial to help teach more sustainable practices? i.e. specialist workshops, CPD, teaching resources, prewritten electives

Resoures for students and staff beneficial

CPD training with ideas of how to lead a discussion around sustainable fashion – lists of resources to direct students to

Value of discussion and resources in sustainable practices

11. What extra support do you feel you would need as a lecturer to employ these practices?

Change to curriculum - SQA level

More opportunity to have autonomy when teaching units – but it would help for thiese issues to become assessed as part of SQA units formally. This could be the case as it is such an important issue and many unit descriptors are becoming dates.

Change to formal unit outcomes, ethical practice embedded

12. How beneficial would a pre-written elective be?

Beneficial for staff not confident to integrate approaches

It would be good to have some resources in place to use for those not confident enough to integrate approach within existing teaching. I feel in textiles it is an approach that needs to change across all units probably starting with really thinking about the fabrics we are using (less plastic!) etc

Change of mindsets i.e. fabric use

Resources could give staff confidence in teaching

Integration of approach to existing teaching

13. How helpful would a website with online resources be?

There maybe enough already existing but would need a list of links

Current approaches to sustainability in teaching:

1. How aware do you believe students are of issues surrounding sustainability?
Mixed sustainable awareness **Some awareness of issues**

I think this is very mixed. Some students definitely seem to have an understanding of this issue and other issues affecting our society at the moment. Whilst others seem to be caught up in the lure of fast fashion and general consumption that they are perhaps not aware of the severity of the situation. I do however think most of them are good at making smaller changes in terms of sustainability for example not using plastic bags or single use coffee cups.

Awareness evident, but fast fashion lure **many caught up in 'lure' of fast fashion**

2. Do you believe that students have shown more interest/ desire to act as responsible/ more sustainable designers in recent years? Any particular examples of this?

Not much evidence of responsible practices

Coming from a textiles point of view, and not fashion design itself, I have not seen a great deal of evidence of this in students. I think further into their education it does however start to come into play more, for some of the students.

Lack of interest in responsible practices

Possibly later in education

3. How mindful do you think students are of the end user when they are designing/ making? Do you feel more focus on this could lead to more purposeful garments being designed/ made?

User focus needed

Again, coming more from a textiles background perhaps there is less focus on this, but it definitely would be very useful to encourage this more and really design for a specific end use/ user.

Not a focus on user

Useful to encourage user focus

4. How ready do you think the department and lecturers are for developing more ethical/ sustainable approaches to teaching fashion design?

Growing awareness

Lecturer resistance initially, then embraced

I think there is a growing awareness of ethical and sustainable issues amongst lecturers. I also think people are highly adaptable and although there might be some resistance to begin with from a minority, I am sure it would be embraced by many.

Resistance initially, staff would adapt and many embrace

Research has shown that future designers have a huge role to play in developing innovative approaches to designing and making.

5. Do designers and consumers both have a responsibility to help drive change and encourage sustainable practices?

Responsibility of designers and users

Absolutely, it must come from both sides. It is something of a catch 22 situation, consumers demanding cheap and readily available products at all times, and companies providing and encouraging that. If consumers speak up more and demand more ethical practices and products, companies will have to start changing their ways. It will take a huge shift in our thinking and behaviour which we have become so used to in recent years.

Consumers speak up, demand ethical

practices, companies will have to change their ways

Huge shift in thinking and behaviour

Designers and users: Change in thinking and behaviour needed

The Research project:

6. How could user engagement in the design process lead to change in the way we consume/ use garments?

engagement = greater value, more time and energy invested

Participation = understanding of process, bespoke = less throwaway

It would place greater value on the end product, as they have invested more time and energy in having it. It would also mean that garments are more bespoke and therefore less throwaway.

bespoke garments = less throwaway

7. Could collaboration between wearers of garments and design students help to have an impact on students? If so, what type of impact would this be?

Give understanding of reality - designing for user

Yes, I believe so. This would help students to understand the reality of what/ who they are designing for better and become more invested in the whole process.

Awareness of designing for user

Investment in design process

8. How do you feel about the approaches used within the study? Are these viable as teaching approaches?

Implementation and adapting approach

Yes, I think so. It is like any teaching approach in that we can only learn what really works by implementing it on a greater level and from there assessing its effectiveness and adapting it where / when necessary to keep on improving.

Implementing helps to assess its effectiveness, then can be adapted/ improved

9. Could these participatory approaches help to educate designers, lecturers and/ or wearers?

Yes, it would provide a greater insight and understanding to all sides of the process.

Great insight and understanding on all sides

The workshops feedback showed that students found the workshops fun and informative, with almost everyone saying they would be keen to take part in more practices focused on sustainable and ethical making/ designing.

Future contribution

10. What would be beneficial to help teach more sustainable practices? i.e. specialist workshops, CPD, teaching resources, prewritten electives

Lack of knowledge on how to tackle sustainability issues

Specialist workshops and talks or interactive lessons with people are the forefront of these issues, researchers, scientists etc would be very beneficial in further educating everyone on the issues and what we can all do to help tackle them.

Resources could educate and give approach to tackle issue

11. What extra support do you feel you would need as a lecturer to employ these practices?

Need for taking sustainability seriously as a institute

The college as a whole would need to co-operate and take sustainability at large more seriously. For example, I can try to recycle my personal waste, but when I know the college is not implementing a recycling system for staff and student waste, it is difficult for an individual to tackle the problem. Everyone involved needs to be educated on the issue and only by more people having a greater, and broader understanding can the lecturer feel more supported and confident in carrying out these practices.

Everyone needs educated, lecturers can

Institutional approach needed

only then be confident in practices

12. How beneficial would a pre-written elective be?

13. How helpful would a website with online resources be?

A website or app would be useful.

Appendix 3.3: Phase Three: Validation

Round table Focus Group - transcribe analysis

How aware do you think students are of the issues surrounding sustainability and waste within fashion?

Students lack of understanding about sustainability

I don't think they've got a clue.

I think the students in textiles are quite well informed because Angie and I did that project with them, and actually quite a lot of them had already seen the, what's the words, it's like, you know, the programmes that...?

Yes, sort of price of fashion.

After a project on sustainability, students show more interest

Yes, the Truecolours and all that, yes.

Quite a lot of them had knowledge of it and they were like, oh, it's terrible, blah, blah, but at the same time they've always got this, like, I-don't-almost-care attitude and they know that they're overly buying crap, they like boohoo.com and things like that. But I know they were emotional about, so I would say they know but...

Have knowledge of issues but then don't change behaviours

I definitely feel that they're getting more aware of it.

Yes, it's getting better.

I'd still say it's a wee bit in the minority but a few of our second years have raised concerns that we asked them to design for H&M, for their grade achievement, because they felt very against H&M. So we encouraged them to maybe to look into H&M a wee bit further and find out because they are doing things to try and address issues of sustainability but at the same time they're still running a big business.

But because it's not in their popular culture right now.

I think it's going to...

Need to for sustainable behaviours to be the norm - education essential

We're on the cusp of it but until it actually becomes the norm it's not going to be because it's all about education. So you don't know about it unless you specifically seek out to go and inform yourself about it or if you do things like the PDP classes and things like that or various classes within the college. If we don't do that, they don't learn it. So how many technology students did you have?

First-year technology students.

No second-year technology students?

Yes.

Students need to be told about issues of waste during garment production

[Indicates agreement] Because they don't want - so unless someone actually tells them about this stuff, they don't realise it. So it's maybe that we need to get more into things like lay planning and actually do the calculations of if you were to cut that like that and you were cutting them...

How much waste is around.

Impact of waste on cost

...in industry and it's 500 t-shirts and you're wasting a quarter of a metre and it costs that much, look at how much, not only fabric, but look at how much money you're wasting. They just don't get that. It wasn't until I did all the numbers for them that they sort of realised that that was that kind of thing.

I think when Gillian came in from Remode and gave the talk; I mean there are a lot of them are quite aware of it impacting but there's a lot of them, as you say, aren't. But I think when she gave them that talk about how many metres of what it takes to make a pair of jeans and she gave a statistic and I think it was something like everybody in the world just now. If they wore a different garment, every garment that exists in the world, if they wore a garment every day for a hundred years, a different one, we still wouldn't have worn everything. That's the amount of garments that actually exists in the world.

Yes, which is terrifying.

**Visitors talking about waste create impact
- students took on board but lure of cheap
clothes means keep buying**

Which is absolutely terrifying but we're still keeping making things.

Do you know what - yes.

So I think a lot of them did take that on board but, as you say, it's the fact that there's so much cheap rubbish available, they just keep perpetuating the situation, it's not...

But it's often not - yes, a little bit is like in the initial making of the garment and things but a lot of it it's actually in the aftercare. It's something like 80 per cent of carbon emissions are caused by the sheer amount of washing-machine use and things like that. So it's maybe like caring for fabrics is something we don't actually cover, and I think fabric knowledge in general is probably not as good as it could be.

More fabric knowledge needed = quality

**No only making that's unsustainable - also
need to think about educating in aftercare**

Fabric knowledge is about quality.

So there was two things that came up when you were going through the information at the start, which was clothing and garment production has doubled in the last 15 years, so why? Why has it doubled? Is it because, if you go even further back a stage, the actual quality of the fabric is not long-lasting any more, so the reason they have to make more and people buy more.

Yes, and also the population is rising and it's just, there's...

It's because I've just done the last [?any more 0:05:01.0].

I do think...

But there's also planned obsolescence.

Yes.

So there's a theory that there's not only planned physical obsolescence but there's planned psychological obsolescence in garments, so that there's the way that things are marketed is that they're so fastly driven that it tries to make people think oh they're no longer necessary, they're no longer valid. We as adults know that...

Well they're no longer in fashion if they're wearing that because the next thing comes up, so it's fashion-driven, it's trend-driven.

**High consumption is 'fashion-driven'
and 'trend-driven'**

But how many new lines are there launched every year? So say somewhere like H&M, how many new lines...?

There's 52, is the statistic, that there's now a weekly new intake of garments.

New intake? So that's going from a two-season - you had the stuff that you had in the winter and the stuff that you had in the summer. Even 20 years ago, but now it's changed so much that it's the big companies that are perpetuating this movement forward.

Yes, and they're trend-driven.

So it needs to go back to the ownership of it and the, what's the word I'm looking for, culpability is with the big companies and until they do something about it, the 20-year-olds in college aren't going to do anything.

Yes, you're right.

**Ownership of issues needs to happen
at a big company level, before change
can happen**

Some of them are but it's because they want to. The general consensus is that they just don't. It's not that they don't care, they're just not aware.

I think there is a...

**Not lack of care of issues, not being
aware these issues are there**

It's not on their doorstep.

It's not.

The thing is that you're not aware of it too much in Scotland because the population isn't that high. You're not sitting with mountains of rubbish in your backyard, where other places are, where there's all the stuff's been shipped. So I think in Scotland it's quite easy to turn a blind eye...

Blank it out.

**Easy in Scotland to 'turn
a blind eye' to issues**

...is to blank it out because...

Yes, I think because there's so much cheap stuff available. It's what you're saying, the quality is really poor and therefore is no longevity in it and maybe there is that built-in obsolescence where people think, well, it is a throwaway thing and you just get a new one when it's done. If you want people to have things longer it needs to be that there's more value put on the initial product but I feel as if the whole buying cycle, it's perpetuated by - it's a trend-driven thing.

Yes, it's marketing, isn't it?

**Poor quality = no longevity
Built-in obsolescence =
throwaway**

Yes, it is.

Complete trend-driven marketing; everybody's got new stuff, everybody's getting the next latest thing or you've got this season's must-haves. You know, everything has got to be a new thing to make it valid. So it's almost like going back to things being validated because they're not new, because you've kept them, because you've treasured them, because of...

Everybody got new stuff - trend

Yes, I kind of think there's a whole thing where even when they do care they're also being seduced by the group that they're in and the group they're seeing on social media, so I don't think it's necessarily like people don't know or that they don't care. I think it's that they do have some form of - I think a lot of people do have anxieties about the impact that they have on the world, like all of this, but then the escapism of Instagram comes along and that's something easier to indulge in and just kind of forget, it's a bit of a fantasy world. So I think there's those kind of things that we do and you do see students who are maybe sticking up for something, like saying this brand is really negative, but then they're buying into another brand and then they're seeing...

It's just...

**friends, social circle and social media drive buying habits
People worried by others views**

Yes, and it's all trend-driven, that's the problem.

They would maintain that they can't afford to buy really expensive things but they want a new thing, so they just go and they buy a cheap thing.

But why do they want a new thing? **Cheap clothing more affordable to get new thing**

Yes, well it's all trend-driven, market-driven.

But do you know what, I think even companies that are like sustainable companies and the new companies that have come out, they've still got that attitude but they want people to buy.

They're still a business head, yes. **Sustainable companies still want people to buy**

You get [?stuff in 0:08:38.7] much glossy and, 'Keep buying, keep buying but yes, we have more sustainable fibres'.

I think that's the thing with Adidas. Yes, they're being ethical but they're still...

Selling products. **Being ethical/ sustainable brand - a marketing scheme e.g. Addidas**

But that's a marketing scheme.

...producing a phenomenal amount. It's a marketing scheme. It's a thing that they're going to tap into the people who want to be the conscious buyer or they want to be the sustainable buyer.

That's it. Yes, but they're doing that but it's still to sell goods.

They still have to sell stuff, that's...

But I do think there is, and I think we are seeing it in the downturn in clothing sales, that people are maybe not buying as much as companies would like, and that people are spending money on other things now.

Yes, but you see that statistic about how much people are actually buying, do you know?

I know.

You might think or have that perception that people are buying less but actually maybe people like us...

I was going to say, I know that I'm buying less, purely because I'm more aware of things like that but I suppose also because I'm trying to build an extension, so I've been like...

Also, and I think you get to a time in your life where actually you've probably got a lot stuff and everything you look at in the shops is probably the same as something else you've got in your wardrobe!

Same thing in your wardrobe, yes.

Yes, you've already got it, don't you?

So we're at the other end of the spectrum a wee bit!

Some demographics buying less

Yes, there's like certain demographics that are certainly buying less and...

Do you think there is a little bit like - I've seen a whole vegan culture, like a few years back people just thought vegans were total crackpots and that they were all just being a bit out there and - but now it's completely mainstream. It's become a completely mainstream thing. It's almost like this needs to become the same. It needs to become a mainstream thing that everyone's thinking.

Well, the next big social revolution is in the fashion industry and we've just gone through it all with the food and food waste, plastic packaging and all that kind of stuff and this is the next thing...

Next thing.

Comparing veganism to sustainable practice - needs to become mainstream

...that is about to happen.

Yes.

Social revolution to happen to fashion industry

Yes, I think it is.

Several agreed this is the case

There are companies that have been sustainable companies for a while. You've got Adidas, obviously like you said, they're making the trainers salvaged from...

Waste.

...ocean waste. You've got brands like People Tree, which are sustainable, they are Fair Trade so people get paid fair wages, but also if I'm going to buy something new I will go to People Tree because I know that I'm going to get a really good quality fabric, I know that the person that has made it has made a fair wage. I've got pieces that I've had from there for eight, nine years and you would think they were brand new because of the quality of the fibre and the way that they've been made, but then...

Higher quality, lasts longer

It's to change people's mindset to buy something better in the first place and keep them.

Yes, absolutely, but then it's also about the reusing side. Obviously, as you all know, I run a vintage clothing company but some of the stuff that we get in that is - I've got stuff from the 40s and 50s in there, like the quality of the fabric's incredible, the way that it's been put together and the way that it's been stitched is amazing.

And the way it's been kept.

It's been kept. The majority of the stuff that we have in the shop is 60s, 70s and 80s, and even then they youngest-type stuff we've got is at least 30 years old, and most of it you'd think that they'd just been out and bought it that day, so it's a change in the...

But then again a lot of that is aftercare, again, because things like that wouldn't be getting washed and tumble-dried. Again, I think the aftercare's a huge part of it.

The care.

I think we've become a nation though of just washers, do you know like? You wear things for about two minutes and it's chucked in the washing machine.

But that's what I was going to say. Everything gets chucked in the washing machine.

Whereas when I was child my mother would never have washed things just straight after you wearing it; you wore it a few times and then you would have washed it. You don't wash it after every wear.

And that's exactly what Corinne saying. Yes, because you're putting it through all that aggravation so much...

Lifespan reduced through washing

You're ruining it basically, aye.

...you are distressing then the fabric and therefore its life...

...is reduced.

Lifespan's reduced, yes.

Its lifespan is then shortened. Whereas if you... I know people that never wash their jeans. They put them in a bag and put them in the freezer for a day and they come out and they're totally fine

I think you're meant to wash them, it's like six months or like... Isn't it? So...

Yes. Do you know...

I just...

So do you think education plays a huge part, I suppose?

Yes. [x 2]

Most agree education plays a big role in developing more responsible practices

To bring it back to the project, the idea behind the project, I suppose, is to almost educate designers, future designers in a way that they will be working in partnership with people to help educate them even further, if that makes sense?

But I think it's breaking down the process. I think it's actually showing the factories, that these are made, showing the fields where the cotton's grown, showing...

How unsustainable it is. **Importance of transparency of process**

...what people actually have to go through to make your £2 Primark t-shirt. There is absolutely no way on this earth that that is a sustainable market. Well, it's not, that's been proven.

Yes, and I think that's why the workshops were quite effective, because they saw that actually to make one garment it take weeks. It takes weeks and weeks of each week coming and participating in something.

I think in terms of educating people though, I think we are making inroads into that. We are trying to do that.

Yes.

Trying to make progress with educating about sustainable practices

We're trying to run sustainable projects, we're trying to talk to them about zero waste, we're trying to educate them about the whole cycle of where garments go and how they get made and what resources that's using up. I do think we're not all aware, definitely not [over speaking 0:13:54.2] care but I think they're starting to.

Not all students are still aware of issues

Well, if we can switch it from the 80 per cent with their blinkers on and 20 that are on it and switch those percentages round, I think then that would make a huge impact.

more unsustainable than not, switching power = huge impact

Make a huge difference, it would, and I think it will have to eventually. It's like everything, if it's not sustainable it can't last and it will change and it will have to change for economic reasons and for, like running out of space basically, running out of resources, running out of stuff. People are going to have to get more clever with the things that they've got and forget buying all the cheap rubbish. I think the problem is the cheap rubbish is way too available; it's just available.

I mean, every time you turn round there's just stuff available. I think it's support though as well. So we've got obviously students now who are buying their fabrics for their final collections and they're looking at the fabrics that are available to them in shops like Mandors and stuff like that, and they want to make a dress and a suit and a jacket and things like that but it costs £20 for a metre. For a lot of them that's too much...

Too much.

**Sustainable fabrics not affordable students,
educating students about other ways important**

...because they can't afford it, so they're going to go for the one that's £5 a metre because that's what they can afford, but that's the one that's synthetic, that's not as good quality and things like that. So you're right, it's totally about the education...

It's about the education. It's about the price. I don't know, making it affordable for them.

...but it's also about making it affordable for people to go into.

Or making it more socially acceptable, like you've got things for years, that you wear the same things you've been wearing for years, that you don't need to have a new thing every week, you know, that you can live with less. It's like a lesson in living with less, isn't it?

Aye.

Lessons in living with less needed

Do you think that students are mindful of who the user or the wearer of the thing that they're making is? Like do they have a conscious thought of...

Like the designer you mean?

Yes. Do you think that...

No. I think at this stage they're all making clothes for themselves.

Exactly.

Students making clothes for themselves

Yes.

**Students more obsessed with
designing things they like**

It's all self-obsession, it's all about them and actually it's that thing that, 'I don't like that', and I'm saying, yes, but you're the designer, it's not your job to like it, it's your job to design across a broad spectrum.

To make it for the masses.

Students not aware of end user

You're trying to design or be able to design in different marketplaces for different groups of people, so I think they're not that aware of who the end user is until you point out, who would actually wear that? Would you wear it? You know, who would wear it?

Because they're, say, 20 years old, they're designing clothing for 20-year-olds but the fabric that they're using, the price point at the end, if you actually went through the process, it's £65 for that t-shirt. No 20-year-old or very few 20-year-olds can pay for that but who does? It's 45-year-olds that have got £60 for a t-shirt but you're not designing it for them, so they won't buy it because it won't fit them, it's not flattering in all the right places. So that, I think, is something but that's more market research, that's more looking at who is it you're making it for.

Who your market is.

More research into who your making for is needed

I don't know, I think when you do the live projects I think they do start to think about the customer, they do...

I think - but that's that commercial project that focuses very much on the customer there. Do more of that.

If consumers keep buying, designers keep making

Yes, but should the industry be customer-led or designer-led? Again, that causes an issue about sell because the demand - no one's boycotting these industries, right? People are buying, buying and buying. The designers keep making, making, making because the demand is there. If designers, like everybody's saying oh actually designers should have more of an input and they should be actually standing up to what they're doing in their industry, they should also be standing up and also having the creative direction of that industry, not only the environmental impact that industry's having. You know what I mean? Should it be customer-led or is...

Should it be customer-led?

Or, yes.

Yes, I don't know because I think all the big things in fashion that happen, they're not led by people who stayed in the box they were in, they did design from their own point of view. I think that's a really wonderful thing that students have their own personality, they bring new things to the table; just think they need to align that with the bigger picture, not just, you know...

Yes

A wonderful thing that students bring something new to table but needs to be more aligned with bigger picture

Their individual...

...what is the word? Like showing their personality's a great thing; self-importance as in, 'I'm going to do what suits me' is not good. So it's like you can have personality but it shouldn't be self-obsession or you can't see this industry around you.

A need to design things for mass appeal (age etc)

Maybe there's just too much that's been pigeonholed in that that's for that age group, that's for that age group, that's for that age group. I think it needs to be more global in the way they design things, so that it's got more appeal for more people; it's a wider spectrum of people that you're taking in to account when you're designing things and there's too much fast fashion where it's just the next thing, the next thing, the next thing, the next thing. It's [over speaking 0:18:40.3] buying.

That whole thing about designing for your demographic, like I've always cared about this type of fashion, slower fashion, most of my morals align with me doing things that are good for the environment but when it comes to fashion I buy everything on eBay and second-hand. I started doing that because I genuinely do not like what people put forward as an ethical brand and because they pigeonhole you and they say this is what you wear. You know, I don't actually want to dress like that, I want to dress my own style but I don't want to further...

Trying to find your own style is difficult, isn't it?

Sustainable brands - 'pigeonhole' people into wearing certain things

Yes, add to this issue, so how do you do that? So second-hand is the only option for me or I design myself.

Do you think that there's space for there to be more focus on ethical, sustainable practices within a teaching setting? Do you think there's already too much within the curriculum to be involved or do you think that it could be embedded at almost every level of every element?

[Some agree]

More focus on responsible practices is needed to create change

I think it needs to be if you want them to change.

It needs to be.

Yes.

Need for education earlier to integrate into lifestyle

If you want to instigate change you have to do it from the early start with them.

Yes, it's about getting it integrated into your lifestyle, isn't it?

Yes, because these are the people in textiles that are going to be the leaders of industry, so if we don't give them a good grounding now - I mean, the thing is is they may choose to use it or not but at least you will then change that 80/20 percentage around. You will still get 20 per cent that'll not be interested but if the majority, like you said, have it they can then hopefully make an educated guess as opposed to just not knowing anything about it.

Ability for practices taught now to filter to industry

Do you not think there's been a celebrity culture though that's been really guilty of fuelling this kind of fast fashion thing?

A grounding in practices needed although may choose not to use them

Absolutely.

All that nonsense that's on TV, you know, all that kind of TOWIE and The Only Way is Essex and all these people that are just celebrities for doing absolutely nothing and all they do is get dressed up and go out and have their photograph taken. Every time you see them they've got something on and every time you see them they've got the latest next thing and you think, what a pointless, vacuous exercise that is, but people are dragged into that. They're attracted to it.

But do you remember people used to get picked out in celebrity magazines, like they've worn this outfit twice, how could they wear that again? So it's...

Yes, but the celebrity magazines are run by the industry, the people that are doing it. I

t's almost you need a reverse, you need something that can...

It's like why there's no pockets in women's clothing, it's so they can sell you handbags. That is why, so...

Need for a change to magazines, celebrity culture to show people how to be clever with garments and acting responsibly with clothes

I think there needs to be a reversal where they can be more clever about showing you people that are being clever with their garments. Show people who are actually using the thing again but in a different way and they're not the next big thing. I mean there's so many vacuous waste-of-space, people on Instagram just doing...

lack of understanding or creativity to do interesting things with garments - can workshops provide this

But that's the problem, is they don't either the imagination or the education or just the general wherewithal to actually do something interesting with the same garments.

I know, but the problem is that's what the whole process is tapping into, all the kids and cultures all tapped into that nonsense culture where you've got to have the next latest thing, you've got to have the fresh pair of trainers. Did you see the big backlash against the Beyoncé photograph of her with all the trainers?

Current culture of having the latest things

Yes. [x 2]

People were saying in this current climate that we find ourselves in its frankly disgusting. She was lying back and she's got about, I don't know, 50, 60 pairs...

It's like 100 pairs or something.

...hundreds of pairs and they're saying just the constant buying and getting of new things but that's that celebrity culture thing that's fuelled - Joe Bloggs in the street wants that stuff. They can't afford it but they want it, so...

But someone like that, and again I don't know the story and it could be very similar with the others, is that I can guarantee Beyoncé obviously didn't go to the shop and buy them.

No.

They're getting sent to her and it's the same with all these other people. People are sending them that stuff because they want them wear it.

To promote it, yes. **Young milenials trying to keep up with new-
ness of celebrities and instagram influencers**

Not seeing reality

So people, the kids that we deal with, think that these people are going out and buying all this stuff and they must have a new outfit every day but it's not them that are doing it.

No.

But they are quite conscious that they get enough followers now. We've got quite a lot of students in second year that are posting constantly and use labels and start to engage companies because they want to be in the position that they get the free...

Yes, they can give them loads of freebies.

Yes.

The free stuff. **Following on Instagram as a way of funding
buying habits - trying to get that lifestyle**

So it's becoming such a sort of that is almost a means to them funding their habits basically.

Lifestyle, yes.

Consumption about how you feel

Yes.

But all of that stuff, like consumption is all about, as well, how it makes you feel. Bringing it back to what you were saying about your research about what makes longevity in a garment, if we connect emotion to it, if we connect all these things, well, the negative of that has happened. We've taken emotion, we've applied it to a garment because it gives us a quick little buzz and then we get rid of it really fast, so it's one of those things, like...

Impulse emotions when buying

It's almost the surge of enjoyment you're buying, yes.

~~... they're using emotions too, they're just using it a way that is way more negative and they're just really getting momentum with it because it makes you feel good. The more you have the better you feel, the more important you feel, the more followers you have.~~

**Feel good buzz at impulse
buying gains momentum**

But I think it...

But it goes back to the social media thing where the release of dopamine, when you get the buzz on the phone, it's the exact same thing.

[Most agree] I

Not actively participating in life - just keep shopping (agreement)

t's also like they're not actively participating in their own life. They'll go...

No, that's what we said. Stop shopping and actually have a life. ...and they stop and get a photograph taken, whereas they're not probably making memories anymore, that they can feel like, I've got to remember I wore that when...

We went and did that thing, yes.

Aye, and they either don't leave the house, they sit in their bedroom, selfying [sic] their amazing outfits but they have not left the house, so there's not enough...

Lack of interaction with others (could be tackled with project)

And there's not enough interaction with other people these days.

So there's no life experience that goes with it.

There was talk about the addiction of mobile phones that all our kids and teenagers, that they're becoming unemployable. They get to a job and the first thing they do is they get their phone out and they're typing on the computer and then they're on the phone and then they're typing, and their attention span is that they're addicted to that, it is an addiction. It's like how many hits have I got or who's liking me and who's approving me, I need approval. It's... I don't know.

As I said to Morag earlier on, we were talking about that, Oxford University have released research today to say that this had not had an impact on our young people's mental health.

You see, I don't get that.

That was in the news this morning.

No, that's nonsense.

There is evidence now and I actually thought they're not, clearly...

They're getting paid by these companies, by their phone companies, they're getting paid!

Positive throwaway = single use garments

But the other thing is that fashion has moved so far towards that but it's that tipping over. I remember going to basically one of the symposiums at GSA about fast fashion and the idea that it's always bad but it's that now looking at it becoming it making garments that you throw away so you wear once and you throw away but they are not as damaging to the environment. So it was really interesting. So it was like turning it on its head, so rather than buy a cotton t-shirt at Primark that's used X amount of water to get it there, you wear it two or three times and then it's redundant. It's like developing more fibres and paper garments almost, that appear like fabric, that then you throw away so you don't wash those garments, so actually they become better to the environment in the long run so there's...

I suppose like there's rayon in lyocell and stuff like that, so it's made from wood pulp that actually can be broken down and biodegrade so that's another viewpoint.

Yes, so they need to encourage more development, yes. So you almost have that side of fashion that it becomes a thing, but then you have your heirlooms type, you buy into your covetable pieces.

But it's almost like it's gone so far that us to backtrack now is almost virtually impossible but it's actually how do we then as designers and as scientists develop it on further so that we don't use the water, we develop fibres that basically present as clothes and then you throw away. So it's like it's a different thought process but I had never thought about that. I always just thought the word fast fashion has a negative connotation but actually there was lots of research being done and it was at UEL and at Chelsea, and there's quite a few people looking... I

think there might have been even a bit of [over speaking 0:28:07.8].

Yes, there will be because they've got all the research.

Do you not think more courses though will start to take notice of that sustainability label and start to try and educate people?

Will courses start to notice sustainability and educate people

In higher education it's massive at the moment...

Yes. [x 2]

Definitely.

...it is quite big, and that's really important. So it's like do you want your covetable, beautiful pieces that people invest in but then need everyday clothes...

It's having a balance.

...become more like that.

Yes.

Important to educate people to make their own choices

It's about educating people, got to make their own choices.

I suppose you touched very briefly there on memories, making memories, and I think that's partially also the workshops, that's trying to think of the memory of being involved in the workshop. So that was some of the feedback that people had said, that actually the process of being involved in making, this was by both the wearers and the designers, the process of being involved was memorable and that would help add emotional attachment and that would help them to hold onto it and...

I read an amazing book last year called The Power of Moments, and it was about even like people's first day at work, how it was for most people a terrible experience but it was like big companies, like John Deere the tractor company, they've apparently got an amazing introduction day and it was things like that made you want to work for that company for the next 30 years because they had such...

They were so welcoming; such a moment, isn't it?

Yes.

That's honestly why I did things like take my class to the [?gym hall 0:29:33.8], stuff like that. So actually what they're learning about textiles they'll probably forget it but it's like in 15 years they'll remember...

They'll still remember that.

Value of remembering a moment/ experience

...going to the gym hall and it's like moments, yes, that create memories that are actually maybe more important.

Yes, you create memories that are maybe more roughly attached, so rather than them remembering the exact technique of what we did it's possibly about the process.

Yes.

Remebering making process rather than the outcome of making

But it's also the way we record memory though. So when I was a student you'd go out, you had a camera or a disposable camera and you went out, you took loads of photos and you had photographs, you had physical evidence of you being out in this place. Whereas now, people take hundreds of snaps on their phone and sometimes they just delete them...

Don't print them. Delete them or lose their phone, or phone gets broken.

...or lose their phone and their memories have gone, like there's no...

Well, none of us print. I mean I very rarely print a photo these days. You print the odd one, but you don't...

But very rarely.

But is that what memory really is? Is memory about...

I think we're so busy that sometimes we need to have the reminder.

Yes, I know what you mean.

So if you don't have the photograph or you don't - so say it's a dress you had when you were 18 and there's no way in life you're going to fit back into it and it's gone and you've given it away to somebody else but the memory of it...

You've still got it, yes.

...is still there because you've still got the photograph.

When you did the research with the students...

Actually somebody sent me a photograph of me when I was 18 at the weekend. Wearing this bizarre outfit!

...did they have more ownership of it do you think because they were involved in the making of it? Did they feel that? Did they form an emotional attachment? Is that what came out of the research?

Did they feel more...?

Attached to the...?

I was just asking you, from that research, if you thought the students had more of an emotional attachment to it because they'd been involved in the making of it, because they'd taken the time to think about it.

Oh the final thing was garments. I think that, from the responses, both the students and the participants felt more attached. Partially because of the experience of being involved, partially because of the interaction, so the person that they were working with, there was like a relationship element there. So it wasn't just that they were working in solo or it wasn't just that the person was just buying mindlessly off a shelf, they were working together to create something and they both had equal input. So there were lots of benefits to it. There was the benefits of both sides being attached but also of them both having input and of the memory of it and it helped to stop this whose more important, the designer or the wearer? It was like a 50-split.

Potential for momentum from project to carry on, designers can use in future
It's how you carry the momentum of that forward though so that they will continue to think about that and they'll continue to take that onboard when they're designing something so they don't forget that that was how it was and that was the experience they had. I think it's easy to give them an experience of something but then they kind of park it and move on, as you say.

In industry theres not time or space to learn sustainable practices
But then reality moves on and you're doing that in the industry, you don't have that space, time, budget to work in that way.

So I think it's just about re-educating people into a different mindset, and it has been done in other areas, as you say, it's been done within plastics, they've done things in food, it's...

I did notice that, it might have been boohoo.com that are now doing personalised leather jackets.

Zara are doing it as well, yes.

Right, I've seen a TV advert and it was like PVC jackets made to look like proper biker jackets and it had like their names printed on the back, and I thought that's their way of trying to get this more attachment and keeping garments longer.

But Nike have been doing it for ages.

They've always... Yes. **Increase in personalisation and bespoke made**

So there's one of their stores, I think it's in America, New York, you go in and you pick your colours and the pattern you want and they knit it in front of you and that's it.

Yes, you have your name embroidered, isn't it, on...?

Again, that's an experience because you see it happening in front of you and you're part of it.

Yes. It's like Issy Miyake thing, Pleats Please, that's what kind of started that wasn't it?

Value of companies where you see garments made in front of you and your part of it

Yes. [x 2]

I was going to give a very different example, Build-a-Bear! The kids get involved and the...!

Needs to be a level where participants can actually get involved
Well, again, but that's where it needs to be at that kind of level where they're actually involved. Like you have all worked as designers and put stuff out into market and it's something that I come up against with Stephen, is I will make a piece and I will price it accordingly because of how much time it's taken, the overheads, the cost of the fabric and the bits and the pieces and all the rest of it and I will put a price on a piece to go out. **Understanding design and making process gives value process and resulting cost**

He'll be like, that's too much, but it's because he's not involved in the making. So he's more the consumer essentially because he doesn't see the process and I think that breaks almost all of that right down. So the time it's actually taken, I've had to physically stand and cut those pieces out and sew them all together and piece it all together and that's the bit that people just don't get sometimes.

People don't always understand skill and time input

I think that's the...

Sometimes we make the students do a costing exercise, that's brilliant. See, we do that in PDP and they are horrified...

I know.

...at how much that product comes out at, and so are we, it's like...

But the thing is, it's not reality because...

No, it's not but it gives them a...

...you're designing a product and you're doing the whole - it's not...

I know it's not but it gives them a sense.

A sense of costing, of how...

But they make more of it, so it goes right back to what you were saying, it's about the education of all this kind of stuff. I know they do PDP in design but they don't do it technology. These are supposed to be garment techs and people that are going into industry doing that, so it needs to be - I know we do it in textiles but it is really relevant and I think that there should be a bit more...

Although it's more relevant actually is time and motion and you've got 15 minutes to create a cushion from inception to completed cushion or whatever, if you're out in factories but...

You've got less time than that!

Absolutely.

designers and wearer working in collaboration could be really effective

So, I suppose the project, this idea of wearers and designers working together in collaboration, do you think that that could help to lead to change if it was done on a scale that more people were educated at the student stage, so then they take those things out into industry and then that filters out further? How effective do you think it would be?

I think it would be really effective. I think that that's where it needs to be. Like we said earlier, it needs to be in at the ground level of when they're learning their stuff and some of them will choose to use it and some of them won't, you'll always get that with everything, but the more education they have I think the more they're going to be conscious of it later on.

Needs to tried as student, some will use in future, some won't

Do you mean in terms of - are you asking more to do with if we have the students work collaboratively to produce something, because you're saying a joined experience together, do we feel that if they're working collaboratively it will make them feel more attached to the garments they produce? How do you mean you're going to implement that within a class?

Say within a class setting or if it was like workshop settings, if it was like a repetition of what's already been done.

Okay.

So if it's the theory of 50 per cent of the designer, 50 per cent of the wearer. So the designer is the skilled hand and the wearer obviously knows the experience of what they need and what they want from a garment. So how can the two of them working together to create something, whether it's in a mock setting, that'll give the wearer a certain amount of knowledge and it'll give the designer a hell of a lot of knowledge of thinking of actually the wearer: I need to think of who this is for, I need to think of the responsibilities of - I suppose overall it's not necessarily that that would be something that would take over as a way of designing, it's more about the education, it's more about the shared skills.

Yes, no, I'm just curious about how... Yes.

I think though to an extent that's been done for a long time on a small scale, so even like myself, brides come in and it's like...

You come in and you work with one-to-one.

Collaboration opening up discussion

...and they bring bits in and they will say, 'Oh, I would like this', and it'll be a discussion between us and I would say that happens for all really small businesses. That it's that kind of to'ing and fro'ing between the designer and the consumer but it's like that somehow needs to get scaled up to the bigger companies that make an impact. All these small companies, as much as it's a lovely idea that they're making an impact on the masses...

Yes, but it's also unsustainable for most small companies...

Yes, they do.

...because most small companies start off...

Minimal profit or no profit.

Yes, you can't and you will do that at a certain point in your life when you can basically afford to do it, as soon as your responsibilities grow or you take commitments, then that's generally when all those companies either go big and get funding or they go by the wayside and that's where it's really, really difficult to keep that. As you say, you've done that for a long time.

Yes.

It's like anybody that works in bridal, that's the one time that you'll maybe do it but you will not, very rarely - or [chromes 0:38:28.9], that's a growth area, or dogs. Those are your growth areas, but your average person, I would not really commission a dress to be made.

So if we think of bridal being here, it's finding something that's not quite ready-to-wear but something that's like an investment piece that they can invest in that's like, I've paid a relative amount of money, I can afford that as a great coat that I've been involved in and it would last.

Do you think people do it in interiors more? Do you think people are buying more into homeware? I think it's the opposite now.

I think that interiors are now following what fashion's done and they're becoming really, really disposable. There's like a...

It's very trend-led. It always has been though.

Yes, whereas now as well you can rent your furniture for your house, you can rent your [?rooms 0:39:16.5].

There's a backlash against IKEA, isn't there?

Yes, all of this, but...

There's a real backlash in [over speaking 0:39:22.3] at the moment.

The thing about bars as well and all these things, it's like how many things you get redone.

You need everyone's social conscience to make a seismic shift to the side somewhere and that's only going to happen...

That's education, right, and it's in family.

Need for social conscience to make a large change - need for education

That's education, and it's going to only happen [?in family 0:39:35.5].

We were brought up, you know, parents that went through the war! The make-do and mend, there was a mend generation, you know?

There was a very different - or grandparents that had that mentality. T

hey didn't waste anything; there wasn't waste.

Not, but as...

Waste is seen as normal

I think there's so much waste in our society now and it's just becoming normal.

Well, again it comes back to the poor quality of the garments. So we went through...

Yes, but it's not just wasting...

No, I think even if things were cheaper....

Wasting lots of things.

I mean we had stuff that went through cousins, through us and then on to the next set, so it could have gone through six or seven kids before it actually needed to go in the bin.

So that was because sometimes we just didn't have a choice.

There's too much choice now.

Like I couldn't go to Primark when I was a kid so you were forced into wearing your sister's clothes. There wasn't the financial choice to do those things as well, whereas now you can.

We are richer.

There's so many ways that we're richer.

Yes, we have more of the...

Do you think there's a change of priorities?

Yes.

Yes, without a doubt.

I think there's a change of like, I want to give my kid his new pair of Nike trainers which cost whatever price versus the priorities of other stuff?

[Over speaking 0:40:35.0] for the rest of the month.

Yes, the priorities are wrong and I think... Yes.

Yes, so I think the priorities of what they used to be have changed and, again, that's probably an educational thing.

Can I ask a question? When you were talking about the project that you did. So, see these guys that did the sample workshop where they were in pairs working together, were they people that knew each other?

No.

Were they people from the same courses?

No.

So, I suppose as an educational tool, is it that by getting a class of textiles students or a class of technology students, they all have the same knowledge but by mixing them up, would that be the relevant change? So you've got a textiles student who doesn't have the same skills as a technology student work together and it's, well, what do you want in a garment, as to what I can then give you in a garment? Or what is it that makes your garment? Is it the decoration on it that elevates it for you or is it the cut of a garment that's been done, the detailing by a technology student? So is it that we need to mix the classes just for a project?

Yes, completely.

Not enough mixing of mindsets - between courses

I think we don't do enough of that and we probably should.

The realities are it's been difficult to do it in eight wee structures. In higher education it happens a lot, that you do collaborative projects because you'll spend a whole term or half a term and you'll all work collaboratively because it's cost effective. For us it doesn't work because we are so restricted in terms of what we need to achieve...

Trying to achieve.

...and people are not...

But with this kind of stuff moving forward though, is that something that can be proposed to make the changes? That if you continually teach the same stuff to the same class of people who learn the same stuff, they don't actually get any wider of a worldview on it. Does that make sense? Yes?

I think though then it maybe removes the element of, I suppose, it's not only the designers that are getting stuff from it, it's also future wearers that maybe get something from the project, so, is it...

Because they can then see what's achievable.

Yes.

So by knowing and understanding the cut of garments and how you can do that kind of stuff they can then start to ask more from the people who are making their clothing.

Yes, I think though textiles students already still have a value of time, like an investment of time.

Yes, they are, an investment in time's important to them, yes.

I think it's people like almost secondary school students coming in and working in collaboration to make something.

But that's what I mean, there needs to be a mix.

Yes, it needs to be external.

It's not just a class of people that are taught the same thing and they do the same thing; it needs to be mixed across social barriers and borders and things.

Yes, 100 per cent.

So it's people from poorer backgrounds working with people who have maybe more of a disposable income and so therefore do buy into more and kind of looking at it that way as well.

Yes, definitely. **Value of mixing people from varying backgrounds in workshops**

See, in that set-up, did you say somebody is the designer, somebody is the consumer? Did you set it up like that?

Well, yes, had to be because the people who were consumers had no experience of making, so the people who came in were portfolio prep [sic] people who had never made garments before. So the whole point was to find people who were, like they have no knowledge as in can't set up a sewing machine. So the whole emphasis was then on - like the responses from all the questionnaires were that the people who had no sewing experience felt that they'd actually learned loads and some of the feedback was to do with it might change their habits of buying. It might change the way that they consume; it might change the way that they care for things because they understand the length that it takes and the skill that it takes in making something. But equally the maker or the designer who was involved felt the value of their work and that their work was actually having...

Because they were being valued by the other person? Yes.

Yes, so it was like a kind of both sides contributed or that's in my head, the way the three works, but both sides are able to contribute, both sides are gaining, both sides are being educated. The benefit for the designers is the education for the future in terms of, okay, this is a big problem. The benefit for the people who were involved, who were all within a demographic of 18 to 22 or 16 to 22, so they were all very much the fast-fashion consumers and for them, quite a lot of them I think, it seemed to be a bit of a moment of, oh, I didn't know you had to pattern cut, I didn't know you had to do all this and that.

The process, awareness of the process.

Yes, so it's about highlighting the design process for the people who are going to buy but then also thinking what extra skills, what extra information can we give to the people who are going to be future designers that go out into the world, that need to understand some of these kind of things.

But I think, again, it's just education across the board. Again, I don't know if you guys experience this but when I went to university to study, my family just thought I was sitting making pretty dresses all day. That's their experience of it; they didn't understand what I did. There's so much more obviously to it. Even still now I think they find the process of what we do and how technical it can be and how much value and how much goes into, they just don't get it.

It's a lack of understanding. **Lack by many of knowing how much goes into garment design and manufacture process**

Yes, and a beautiful coat could be a huge number of man-hours, but you can go to Primark and buy it for £18, and it's like trying to put a big highlighting spot on that. I'm going to rattle through a couple more questions because it's getting late but... So yes, do you think that these would be viable as teaching approaches? Like whether it would be bringing people in from the outside and then helping them to work together or it's like little focus groups that are held throughout the year? I suppose my aim is to try and now pool together a contribution to fashion design teaching, in theory, and it might be that it's an elective, it might be workshops that can be accessed online or... So yes, what do you think in terms of could this be something that could be used? Are there things that you think maybe need to be tweaked or things I haven't considered?

I like the collaborative things. **Any changes? Collaborative designer-maker/ user-maker = successful**

Yes. [Most agree]

I think they always work really well but it's just fitting them into the schedule that can be the tricky thing but these wee, short workshops where you get students across the board from different disciplines and put them together, I think these are always good.

I think it'll have to be more innovative but I think it's like collaboratively...

It's just how to do it. **Difficulty in instigating programme but workshops could be effective**

...being more innovative; we all need to be on board to do it.

Yes. **Need for department to be more innovative to instigate project**

Because it's fine in one area, because we do quite a lot of random things in textiles!

We do.

Sometimes I think, how do we get away with that? But I think it has to be across the three departments that all staff are buying into...

Yes, are willing.

Absolutely. **All staff need to be willing to instigate change** **Need to take risks to develop change**

...because I think the only way we can do it is to take risks in education and I think we've got into a very sedentary place.

It can become formulaic. It can become formulaic.

Education has become formulaic people are not prepared to create change

It is, it's like people are not prepared to take risks.

Well, it's become formulaic because you are so constrained.

You're stuck, stuck for time.

Constraints of time and timetabling

I was going to say, it's not us that need to be...

You're constrained by the timetabling, numbers.

Yes.

It's the restrictions that are forced upon us.

Burns on seats, delivering the programmes.

In no way is this that you guys aren't aware of this, this is just, yes, [?thinking us 0:47:41.9].

You've got all these constraints so it makes it really hard to pull together. It'd be brilliant if we could say, right let's just take a week, we're going to have everybody in and we're just going to do a big collaborative project with everybody. We're going to take the student space downstairs, we're going to get a whole pile of materials...

Develop a week for sustainability where everyone took part collaboratively

But then you'd take two units off probably, so we have to take that risk.

So that was how you'd have to approach it but, as you say, you'd have to have everybody on board with that. But I think it'd be good, yes.

Creative integration of marking could be successful

Yes.

We did do a project years ago, in PDP we worked with [?Sense Scotland 0:48:07.1] for a few years and it was all - I mean, it was such a challenge because we'd got the Sense Scotland users to come in and we sent people on work placement to there and obviously they worked and tried to gauge how to help and how to stimulate and how to really understand what they needed from textiles. It was fantastic. It was the most challenging project I think we've ever done. Were you around at that?

But the more challenges, the more they learn from it, though.

Yes.

The more challenges, the more they learn from it

The students, it opened their minds, that's it, the students then thought about moving forward into a career that was maybe more to do, you know, helping...

But that's where the crossing thing, the [over speaking 0:48:47.2]

Ability of projects to open students minds, and encourage a move towards working in those areas

Do you think maybe you could shave a week off the term-time somewhere? Either right at the start and do a big collaborative week-long project? You know, a big workshop for everybody.

A big sustainable...?

But it's about - see the Lidl ad there, when it's general consumers who are like, oh aye, I don't want to buy from Lidl, I thought their meat came from wherever, wherever, and then Lidl send them to the farm and see the whole process. It is a bit like that.

Yes.

You're getting people from outside to come in and see the whole process and then they take that knowledge out and it gets spread wider, so it's...

Yes, but I think we need to broaden what we do. **Using process to bring outside people in for project, has the ability to take knowledge out and spreading it wider**

Well, hopefully see the more it's going to spread, the good work [over speaking 0:49:28.9].

I saw it actually.

Broadening what we do, hopefully see the responsible message spread

I shared it.

But I think, like what you're saying, we need to do more so it's not just about making the pretty frocks and the bridal class, it's they've got to understand textiles, they've got to understand even things like the sportswear industry, activewear, tents, and the other types of textile fabrics and how you would use them. So they come here and they think, all they're making is a dress or a jacket but in actual fact the majority of the people that go through education and study this kind of stuff don't end up working in the fashion industry.

I know, I think it's sort of not pigeonholing people...

[Most agree]

...and it's to understand what [over speaking 0:50:10.5].

It is, so, like the Sense project, it's actually opening up other doors and giving them other opportunities.

Project has potential to open up doors and give students opportunities

It's opening up other doors. Well, it's a bit like that wee fashion project we've just done.

Yes.

I mean that has changed our student - did you speak about that?

Yes.

Those who participated have incorporated into Graded Unit - only unit where they can choose entire theme

That's changed our students' perceptions on - so many of them are doing their graded unit now with that in mind and now, especially the ones that are not going into higher education, they really want to adopt that as a way of working to them, sort of start a business basically.

I know, that's what I do. I know.

It's viable but you've got to work, it's hard work.

Is it part of your goal here to end up with that project? To instigate a project involved in your research or is it...?

The aim would be to either instigate a project, so either design a field project, whether or not it gets carried out the end, it doesn't really matter, or, there's a few options at the moment but the other option is to have an online bank, basically, of resources. So it's almost like, here's a one-hour task that you can do to help slot into a, well, however many hours there are in a term, but with one hour how much could you achieve? With one day how much could you achieve? Here's some exercises for students. So it might be accessible for students. So there's kind of two options. I don't know whether I'll do both or I'll do one but it might be nice to plan a one-week, here's a one week for all the courses, all the students and if I can, I probably wouldn't be able to carry it out but hopefully it might be something in a few years' time or something could be done but... There's no reason why not.

There is no reason why not, it's...

Suggestion of developing sustainable week/ workshops

It could be a different level. So you plan a week but in actual fact there are two days, events, that you can do within that or a one-day or an afternoon or an hour, think different tasks that could be done or...

The problem is in education it's trying to think differently and not always trying to mark on the product. It's like marking, you know, how it should be.

Holistic marking?

Too much focus on final garment rather than learning ideas and concepts

Yes, the degree it is, [?a part 0:52:06.6] of your mark quite often is your thought process, your ideas, it's not the final outcome and I think there's far too much emphasis at this level of education on the final product and not on the...

Yes, because they're not skilled enough to produce a beautiful final product...

They don't have it so it's...

...so the idea, the concept and the process.

Where were they when they came in the door and where have they...

Where did they look for ideas, yes.

...as an individual, rather than trying to get them all to the same level. It's like where did you start and where did you end up at the end of your HND?

I think there's a great worth in spending a week of time on helping to develop ethical sys- and responsible designers than a week on, here we're going to perfect another sleeve or here we're going to perfect another print.

[General agreement] **Value of terminology**

It's like how can we shape the way that we think?

It's all this terminology that means nothing. We need to start seeing terminology that actually makes them think in a different way and use these words that are - I mean that's all we did in that project. We kept re-emphasizing the power of them and they had that power to change and to almost open it up to all their friends and talk. So it's about selling those kinds of ideas.

[Moderator thanks Respondents]

Appendix 3.3: Phase Three: Validation

Key Quotes from Round Table

'Quite a lot of them had knowledge of it and they were like, oh, it's terrible, blah, blah, but at the same time they've always got this, like, I-don't-almost-care attitude and they know that they're overly buying crap'

'We're on the cusp of it but until it actually becomes the norm it's not going to be because it's all about education.'

'...unless someone actually tells them about this stuff, they don't realise it'.

'I mean there are a lot of them are quite aware of it impacting but there's a lot of them, as you say, aren't.'

'Which is absolutely terrifying but we're still keeping making things.'

'...the initial making of the garment and things but a lot of it it's actually in the aftercare.'

'Fabric knowledge is about quality.'

'... it's fashion-driven, it's trend-driven.'

'So it needs to go back to the ownership of it and the, what's the word I'm looking for, culpability is with the big companies and until they do something about it, the 20-year-olds in college aren't going to do anything.'

'It's not that they don't care, they're just not aware.'

'The thing is that you're not aware of it too much in Scotland I think in Scotland it's quite easy to turn a blind eye...'

'... the quality is really poor and therefore is no longevity in it and maybe there is that built-in obsolescence where people think, well, it is a throwaway thing' (fast fashion)

'Complete trend-driven marketing; everybody's got new stuff, everybody's getting the next latest thing or you've got this season's must-haves.'

'...even when they do care they're also being seduced by the group that they're in and the group they're seeing on social media.'

'a lot of people do have anxieties about the impact that they have on the world'

'They would maintain that they can't afford to buy really expensive things but they want a new thing, so they just go and they buy a cheap thing.'

'Yes, well it's all trend-driven, market-driven.'

'...sustainable companies and the new companies that have come out, they've still got that attitude, but they want people to buy.'

'Keep buying, keep buying but yes, we have more sustainable fibres'.

'But that's a marketing scheme.'

'It's become a completely mainstream thing. It's almost like this needs to become the same. It needs to become a mainstream thing that everyone's thinking.'

'the next big social revolution is in the fashion industry'

'I've got pieces that I've had from there for eight, nine years and you would think they were brand new because of the quality of the fibre and the way that they've been made'

'It's to change people's mindset to buy something better in the first place and keep them'.

'Again, I think the aftercare's a huge part of it.'

'I think in terms of educating people though, I think we are making inroads into that. We are trying to do that.'

'We're trying to run sustainable projects, we're trying to talk to them about zero waste, we're trying to educate them about the whole cycle of where garments go and how they get made and what resources that's using up. I do think we're not all aware, definitely not but I think they're starting to.'

'Well, if we can switch it from the 80 per cent with their blinkers on and 20 that are on it and switch those percentages round, I think then that would make a huge impact.'

'...so they're going to go for the one that's £5 a metre because that's what they can afford, but that's the one that's synthetic, that's not as good quality and things like that. So you're right, it's totally about the education'

'It's about the education. It's about the price. I don't know, making it affordable for them.'

'It's like a lesson in living with less, isn't it?'

'No. I think at this stage they're all making clothes for themselves.'

'It's all self-obsession, it's all about them'

'they're not that aware of who the end user is until you point out'

'Because they're, say, 20 years old, they're designing clothing for 20-year-olds'

'it's not flattering in all the right places. So that, I think, is something but that's more market research, that's more looking at who is it you're making it for.'

'Yes, but should the industry be customer-led or designer-led?'

'People are buying, buying and buying. The designers keep making, making, making because the demand is there'

'really wonderful thing that students have their own personality, they bring new things to the table; just think they need to align that with the bigger picture'

'Maybe there's just too much that's been pigeonholed in that that's for that age group, that's for that age group, that's for that age group. I think it needs to be more global in the way they design things, so that it's got more appeal for more people'

'I've always cared about this type of fashion, slower fashion'

'I genuinely do not like what people put forward as an ethical brand and because they pigeonhole you and they say this is what you wear.'

'I think it needs to be if you want them to change.'

'the people in textiles that are going to be the leaders of industry, so if we don't give them a good grounding now - I mean, the thing is is they may choose to use it or not but at least you will then change that 80/20 percentage around.'

'I think there needs to be a reversal where they can be more clever about showing you people that are being clever with their garments.'

'they don't have either the imagination or the education or just the general wherewithal to actually do something interesting with the same garments'

'nonsense culture where you've got to have the next latest thing'

'they must have a new outfit every day but it's not them that are doing it.'

'So it's becoming such a sort of that is almost a means to them funding their habits basically.'

'But all of that stuff, like consumption is all about, as well, how it makes you feel.'

'if we connect emotion to it, if we connect all these things, well, the negative of that has happened'

'...they're using emotions too, they're just using it a way that is way more negative and they're just really getting momentum'

'It's also like they're not actively participating in their own life.'

'And there's not enough interaction with other people these days.'

'Do you not think more courses though will start to take notice of that sustainability label and start to try and educate people?'

'It's about educating people, got to make their own choices.'

'It's how you carry the momentum of that forward though so that they will continue to think about that and they'll continue to take that onboard when they're designing something'

'reality moves on and you're doing that in the industry, you don't have that space, time, budget to work in that way.'

'...needs to be at that kind of level where they're actually involved.'

'I think it would be really effective. I think that that's where it needs to be.'

'You need everyone's social conscience to make a seismic shift to the side somewhere and that's only going to happen...'

'I think we don't do enough of that and we probably should.'

'So it's people from poorer backgrounds working with people who have maybe more of a disposable income and so therefore do buy into more and kind of looking at it that way as well.'

'my family just thought I was sitting making pretty dresses all day. That's their experience of it; they didn't understand what I did. There's so much more obviously to it.'

'I like the collaborative things'

'but it's just fitting them into the schedule that can be the tricky thing but these wee, short workshops'

'...being more innovative; we all need to be on board to do it.'

'only way we can do it is to take risks in education'

'It can become formulaic. It can become formulaic.'

'But the more challenges, the more they learn from it, though.'

'The students, it opened their minds'

'You're getting people from outside to come in and see the whole process and then they take that knowledge out and it gets spread wider, so it's...'

'hopefully see the more it's going to spread, the good work'

'it's actually opening up other doors and giving them other opportunities.'

'so many of them are doing their graded unit now with that in mind and now, especially the ones that are not going into higher education, they really want to adopt that as a way of working to them, sort of start a business basically.'

'So you plan a week but in actual fact there are two days, events,'

'there's far too much emphasis at this level of education'

'We need to start seeing terminology that actually makes them think in a different way and use these words that are - I mean that's all we did in that project. We kept re-emphasizing the power of them and they had that power to change and to almost open it up to all their friends and talk. So it's about selling those kinds of ideas

Appendix 3.3: Phase Three: Validation

Round table focus group – coding and themes of creating change

Roundtable

Current student behaviours
 Lack of understanding about sustainability
 Everybody has new stuff - trend-led
 Not lacking care of issues, but not being aware these issues are there
 People worried by views of others
 Friends, social circle and social media drive buying habits
 Students more obsessed with designing things they like
 Students making clothes for themselves
 Not all students are still aware of issues
 Students not aware of end user
 Not seeing reality
 Believe that a following on Instagram as a way of funding buying habits - trying to get that lifestyle

Students

How to create change?

More fabric knowledge needed = quality
 Students need to be told about issues of waste during garment production
 Need to for sustainable behaviours to be the norm - education essential
 Ownership of issues needs to happen at a big company level, before change can happen

Whats already being done?

Visitors talking about waste create impact - students took on board but lure of cheap clothes means keep buying
 After a project on sustainability, students show more interest
 Trying to make progress with educating about sustainable practices

Why change in education is difficult?

Sustainable fabrics not affordable students, educating students about other ways important
 A grounding in practices needed although may choose not to use them
 Education has become formulaic people are not prepared to create change
 Too much focus on final garment rather than learning ideas and concepts
 Lack of interaction with others (could be tackled with project)

Role of education

Understanding of impact of waste on cost
 No only making thats unsustainable - also need to think about educating in aftercare
 Most agree education plays a big role in developing more responsible practices
 Educating higher quality, lasts longer
 More research into who your making for is needed
 Students able to innovate and give new ideas but needs to be more aligned with bigger picture

What are the issues

Cheap clothing more affordable to get new thing
 High consumption is 'fashion-driven' and 'trend-driven'
 Easy in Scotland to 'turn a blind eye' to issues
 Being ethical/ sustainable brand - a marketing scheme e.g. Addidas
 Sustainable companies still want people to buy
 Have knowledge of issues but then don't change behaviours

Consumers

Why garments lack longevity

Lifespan reduced through washing
 Poor quality = no longevity
 Built-in obsolescence = throwaway
 Young milenials trying to keep up with newness of celebrities and Instagram influencers

On cusp of change

Some demographics buying less
 Social revolution to happen to fashion industry
 Several agreed this is the case
 Comparing veganism to sustainable practice
 - needs to become mainstream

Whats needed to create change?

Lessons in living with less needed
 Importance of transparency of process
 Change to magazines and celebrity culture showing acting responsibly
 Sustainable brands - 'pigeonhole' people into wearing certain things
 Should change be customer-led?
 If consumers keep buying, designers keep making
 Current culture of having the latest things
 A need to design things for mass appeal (age etc)

Why change in consumption is difficult?

Feel good buzz at impulse buying gains momentum
 More focus on responsible practices is needed to create change
 Impulse emotions when buying
 Consumption about how you feel
 Need for social conscience to make a large change - need for education
 Not actively participating in life - just keep shopping (agreement)
 Waste is seen as normal

Need to educate consumers

People don't always understand skill and time input
 Important to educate people to make their own choices
 Value of terminology
 Value of companies when educated in making process and part of it
 Value of remembering a moment/ experience
 Understanding design and making process ensures value of process and garment cost
 Lack by many of knowing how much goes into garment design and manufacture process
 Need for education earlier to integrate into lifestyle

Issues

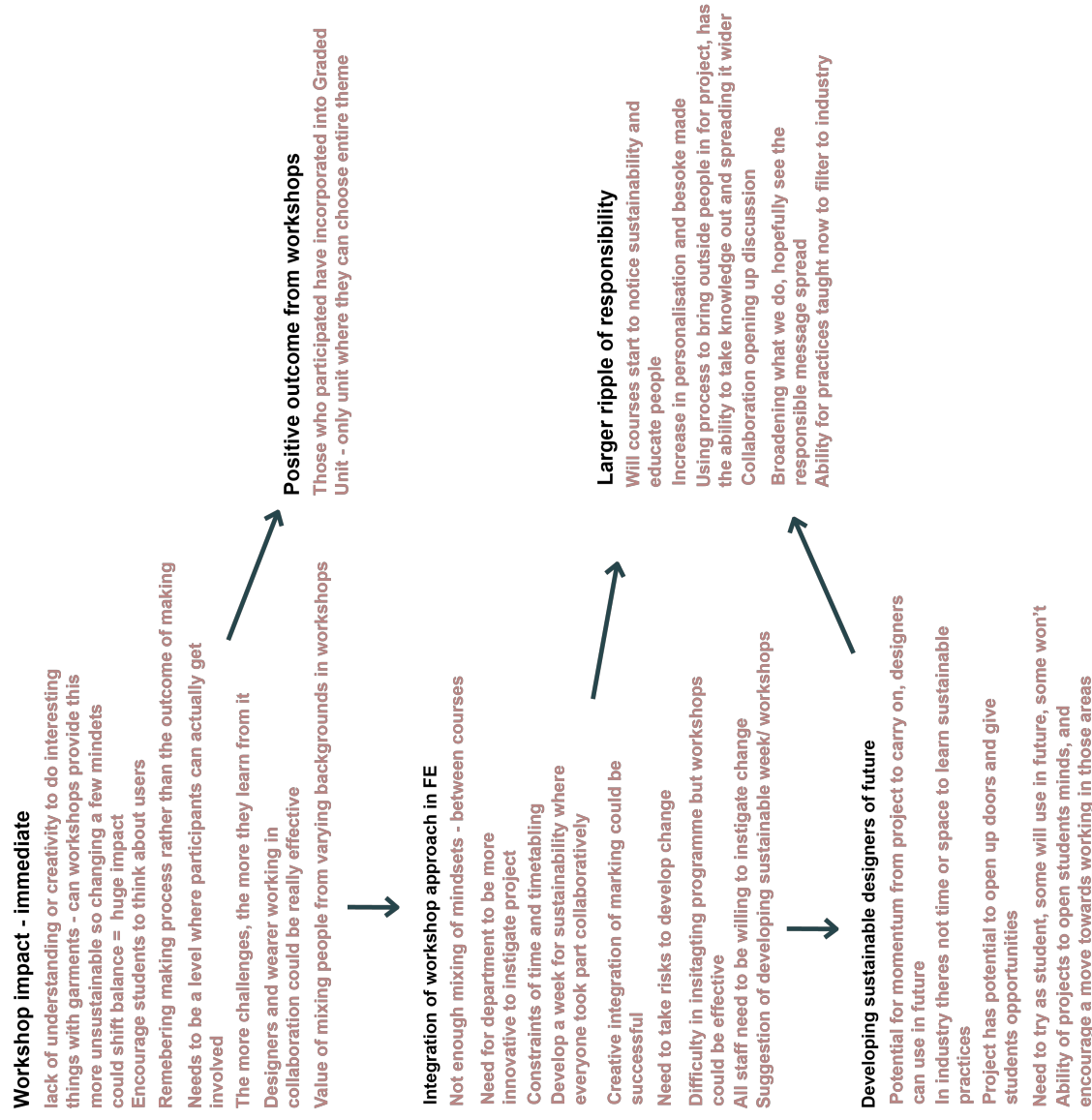
Encouraging change

Difficulties with change

Need to educate

Appendix 3.3: Phase Three: Validation

Round table focus group – Analysis of research approach in FE contexts



Appendix 3.4: Summary of Findings

Ensuring the expectations of what is achievable by designer-makers is significant, as students are still learning, and so a focus should be placed on ensuring engagements encourage confidence and the development of their practices as designers. Feedback from the participatory workshops showed there was as much learning and understanding for designer-makers as user-makers. Furthermore, analysis of data revealed designer-makers and user-makers has shown the approach can lead to the development of responsible practices for all participants.

Validating the findings was essential as was talking to colleagues, who the outcome of this research is intended to support in the facilitation of responsible practices. The workshop impact was on the increased wearer-garment attachment and educating designer-makers in responsible practices. The research also showed the potential of this approach to pedagogical practices leading to longer term responsible practices in both designer-maker and user-maker. While these responsible practice developments and changes to consumer behaviour have been hinted at, it is outwith the scope of this research to explore whether these responsible practices took place and had an impact on future behaviours. A few designer-makers have already shown the impact of the project on their own practice: choosing to focus project work on environmental issues and several others are hoping to establish a collective community within the College to encourage sustainable and responsible practice.

Aim one was to develop a range of teaching tools and approaches to encourage more sustainable pedagogical practices. The methodological approach, as outlined in Chapter 3.2.3., ensured there was an iterative process of planning, action, observation and reflection while developing these tools and approaches. The pre-pilot and pilot allowed the chance to test and refine these with user-makers valuable input. Feedback from Carla, who attended both the Pre-pilot and Immersion workshops, informed the evolution of the research tools and approaches. Initially Carla's reflections considered the Pre-pilot to be too conceptual, and in feedback from the Immersion Phase Carla reflected that Workshop structure made the process of participation easier.

The second aim was to gain an understanding of the benefits of a relationship between designer-maker and user-maker, based on insights into the impact of social making. Observing the interaction between designer-maker and user-maker showed active participation from both participants, working towards the successful design and making of garments. Data from the interviews and questionnaires illustrated that participation offered insights into the value of making processes in collaboration with users. The designer-

maker and user-maker approach encouraged mutual learning and passing of knowledge between the participants. Collaboration in making socially led to a relaxed, supportive environment which encouraged increased confidence in all participants. User-makers emphasised the value of the relationship formed with designer-makers, also forming part of the garment narrative, with the potential to lead to increased garment longevity. Designer-makers also benefited from this making relationship, as can be seen in Chapter 5.4.1. (comments from Verity).

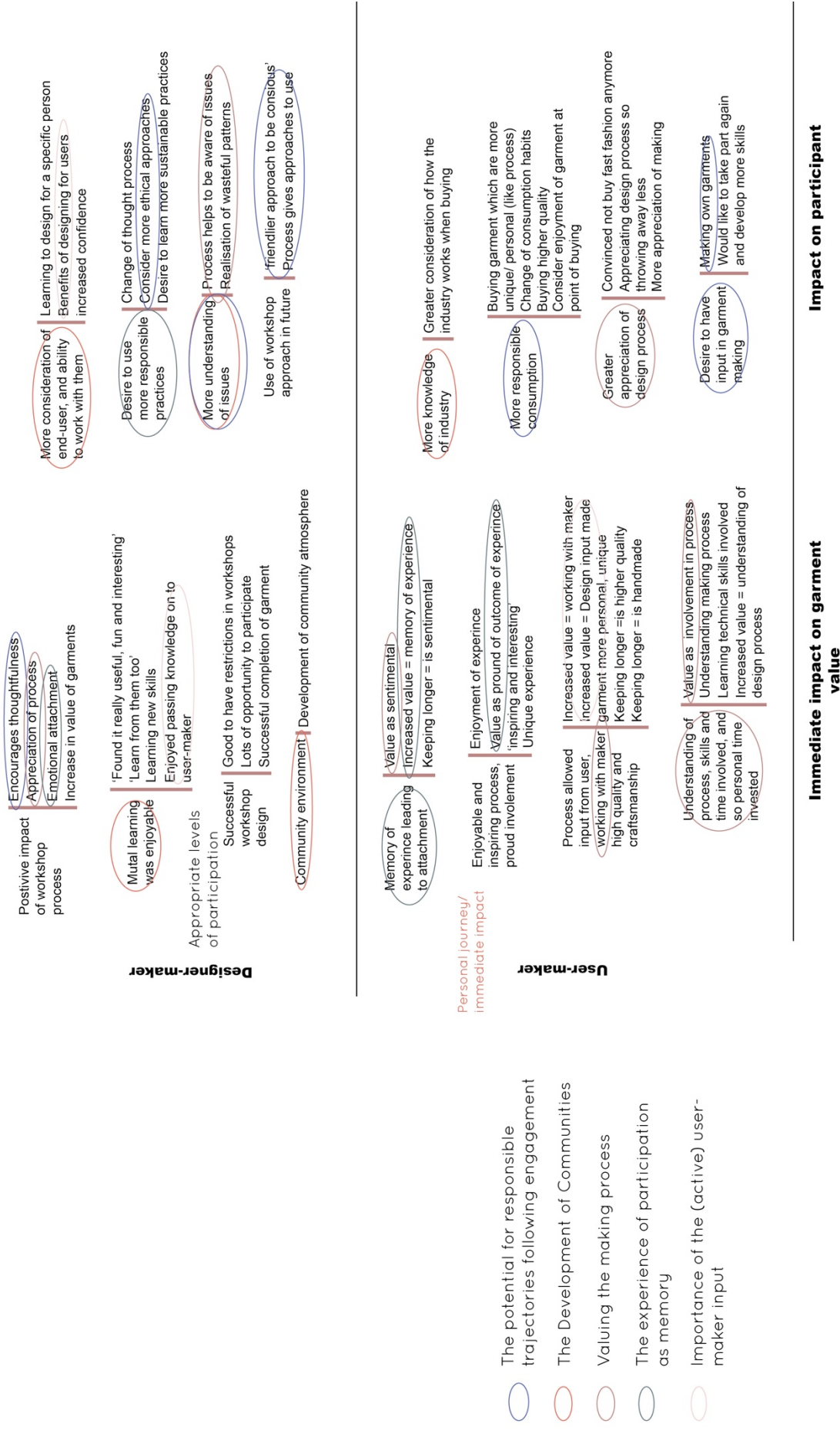
A further aim was to gain a better understanding of the impact participating in fashion design processes has on the wearer-garment relationship. As illustrated from the analysis, each workshop, including those in the Pre-pilot, Pilot and Immersion Phase, showed the process of participation in design processes had impact on the wearer-garment relationship. A key theme that emerged from workshops was the impact of the memory of the workshop experience, therefore the garments had sentimental value acting as part of the experience narrative. User-makers were able to gain understanding of design processes, and the time and skill needed. User-makers also invested their personal time, and so rather than the passive consumption many are accustomed to, participants had an active and engaging experience. During the baseline, participants created unique designs, ensuring garments were personally suited, both in design and fit.

The first objective was to develop an approach where user-makers and designer-makers can actively participate in the design process. The workshop design allowed for this active participation from designer-maker and user-maker, and reflecting on Wenger's (2000) theory, active participation by some participants ensured active participation of the others.

The second objective was to evaluate the user-maker's attachment to the garment once they had participated in the design process. Data to help analyse change in user-maker attachment came from observation notes, interview transcriptions and evaluative questionnaires. To give me an understanding of the participants' perceptions of value and attachment, participants were asked to complete a questionnaire focusing on these areas. Participants were also asked to bring to the workshop a garment they were attached to. Discussions helped participants to begin thinking about their own perceptions of value and offered a guide to what was important for them to feel attached to a garment. Three months later, during the Validation Phase, participants were able to talk about any changes to these feelings of attachment. After reflection, I realised I could have considered using a Likert scale to gauge wearer-garment attachment.

Appendix 3.5: Recoding

Grouping of themes



Evaluation Event: re-coding and grouping themes

Interview: Carla and Roxy

Focus on appropriate levels of participation

Problem solving and learnt technical skills

Problem solving details

Technical learning and techniques

Designer-maker found process fun

Designer-maker

Workshop structure made process of participation easier

Restriction of specific technique made process easier

*Interesting to note Cara was designer who said first pilot was too conceptual

Focus on appropriate levels of participation

Both enjoyed experience

Both would do experience like this again

Narrative and experience increases value and could slow buying

Value more = know the story behind process it could have ability to slow buying

Could be popular process as unique and personally suited

Could be popular: Working within parameters and have garment personalised to you.

Ability to add own details and 'embellishments'

user-maker input

Value of relationships

Positive partner relationship, felt listened to

Positive designer-maker/ user-maker relationship

Designer-maker listened and happy to use user-maker ideas

Increased understanding of effort and time input, plus knowledge of skills

User-makers knows effort in making garment

Increased knowledge of technical details (stitches)

Value more = spent weeks making

Like outcome aesthetics

Process gives more ability to express self and be unique

Slowing down but also helping people express themselves

People use fashion as expression but normally mass produced

Value more = Primark version, you can get anywhere

user-maker input

Individual Impact

Scale of impact

Longerterm Impact

Interview: re-coding and grouping themes

Interview: Verity and Isobel

Interview coding

Designer-maker	Enjoyed and learned from process of working together - 'you can actually share the moment and show them'	Learning from partners experiences and skills Good to share jobs with user-maker 'You can actually share the moment and show them' But was good to have user-makers opinion
	Not normally team person but enjoyed meeting new people Working in collaboration	Meeting different people in workshop Doseint feel normally a good team person
User-maker	Both agreed more time for hand finishes and details.	Both felt like they learnt something
	Both believed the experience was memorable Focus on appropriate levels of participation	Both enjoyed working together
	Process felt natural, easy going and structure was good	Zero-waste: Helped to make it achievable
	Process: allowed to be easy going and see what happens Process: nice to have ideas set out Process: feels like natural process	Learning skills which can allow making/ altering garments
	Treasuring garment because process: input and working with Designer-maker	Being able to have input in elements, and learning means you can make a garment many times Feels learnt skills to make/ alter garment Never seen pattern cutting before so enjoyed
	Enjoyment of experience Treasure garment because of process Knowing who made it and having in-put makes it more special	Process means you can have something exactly how you want it Prefer to make things using process, which are unique and individual
	Learning from process of working with Designer-maker	Ability to make something which is personally suited user-maker input
	Learnt from watching DM sew Never used industrial machinery before, learnt from watchin Verity	
Individual Impact		Longerterm Impact
Scale of impact		

Interview: re-coding and grouping themes

Interview coding

user-maker input

Interview: Lydia and Sarah

Learning to compromise in design to suit user, help user feel involved

Lack of thinking about user in education

Also good to learn to stick to an ideal/brief

DM: Learning by making for someone, not her or kids - she can put restrictions in place

Could have done more, but then UM wouldn't have felt as involved

Enjoyable process, helping user develop ideas

Nice to work to what UM wanted

Enjoyed making the things they wanted work

Value of learning technique in changing approach to cutting

Zero waste did limit shape

Was used to hacking at fabric and not aware of waste

Lack of awareness of waste made DM feel awkward

A nice challenge to use every bit of fabric

Interesting zero waste technique

Companies not giving customers input into design

Lack of consideration for different sizes in shops

Companies should ask more customer feedback on design/fit

Unsure how this would be replicated on a larger scale

Experience giving memories and input in design adding to attachment and value

Process would give emotional attachment, which makes up keep a lot of things

Comfort and quality are important

Memoires are more important

Involvement in experience adds value

Involvement in experience makes user more receptive to owning garment

user-maker input

Benefit of process as educational tool - integrate more at FE

Process can be used as an educational tool

Suggestion researcher should develop lunchtime club

Beneficial to integrate into curriculum

Integration into education

Both: Supportive relationship

Both would like to participate again.

Importance of input in design so gives confidence

user-maker input

Cares a lot about comfort, good to have input in this

Self conscious of weight

Design which gives confidence (fit)

Pride from experience and garment

Pride forming part of the experience and enjoyed

Even if don't wear it, makes proud of design input

Told other people about experience

User-maker

More time needed

Memorable experience of working with Designer-maker

Liked working with someone more experienced

DM was very patient with me

Definitely a memorable experience

Learning skills and increasing confidence

Desire to further skills and knowledge

Learnt skills

Learning to cut fabric and was doodling

Lack of confidence using sewing machine before

Impact of process on garment longevity and narrative

Helped to consider what gives garments longevity

Keeping garment for a while

Like garment to be reminder of experience, because good experience

Individual Impact

Scale of impact

Longterm Impact

Interview: re-coding and grouping themes

Interview coding

Interview: Odette

Great experience, except no partner

Process impact on garment lifespan

Garment shows hard work will definitely keep it

Potential for others to find experience valuable

Friends lack of understanding of lengthy process
Friends would be interested in process - its fun to design and them have it

user-maker input

Focus on appropriate levels of participation
Workshop design: 'perfect' level participation, less apprehension.

It was the 'perfect' level of participation.
Helped to just get going, less apprehension
Options to choose from and manipulate

Learned sustainable skills and use techniques again

Would like to take part again in experience
Nice to see other technique, garment from whole piece of fabric

Would like to try technique again
Been reading Zero-waste cutting
Already interested in sustainability but learned some more

Can't normally see making process

Importance of understanding making process in increased value and attachment to garments

Having input in design makes garment feel more yours
Increased value= comes from participation
Garment reminds of experience of taking part
Believes people look differently at things once seeing how they are made

User-maker

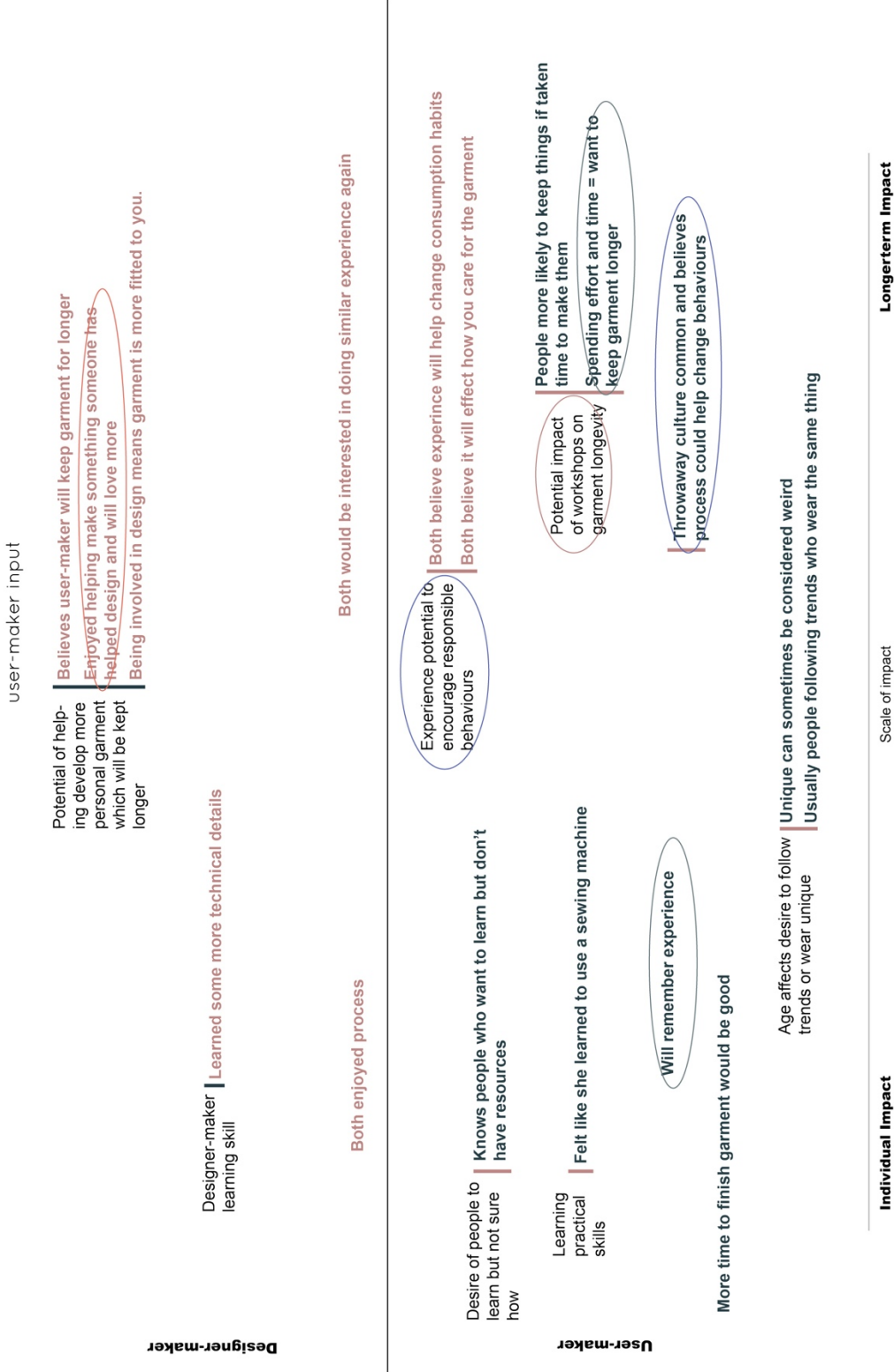
Individual Impact

Scale of impact

Longtermpact

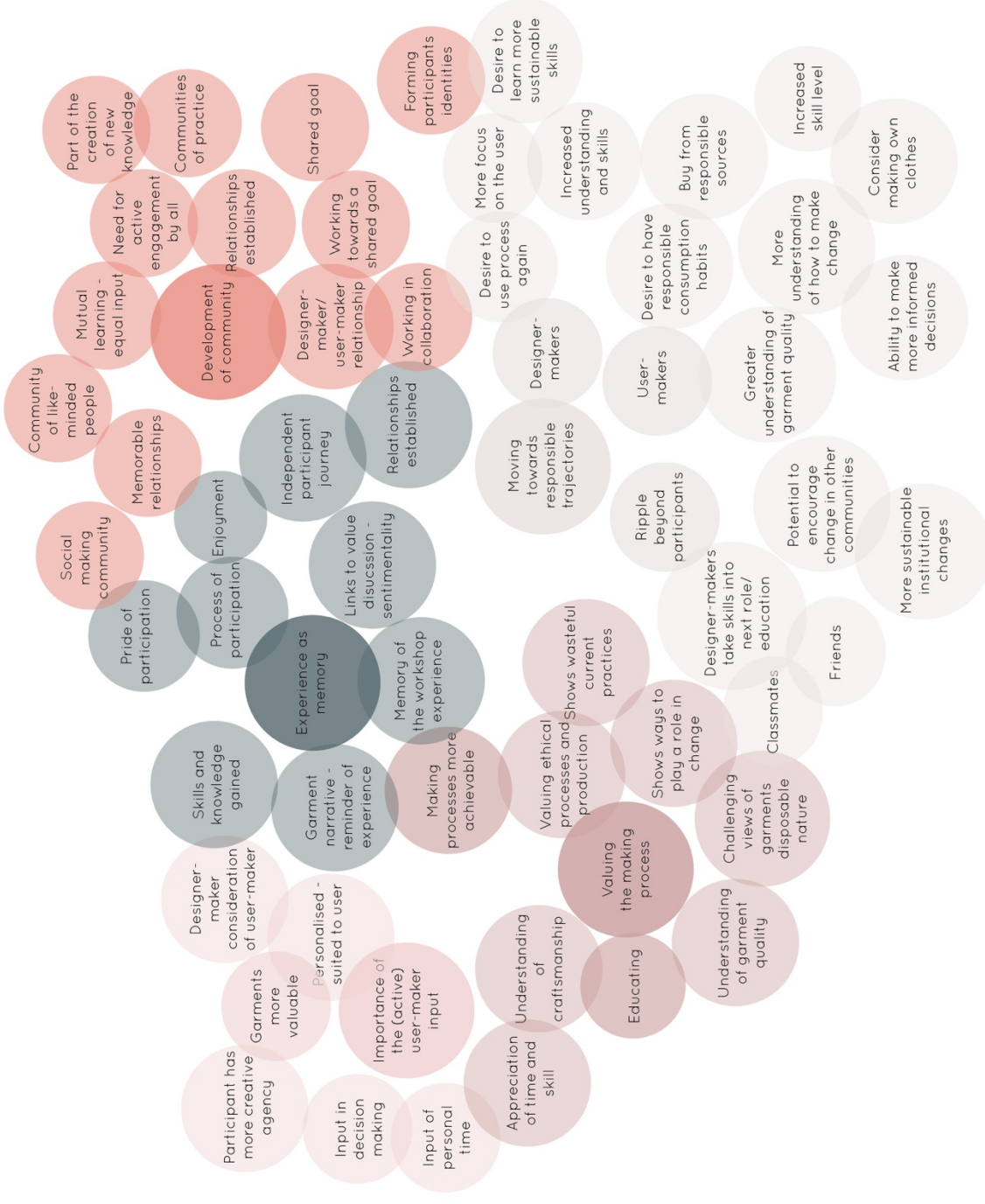
Interview: re-coding and grouping themes

Interview: Dalia and Phoebe



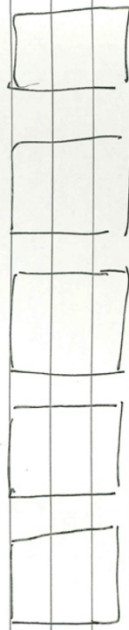
Interview: re-coding and grouping themes

3.5 Recoding of data



Visualisation of key coding details

3.6 Field notes

Field notes	Baseline Libert Aug 18
	<p>to descriptions of what to do, and been to be missed.</p> <p>A few students arrived a bit late. mostly answered from question 4 onwards. There were a range of ages - some young (within participant age) others were mature students.</p>
<p>Strongly agree</p> <p>Agree</p> <p>Neither agree nor disagree</p> <p>Disagree</p> <p>Strongly disagree.</p>	<p>Decisions for most questions appeared to be made quite quickly, for a few questions responses took a little longer.</p> <p>- Question 6, 7 + 12.</p>
<p>Libert happened over a lunchtime during fast track with the new brand of students. Lots of students showed interest from going round classes. Some students were encouraged by friends to come along.</p>	<p>Question over designer garments being kept longer than high street ones</p> <p>Questions on high street garments being less valuable.</p>
<p>After gathering everyone, gave everyone sets of 15 pre-prepared stickers to add to each question</p>	<p>Questions on effects of fast fashion on those in supply chain</p>
<p>Everyone in room was listening</p>	<p>All questions relating to value.</p>

6, 7, 12

A few more questions ... Sept 18.

'What makes you value your garment?'

Question asked at the end for participants to give a basic understanding of what value means to them.

A few participants left before answering while some took great time answering the question fully.

One student asked more explanation of what he should be thinking about when he answers.

What do I expect?

- special occasions
- designer
- style / fits with wardrobe.

After looking at results of Likert - interesting to see some responses in relation to my understanding of value - always assuming branding would be important for the demographic - results showed money did not necessarily equate to value.

Investigating cost someone spends, does paying more than this normal spend make something more valuable.

Handing questionnaires out to a range of students from different contexts and asking to take part.

Also want to consider more what value and attachment can mean to these participants.

While telling people about the body, was able to sign a few names up to the next set of workshops
- names are stored on spread sheet in laptop 'future participants'

Preparing Posters for A2 images.

Sticher survey from ~~the~~ pilot.
What is value question?

What categories were interesting:

- money & designer / brand.

- Craftmanship / skill of maker

- Unique / individual + personalised.

- Versatility / cost per wear / functionality

- Memory / sentimental + vintage / daily

- Ethical / fair wages / made in Scotland

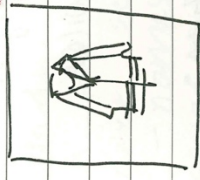
What am I trying to work out?

- engage in people and gather data on relationship to clothes.

- establish how people value garments.

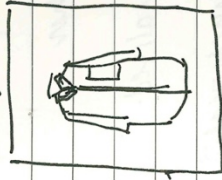
- Would involvement in the design

process help to encourage a different approach to consumption.



I am made by a designer, price shows that.

designer/brand = leather jacket



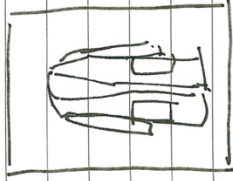
I have taken 40 hrs to complete by hand and use lots of skill

craftsmanship = tailored piece



I have been made just for my owner

Unique/individual = evening dress



I am versatile and functional. which can be worn in lots of ways

Versatility/functionality = coat



I am old + have been treasured by my owner

memory = embroidered monogram



I am made in Scotland and every person has been valued.

Fair trade/ethical = dress

Posters in Corridor

Day 1

Posters are in the corridor on the first floor and have not had too much input yet - about 10 stickers.

Emailing the SA will hopefully have helped.

Day 3

Today went into a few classes to tell them about the study.

After lunch I went and stood near posters, hearing students talk

'I have never really thought about - I really should'

The girls friend agrees and they talk about what to choose

At the end of day see woman really thinking about choice. Taking time to talk at all of them before choosing made in Scotland/ethical.

Day 4

Lots more stickers, and seems to have developed a buzz. Students from my classes have stopped me in the corridor to ask a bit more about.

Final day

By the end of the day, take the posters down with a range of responses.

Pre-pilot

17th October

Workshop took place in South Block studios in meeting room.

Working with Japanese pattern cutting ideas from Usho Poshie - using ideas of deconstructing 2D to 3D - play with paper and fabric

Eight people signed up.

Workshop 1 was successful although with a great deal fewer participants than anticipated. Only 3 participants - two were female and one was male. Two were within the age demographic of future wearers. Two had design experience.

The workshop gave time and space to work on resolving a few processes. I chose to keep

workshops quite conceptual in approach; using guide abstract methods to use to aid designing.

Developed:

- samples - paper manipulation
- template of figures
- half scale skirt pattern
- half scale toiles

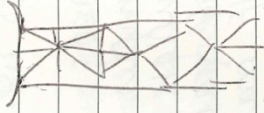
In future for participants who are new to design, I would give much more guidance and offer less freedom in terms of what was being designed and the outcome.

Two of the participants would not attend the second day so I will go ahead and produce their half scale garments, acting as designer hands. This gives first chance to

see if there is a change in
value after participating in
the design process



rula loops
stitched.



folded

Workshop 2 18th October

One participant returned, and I prepared a pattern for her to begin producing her garment. We worked together throughout the workshop to make choices for her garment together.

One other participant joined the group, and rather than working on making one of the garments designed the day before she also ~~as~~ worked on the same task that the group of the day before did.

Group evaluation.

I am aiming to have a group discussion with all completed garments to discuss. Discussing process of being involved in process and designing

Nores

All through the work shops participants openly talked about reflections on sustainability. - What sustainability means to them.

For a few, they had decided to be involved because of previous interests in this area.

Participants seemed to enjoy playing and being creative with ideas - using templates, paper and fabric to play.

Not many students were able to complete their designs but were able to finish designing their idea for skirt designs.

Cara + Rachel have lots of creative experiences and so were able to give lots of insights into how the experience

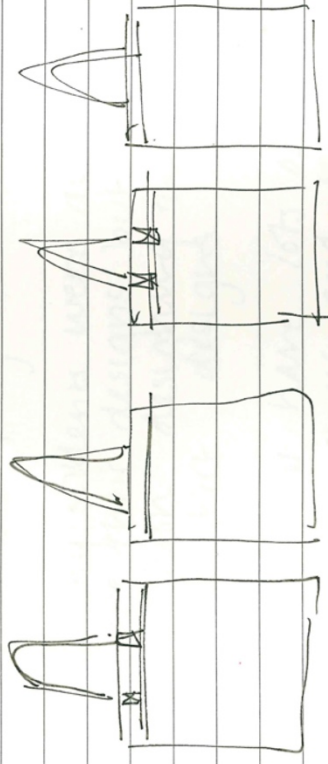
of participation was for them, while also giving ideas of what it could have been like for them taking part before having their experiences of learning.

Pilot

For the pilot, bring workshop back into college - could increase participation.

Gathered a range of participants from across courses to take part in participation. Developing bags to avoid issues of fit, sizing

Several students from my own classes asked to take part, one student from the pre pilot took part.



tulle
x10

Calico x
8

2 x silk

4 x
white
vintage

What things limit input but give enough guidance?

- tools

- methods.

- limit fabric + colour
- set out a clear theme.

What am I trying to achieve?

1. Engage participants in design process.
2. Gauge if change in attachment to garment after participating
3. Explore method of supplied tools to choose from
4. Find responses to participatory approaches - a 50/50 split between my ideas and the participants

Pick + mix approach.

Stages of participation

Step 1 - Choose Shell

Step 2 - Choose tools

Step 3 - Methods to manipulate

Step 4 - Create

Step 5 - Evaluate.

Pilot Bags Workshop Tue 23 Oct 1

Workshop. - Tracy brought daughter Paul came along after a difficult few weeks.

Students had a range of experience from different classes.

Tracy's daughter was really excited about taking part, it was the first time she was in college.

Florence who had difficulties, was able to be creative and talked about the freedom the workshop gave her.

Participants could pick and choose methods and tools. These could be really accessible + participants enjoyed this!

Lots of positive feedback and knowledge gained

Workshop Series

Weekly sessions:

Participants

designer-maker + user-maker

acting as hand
skills understanding own
needs

students from demographic - fast
in college fashion consumer
16-25

Wk 1 - theme + presentation

Wk 2 - Design development

Wk 3 - toiles + samples

Wk 4 - Final fabric + pattern

Wk 5 - Boot sewing

Wk 6 - Finish sewing

How do we gauge value?

Value can be gauged by understanding
previous views of value by
participants. What items do they
already own of value?

Questionnaire also helps with
understanding senses of value.

Wk 1

During week one there were lots of interesting progress. In total 15 students have to the first week. - these participants were students from fashion and textiles and also outside participants.

Initially these participants spend time talking to each other, some talked about areas of interest that brought them there. Others sat quietly and waited.

After everyone arrived, we did a quick questionnaire and filled in consent forms. While students answered questionnaires, I was able to informally talk about the project and what will happen in the next few weeks.

After having a presentation which explored the theme, the theme

about design sensitivity and gauging emotional connections through sensors. It was interesting to see responses and numerous of understanding about sustainability issues.

Not many students, including students, understood zero-waste cutting or more sustainable approaches. Some showed interest already in sustainability.

The atmosphere was exciting and full of creative potential. Students seemed to be buzzing to take part. Some students settled naturally and talked to others, while others were more quiet. Next week, food was planned to try and encourage the group to merge together.

To mix the groups, invariably tried to get students to talk to each other and move around the space. But students need some extra help to merge as a group.

Since knowing some students, it was possible to help the pairs to match up.

Zero waste samples could help as an ice breaker - pairs work together by developing folded pattern/garment.

Some students were able to do this easily but others needed more help. Keeping things light and conversational helped for the atmosphere.

We then looked at pictures from the theme and talked about colours and tones. Students could use images I have given

alongside the magazine. to develop a range of moodboards Shannon and Lisa started drawing ideas straight away.

Michael and Tillian (both designer makers) had some interesting pleated ideas. Lara + Rachel explored fabrics and shapes.

All the moodboards were successful in reflecting the ~~the~~ theme developed by me as the designer. But were unique in many ways and have personal slants. Nice colour palettes developed with lots of potential.

Interesting to see the designers' makers take on the role of leading conversations with users makers on what they like about they would want from a design.

Workshop 2

Talking about the boards
designer-makers and user-makers
seem to have a great amount
more confidence in their
work - user-makers talk
with knowledge about process
and although still tentative -
introduce value into conversation

To do

- Food (1 veggie, 1 vegan).
- Bigger fabric samples
- Tables 1/2 scale.

Starting with food really
seemed to help. Initially students
seemed nervous entering room, but
having sandwiches, snacks and
juice to share allowed for
easy conversation. Partners talked
to each other, welcoming them
back.

Gave a presentation again at
the start of workshop - talking
about patterns, developing
sample garments and making
how to move forwards.

Quite a few people didn't show
up - only 13 participants came
back. So Desara (designer-maker)
would work herself this week. All
other partners worked out well.

Discussion of value was really
important as a way to gauge

findings against. For value

~~findings~~ discussion, some participants brought garments, a few forgot but were able to talk about garments.

Value appeared to be different for different people. For some memory is really important, for others dimensions of buying, cost, some it relates to wearability and no. of times things were worn.

Nice chance to talk as a group to explore value, what happens when a garment of value changes. One mentioned that this was something that had ~~been~~ never been thought about before - just seemed to line things.

Showing zero waste patterns - initially this seemed quite difficult to understand and

get to grips with fully. Some designer-makers got straight into drawing and found working with participants a simple process.

Initially I think people thought task was relatively simple but then understood the challenge of the task - accuracy quite difficult to get patterns to fit fully.

User-makers seemed instantly amazed by the process of making Pattern cutting tools and the environment of studio was something of interest from looks of it.

Discussion of waste of normal pattern cutting came up. - why was this baffling? Thanks never been looked at before.

Wk 3

Students note how much they throw away in class. Victoria saying a teacher always told them to be careful about cutting but now it makes sense.

After looking at patterns, a final decision of garments could be made. Designer-makers and user-makers provide the garment designer and also asked them to choose samples - estimate how much fabric would be needed and any other tools.

SA Participants left on a high with lots of positive feedback as they left.

Food this week was bagels and mini waffles. Shannon and Lara arrived very early and asked to come and help set up.

A few others then arrived and were really happy to see each other. Designer-makers and user-makers - who were pairs - automatically came together to and talked like old friends catching up after time away from each other. They talked about each others mood.

This week we explored starting to use sewing machines and sew tools. Designer-makers really took the lead here and many took the user-makers to the machines to show them.

3 of pairs had two machines running and the designer-maker

showed the user makers how to use machines

Unlike the previous two weeks were full of excited and nervous atmosphere. Instead participants were concentrated on the job in hand.

Some were able to develop toiles ~~quite~~ quickly while others took a bit longer - this showed often in making experience of designer maker. As the toiles developed, I asked students to put garments on half scale mannequins. This way changes could be made to scale & proportion.

Several designer-makers were keen to understand the elements that user-makers wanted to change and how to create

outcome which suits brief, and participant

lots of discussion, explaining of processes.

Toiles were made (only 1 did not complete). Some participants took photos on their phone of work done in workshop.

When talking about next week and starting with final fabrics

- lots of happy responses, one said they couldn't wait.

Wk 4

This week made cakes more people came early this week for some food and complimented. A few participants said how much they were looking forward to workshop - I do sent feel like work.

3 of 6 pairs decided to draw pattern straight onto fabric full scale. One said they were scared of not having the full pattern.

Showing fabric - Rachel loved green silk, and asiana loved pink tulle - talked about a few garment options - without a partner she said it was a bit harder to make a decision.

Shannon sewed some final fabric and explored

different stitches.

2 ~~stitch~~ pairs did not finish cutting fabric. But others did most fabric cutting.

Lezzy commented on how much hand work cutting garments took was. A discussion about precision started among a few people in the room.

'A whole week just to mark out and cut fabric!!' said one participant.

Ola struggled with some legs and so hand sewed some shapes which could be added like the images - never having picked up a needle this seemed harder for her. Kevin (her partner)

WEEK 5

said he remembered how difficult it was when he started sewing - supportive.

One designer-maker was missing and so I helped to give the participant tasks to continue progress.

Diana + Patricia worked well together and didn't integrate as well as others into whole group (language)

Second last week. Again started with some food. A few students couldn't come because of issues with university hand ins.

A few participants talked a bit about how to keep going with the things they have learned.

Some were talking about the lunchtime sewing class.

Talk was also about other interests outside of workshops + college.

Victoria wasn't there and Izzy was keen to try and get started sewing. As she was nervous about using industrial machines, so set up a domestic machine for her to work from 'seemed less scary'.

Leaving Izzy to sew a belt seemed like a more simple task - although could see nerves and her difficulty during process. Offered support but still - Izzy said it was

more difficult than she thought and then Victoria made it look

lots of progress was made
- garments started coming together.

Rachel helped to do hand cuffs - sewing ring stitch then hand gathering. Said how therapeutic and calming it felt. A chance to sit and take it all in. She was excited to see the final thing.

Asked everyone to gather work together before final week and think of what needs done.

A few designer-nurses asked to come a bit early next week because they were worried about not finishing the garments

Hare said we can come a little early - it will be in room after class at 4pm.

Week 6.

Participants arrived early, mostly designer makers who got straight to making.

Although there was food - most seemed set and determined on making.

Some spent time sewing, others were overlocking and doing finishing samples.

Very busy week and felt a little rushed at the end. Pamira took her garment away to complete eyelids.

Cara took hers away to hand sew. Lisa asked to take away and would bring back next week.

USCV-makers and designer-makers celebrated the end of nothing and being nothing.

All participants answered evaluation questionnaire. - some took time, others rushed slightly at end due to time pressures.

ending was most interesting. seeing pairs do goodbyes was really interesting.

There were lots of thank yous a few participants passed on contact details or facebook.

Cara + Rachel hugged boy.

A relationship had clearly developed over the time of

the workshops. Lots of insights into process, learning and process of participation.

Round table

A group of colleagues were able to come to give feedback on workshops, processes and insights into sustainable approaches that already exist.

6 staff could come.

- Janet
- Debbie
- Morag
- Annie
- Kirsty
- Corinne

Staff who asked to be sent questions.

- Holly
- Shielagh.

* asked if they could return before end of term.

Very busy, very energetic conversation, with lots of ideas and thoughts about sustainability.

Ideas of sustainability became a bit more dominant in discussion but important to recognise for some - ethical or responsible practices are automatically seen in sustainability category.

A few very dominant values - repertoire of areas of interest. Textiles SL interested in one use garments + tech. Lecturer with second hand shop very interested in more ethical and environmentally appropriate approaches.

Time was limited and so few questions were able to be asked. Very positive and energetic conversations.

* Note update:

Following discussion with other SL's - idea of starting a sustainability week - 3 days where responsible and sustainable techniques could be employed.

↳ Helps to build foundation and instills environmental approaches as key.

- education needed innovation helps to drive change.

Evaluation event

evaluation event was
not as well attended by
all participants. 2nd Year
students had already left.

One participant (designer -
manor) brought her
three kids to see the
experience. - She said some
of them had been listening
to her talk about the
workshops and were
drawing fashion sketches

Some were really excited
to see each other - but
also excited to see what
the other groups had
done.

Discussion was a little slow
and feedback - came through

yes's and also nods by
other participants.

But reflection was
important and others seemed
really attentive to everything
each person said.

Conversation flowed easier
as we got warmed up
and also said they would
really remember the experience.

Experience acted as
memory and garment
could be memory of
experience.

All participants - user makers
had photos with garments.
These photos were quite
telling as when user-makers
put on garments they

reflected how they were
feeling in body language
and face.

Most were really happy.
Said they felt great. Big
smiles from Shannon and
Izzy.

After session wrapped
up - great to see participants
continue to talk - like friends

All said goodbyes which
in places were sentimental.

Really lovely and
memorable experience
for me.