AUDIENCE ENGAGEMENT WITH GREEK INSTAGRAM 'SLOW FASHION' ACCOUNTS: A STUDY OF THE IMPACT OF SLOW FASHION FACTORS ON CONSUMERS' INTENTION TO PURCHASE AND WORD-OF-MOUTH

by

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A thesis submitted in partial fulfilment of the

requirements for the degree of

MASTER OF ARTS

in

DIGITAL COMMUNICATION & SOCIAL MEDIA

DEREE - The American University of Greece

2024

Abstract

Amongst the growing discourse surrounding ethical fashion, the 'Slow Fashion' movement has found itself at the epicenter of conversation. Characterized by sustainable, high-quality and 'small-lined' production, Slow Fashion is often employed by SMEs (small-to-medium-sized enterprises) who utilize social media to promote both their craft and the ethos of the movement. Regardless, it is uncertain whether this digital presence could influence audiences to consume fashion alternatively. Thus, this exploratory study investigates the path towards the commercial acceptance of Slow Fashion aiming to introduce a 'social movement' approach to digital engagement literature and 'Diffusion of innovation adoption' discourse. This is achieved through two quantitative methods; a *Content analysis* unveiling the frequency of *Key Axes* of Slow Fashion within the Instagram content of analogous Greek businesses, as well as a *Survey* that examines the possibility of consumer adoption of the movement in relation to these Key Axes. Finally, the study aims to provide guidance on the social media behavior Slow Fashion businesses should strive towards, alongside educating consumers and policy makers on sustainable courses of action.

Keywords: slow fashion, sustainability, ethical fashion, craftsmanship, SMEs, social media, digital engagement, Instagram, diffusion of innovation, innovation adoption, purchase intention, WoM intention.

Acknowledgements

I would like to extend my sincere thanks to my supervisor, Dr. Christina Giakoumaki, for her great support and guidance throughout this project, and even more, for her passionate response to the research topic from the first moment she heard it.

Similarly, I would like to thank all the faculty of the 'Digital Communication and Social Media' MA, whose teachings provided me with the appropriate knowledge and tools to complete this research paper.

Lastly, I am very thankful to my family, who patiently supported me during all the long studying hours, as well as those friends whose encouragement was invaluable throughout this journey; you know who you are!

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1. Introduction

1.1 Thesis overview

The thesis at hand is aiming to discuss the movement of 'Slow Fashion' as it manifests through small to medium local businesses; in relevance to modern times, these businesses have cultivated an online presence, in addition to their employment of social media to both share their craft and identify their brand with the movement. More specifically, the research aims to explore how this is achieved through the social media platform of Instagram, which is central to the growth of such businesses. Instagram's advanced audiovisual identity gives great prominence to the promotion of clothing and 'behind-the-scenes' production footage – its discrete shopping features further play a part, allowing brands to establish themselves within the app. Furthermore, the platform's additional businesses features facilitate the communication between brand and customer, as well as make room for businesses to link and advertise other physical or online channels of theirs; thus, overall contributing to their overarching brand building.

Namely, Slow Fashion was a term coined in 2008, as inspired by Carlo Petrini's (1986) 'slow food' movement that reinforced ideas of awareness and responsibility vis-à-vis the food consumed, in opposition of fast-food trends (Fletcher, 2007; Pookulangara & Shephard, 2013). Interestingly, Slow Fashion does not exactly reverse

fast fashion, by making the production slower; in reality, it is defined by sustainable, localized and often 'small-lined' production, high-quality design and materials, and utmost respect to all stakeholders involved in the process: Such businesses greatly value fair labor conditions and being transparent about all steps towards creation (Slow Fashion Award 2010, as cited in Pookulangara and Shephard, 2013). Nevertheless, its rise is naturally correlated to the damage fast fashion has caused, whose common trait of purchasing cheap, low-quality and 'trendy' clothing at high rates has led to excess production and consumption (European Research Executive Agency, 2024). Indeed, the recent years, it is widely acknowledged how detrimental the fashion footprint is: The horrifying consequence manifests in "more than 5.8 million tonnes of clothing [being] discarded in the EU every year, around 11.3 kg per person" (European Research Executive Agency, 2024). In actuality, only 1% of this rejected material becomes recycled.

Considering the implications of these changes in the global fashion industry, the research deemed interesting to explore a more local facet of such phenomena; thus, placing the spotlight on Greece, where sustainable businesses constitute a growing yet more recent commercial development. To examine the above, the thesis shall initially detail the various aspects of the Slow Fashion movement, elaborating on its multiple scholarly definitions and linking it to relevant topics, like ethical fashion and sustainability – its emphasis on craftsmanship shall further be discussed, which shall aid the connection to Greece and its historical relationship with handicrafts. The rise of sustainable small and medium enterprises (SMEs) in Greece shall then act as the liaison between the aforementioned themes of the Slow Fashion and locality. Furthermore, the discussion will aim to explain and identify examples of the Slow Fashion movement on local social media and measure them in terms of digital strategy tactics; the research

shall also examine different theories around (online) audience engagement and pinpoint the most appropriate calculations for social media engagement. Finally, the analysis shall attempt to define the 'Key Axes' of Slow Fashion, in order to be able to explore what kind of Slow-Fashion-related principles are adopted by relevant Greek businesses.

Thus, having inspected the above within the literature review of the thesis, the research shall primarily aim, to empirically situate how the presence of the Key Axes of Slow Fashion, as located within the Instagram accounts of Slow Fashion Greek SMEs, impacts digital audience engagement. In the practical sense, the Instagram accounts chosen for the research shall be selected based on keyword mentions such as 'slow fashion', 'ethical fashion', 'sustainable' or 'handmade' within their account profile description. Once the accounts are picked, the quantitative method of *Content analysis* shall be employed to measure mentions of the key terms within a specific number of 'feed' posts from each brand, from the start of March 2024 onwards to ensure equal representativeness. Moreover, the level of engagement shall be calculated through certified formulas referring to digital marketing and engagement metrics, as aforementioned.

In examining whether the presence of these Key Axes influence audience engagement on Instagram, the thesis shall be able to recognize whether audiences recognize the principles of the movement and are additionally interested towards it; if proven, this engagement could be interpreted as an acceptance of the movement by consumers, with the possibility of eventual change in consumption practices. To assess the manifestation of the latter, the research shall deem 'Slow fashion' as an innovation and thus test the feasibility of its adoption (i.e. Purchase and WoM intention) through frameworks related to 'Diffusion of innovation adoption' theories. More specifically, a modern study by Flight et al. (2011) titled "Characteristics-based innovation adoption:

scale and model validation" and the innovation model suggested within it, shall become the basis for empirical analysis. Through identifying characteristics that guide adoption, i.e. *Information, Compatibility, Relative Advantage, Risk*, the writers support that in "[measuring] consumer perceptions of innovation characteristics" (p. 344), one is able to predict the eventual adoption of an innovation within the market.

In accordance, to further validate and enrich the research, a *Survey* in the form of questionnaire shall be employed to gather participants' perceptions and evaluations of Slow Fashion and its Key Axes, i.e. its characteristics, with final questions regarding adoption, through inquiring the likeliness of purchasing or spreading positive word-of-mouth about Slow Fashion in the future. Additional questions concerning social networking and purchasing habits shall be utilized to fulfil other assumptions of the aforementioned model.

All the above shall fall under the umbrella of an Exploratory research design, i.e. when the research lacks clear insight of the problems potentially encountered within a study, or when research shall be completed solely to learn more about the area of study, if the topic is relatively new. As Blumberg et al. (2014) mention, through exploration, the thesis shall attempt to "develop concepts more clearly, establish priorities, develop operational definitions and improve the final research design" (p. 155). Indeed, the Slow Fashion movement is a relatively new concept, yet has a plethora of studies academically upholding it: Nevertheless, the research regarding its relevant businesses and how they operate in the digital realm is not as broad, especially concerning online audience engagement. Similarly, the concept of the diffusion of innovation adoption has been widely studied, even on matters related to the study at hand like sustainability; however, its application on the adoption path of Slow Fashion is quite niche.

1.2 Importance of study

All things considered, research relating to the mass turn to sustainable and ethical fashion has had wide academic coverage so far – especially in the field of Communication, where Slow Fashion has been examined apropos its online and social media manifestations. Adding to these explorations, the thesis shall investigate the kind of power social media, especially Instagram, offers businesses in identifying with the Slow Fashion movement, and consequently shaping whether people eventually adopt relevant consumption practices. Its structured approach, as resulted from the highly quantitative nature of the methodology shall be supported through concrete theoretical models, that shall thus guide the evaluation of whether Slow Fashion – considered an innovation – can become commercially embraced. Furthermore, the exploratory nature of the thesis shall add to its overall importance, since the overall empirical examination of different themes before reaching a definite conclusion supports the exploration of various different 'queries'; thus, fixing invalid ones along the way and eventually providing the research with more concrete results.

In this manner, the thesis shall expand the existing research within the field of Communication, with an emphasis on its digital aspects. It will further highlight facets of the business sector, through the discussion of the manner in which small to medium enterprises (SMEs) operate, especially for those that pertain to certain social or environmental movements. Furthermore, the emphasis placed on Greek SMEs and how they navigate the local socioeconomic environment to promote a more sustainable approach to fashion shall provide more clarity on localized business management. These examples, alongside the general discussion surrounding Slow Fashion businesses on social media shall expand the understanding in relation to the digital tactics they employ, and the audience engagement they get in return – all-in-all enriching the

discussion on digital strategy and engagement. Finally, in defining the inner-workings of Slow-Fashion-related audience engagement and initial interest, and in turn, examining the potential adoption of the movement from consumers, the thesis shall enrich the already-established diffusion of innovation theories, with an approach central to social and environmental movements.

Overall, the research will provide value to the comprehensive academic discussion surrounding the rise of Slow Fashion, sustainable and ethical production, and craftmanship, in accordance with the agency provided to such businesses, by the affordances of social media, that in turn support the movement and potentially affect consumer behavior through the spread of information of the core Slow Fashion values. On a local scale, it can showcase the developed efforts of such SMEs amid uncertain socioeconomic landscapes, and thus congratulate such efforts and 'boost morale' for those creators who work towards more sustainable solutions. On their part, it could further serve as strategic guidance on their development as businesses and provide slow but steady competitive advantage in opposition to the fast fashion industry. Overall, supposing that a movement like Slow Fashion could be proven to be commercially adopted in like manner, its running in the form of local businesses could be inferred to be able to withstand time.

2. Literature Review

2.1 Slow Fashion, Ethical Fashion & Sustainability

Within the ever-changing landscape of modern consumption behaviors and patterns, 'fast fashion' has been at the forefront for the past few years: With an expected worldwide market value of 136.19 billion U.S. dollars for 2024 – as reported by *Statista* (2023b), the "global data and business intelligence platform" (*Who We Are*, n.d.a) – this movement has been described as a "clothes supply chain model" (Centobelli et al., 2022, p. 2) that adapts to clothing-related trends in a rapid manner, thus constantly presenting such retailers and their consumers with newer product additions. Its realization has been largely dependent upon "just-in-time approaches" with production "very often located in countries with low-cost labour" (p. 2). As a result, this 'fast' and often inexpensive nature of production has contributed to a general sentiment of overconsumption.

However, as Pookulangara and Shepard (2013) mention, there exists a paradox where many consumers have recently realized the 'vicious' cycle of such practices, alongside a growing inclination towards "ethical consumerism" (p. 200), i.e. being mindful of not supporting products harmful to either the environment or their actual producers. Similarly, attention has been brought to 'second-hand fashion', which refers to the re-use of clothes by consumers, who take on both roles of the buyer and the

supplier – thus avoiding the novel production of clothes and limiting resource waste (Machado et al., 2019). Apparently, whereas the fast fashion market has only been calculated to grow by 20% in the span of ten years until 2029, the second-hand apparel equivalent is expecting a 185% increase, as reported by *The Conversation* (2020), a leading research-related publisher (*Who we are,* n.d.b).

Such concerns have thus brought about the desire for a more 'ethical' or 'sustainable' fashion landscape which cannot be easily achieved on high-quality and low-cost terms within the fast-paced fast fashion environment. 'Sustainability', which has taken many meanings since the mid-1980s, mainly focuses "on the condition of Earth's biophysical environment" apropos "the use and depletion of natural resources" (Portney, 2015, p. 4) in a manner that supports human activity, maintains good economy yet does not eventually threaten environmental health. As aforementioned, in order to improve sustainable consumption practices, many individuals choose to dress themselves with second-hand fashion, which Castagna et al. (2022) further justify to a heightened feeling of moral satisfaction from the consumer's side. In a similar manner, 'ethical fashion' is perceived as employed by businesses who respect both their workers and the environment (Joergens, 2006), i.e. putting effort into revising practices relating to "sweatshop labor", "fair trade" (Shen et al., 2012, p. 235) and environmental issues.

Adopting analogous foundations, and to counteract fast fashion, a new movement thus emerged around 2008 (de Oliveira et al., 2022), namely that of 'Slow Fashion': Pookulangara and Shepard (2013) present the term as coined to oppose fast fashion – the antonym 'slow' in turn points to a "philosophy of attentiveness" (p. 200) which takes into consideration the needs of all individuals involved in the relevant manufacturing processes. Reportedly, it was initially inspired by the 'slow food' movement, as coined by Carlo Petrini (1986), that resisted the then-growing fast-food

trends, focusing on having awareness and responsibility towards the food consumed, and supporting local produce rather than buying in-store (Fletcher, 2007; Pookulangara & Shephard, 2013). Another foundation rests on the term ‘slow clothes movement’, as seemingly coined in 2004 in the ‘Georgia Straight’ online magazine by fashion-writer Angela Murrills (Clark, 2008). Due to these roots, as well as having an intrinsic link to sustainability, the Slow Fashion movement can be translated to much more than clothes; it focuses on the power of the creator and their own resources to make something, thus further reminiscent of ‘the handmade’ and handcrafting, which has been recognized as a “characteristic branch” of the movement (Xue et al., 2022, p. 1). Such notions manifest in contradiction to fast fashion, whose glossy façade of trendy clothes has taken over and disregarded the care needed towards the quality, materials and functionality of clothing (Biehl-Missal, 2013).

Overall, the Slow Fashion movement has been presented as not meaning to ‘slow down’ the established supply process, but format it to a more transparent, sustainable and overall holistic version where consumers are educated on their choices, and such businesses can thrive and maintain profit (Pookulangara & Shephard, 2013). In a nutshell:

> “Slow fashion concept is based on sustainability within the fashion industry and design incorporating high quality, small lines, regional productions, and fair labor conditions”. (Slow Fashion Award 2010, as cited in Pookulangara & Shephard, 2013, p. 201).

2.2 Craftsmanship & Sustainable SMEs in Greece

Indeed, the last few years, there has been a steady rise in engagement with regards to ‘the handmade’ and handcrafting; especially after the COVID-19 pandemic, many individuals were motivated to begin DIY (Do-It-Yourself) projects, to cope with the

exhaustion felt due to remaining secluded and ‘connected’ to a screen all day (The Farnsworth Group, 2021; Lutyens, 2021). In addition, it is true that younger generations like Generation Y and Z (1981-2013) were those most affected on pivotal stages of their educational and professional careers during the pandemic: It is thus quite relevant to infer that such cases of digital ‘burnout’, could have made such tangible endeavors seem far more appealing to younger individuals. Interestingly, research by IPSOS (2021) during COVID revealed that Millennials worldwide are the most entrepreneurial compared to other generations: Alongside Generation Z (Gen Z), they further possess high awareness towards sustainability and thus expect businesses to be environmentally conscious. Moreover, both generations are reported as innovative and digitally competent (*Engaging Millennials and Generation Z in the Coronavirus Era*, 2021).

It would not thus be implausible to suggest, that many such individuals could have been inspired to shift from ‘normal’, heavy-screentime jobs to something more personal, tangible and ethical. A survey titled “Rising Entrepreneurs: Pathways to Small Business Formation” (2024) completed by technology company *Justworks* and consulting and market research firm *The Harris Poll* on employed adults and small business owners in the United States, revealed that “sparks of entrepreneurship” are most visible in employed Generation Y and Z individuals (18-44 years old) due to the uncertain environment they face in office jobs, as in the case of layoff concerns, which were first heightened during the pandemic and then, during the recent recession. While such observations do not necessarily suggest that more Millennials and Gen Zers open sustainable businesses, they do prove these generations are more attuned towards such environmental matters, which, in addition to their increased generational interest towards entrepreneurship, could prove some related productive results.

To uncover another aspect of these sustainable businesses, it is true that they operate under 'strict' principles, especially those pertaining to Slow Fashion. For example, the small-lined, regional production and fair labor conditions that define such businesses, alongside their attention to detail, represent both foundational and technical reasons that necessitate the establishment of small to medium-sized businesses; to thus be able to cover all production aspects in a personalized and 'respectful' manner. Shifting the focus towards Greece, very small businesses (1-9 employees) make up 94.4% of all businesses, with 46.6% of Greek employees working for them compared to 29.4% in the EU (Chrysolora, 2023) – thus showcasing quite a fertile local environment where sustainable and Slow Fashion businesses can develop.

In addition, despite the country's small and medium enterprises (SMEs)[1] operating in a difficult socioeconomic environment of overtaxation and insurance levies (*Oi mesaies kai mikres epicheiriseis stin Ellada Meros A*, 2017), it has been suggested that the local enforcement of capital controls in 2015[2] inspired more resilience and digital advancement on their part; for example, through an increase in POS and e-commence systems (Voumvaki, 2018). Moreover, according to the estimates of the European Commission (2023 SME Country Fact Sheet), despite the intense pressures brought by the pandemic, Greek SMEs recovered significantly in 2022, increasing by 3.6% in number and amounting to 731.8k (*Evdomadiaio Deltio Oikonomikon Exelixeon*, 2023): The largest number of Greek SMEs (227.5k) belong to the 'Wholesale and retail trade' category (European Commission, 2022).

[1] In Greece, SMEs involve very small (1-9 employees), small (10-49 employees) and medium-sized (50-249 employees) businesses (*Kuklos ergasion mikromesaion epicheiriseon tou lianikou emporiou, ana megethos epicheirisis (February 2023)*, 2023)

[2] Due to the "European Central Bank's announcement that there would be no increase in emergency funding for Greece" (*Greek debt crisis: What are capital controls?*, 2015) in June 2015, the Greek government shut down banks for 3 weeks, limiting daily cash machine withdrawals and banning transfers to accounts abroad. Local capital controls ended September of 2019 after being gradually lessened the years before (Chrysolora, 2019).

In 2023, the European Innovation Scoreboard classified Greece as a 'Moderate Innovator', reaching 79.5% of the EU average; a performance lower than the average of the classification, but advancing at a higher rate than European equivalent (8.5%-points). In addition, for the categories 'Product innovators (SMEs)' and 'Business process innovators (SMEs)', Greece achieved a performance of 167.3% compared to the EU, alongside a positive performance change of 106.9% for the country itself during 2016-2023. Furthermore, Greek SMEs account for a larger share of turnover (39.4% vs EU 34.1%) (*European Innovation Scoreboard 2023 – Country profile Greece*, 2023).

Adding to these ever-advancing efforts of Greek SMEs to pull through and be innovative in the recent socioeconomic context, prevails a heightened interest to art, craftsmanship and handcrafts. Indeed, the tie of Greece to original craft is centuries old, for example through the long history of ceramics (since 1000 BCE) of functional and cultural implications, that depicted everyday life practices and cultural beliefs of ancient Greeks (Cartwright, 2018). Meant for storage or for eating and drinking purposes, such artifacts exist in Greek homes nowadays too, with both functional and decorative roles; or differently, in the form of commercial souvenirs. With the presence of around 210 archaeological museums gathering 6.6 million visitors during 2021-2022 (*Greek Archaeological Museums*, n.d.), and with many more contemporary equivalents, modern Greece represents a blooming space for art in all forms. In particular, Athens is seen as central to this 'boom': Hulot (2022) reports that over twenty new such spaces appeared from the start of the pandemic until December of 2021, a number much higher than what the city is used to.

In accordance with the above, art has manifested in many Greek SMEs turning to 'the handmade', with particular focus on sustainable initiatives that depend on the circularity of products (Emmanouil, 2020). This was kickstarted from a greater change

towards sustainability by key market players, as showcased for example, through 160+ global brands signing 'The Fashion Pact', launched in 2019 by French President Emmanuel Macron to address fashion CEOs to recognize the environmental impact of the industry (Emmanouil, 2020; *About Us*, n.d.). The European Union has further launched the 2023 initiative 'ReSet the Trend', alongside their 'Strategy for Sustainable and Circular Textiles' to create "a whole new sustainable ecosystem for textiles" (*How is the EU making fashion sustainable?*, n.d.) by 2030.

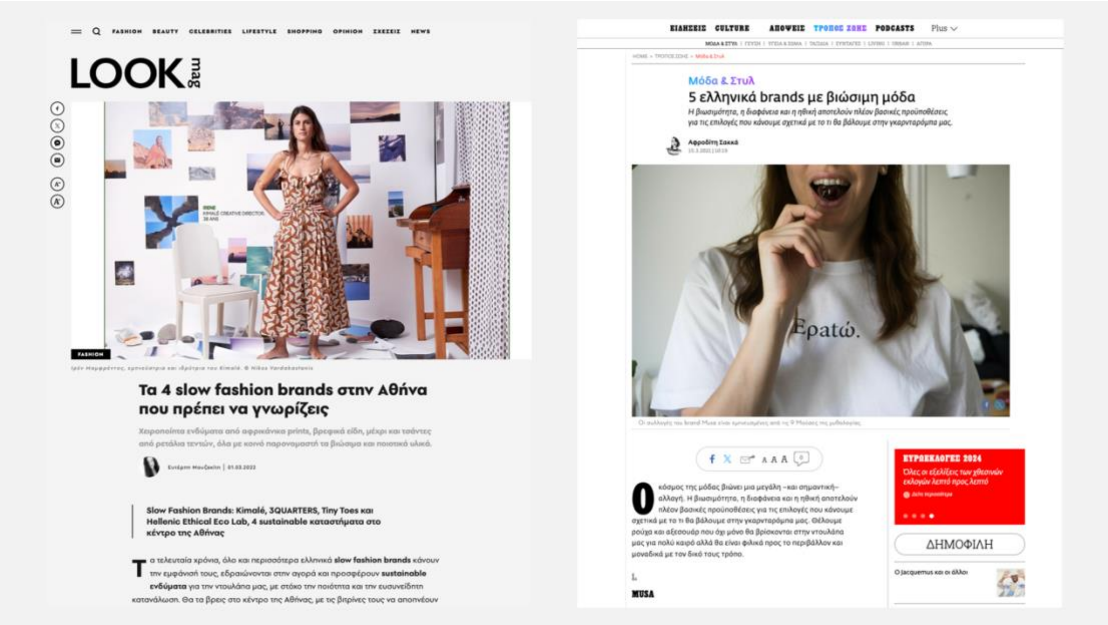


Figure 1, Articles on sustainable and Slow fashion:"The 4 slow fashion brands in Athens that you need to know" by LOOKmag & "5 Greek brands with sustainable fashion" by LiFO.

A great local example comes through social entrepreneur Dr Fiori Zafeiropoulou, founder of *SOFFA (Social Fashion Factory)* that employs and trains refugees and vulnerable individuals, in order to then manufacture sustainable clothes for brands or retailers who want to incorporate sustainability in their production but do not know how (Emmanouil, 2020; Queen.gr, 2023). She further coordinates the *Fashion Revolution* global movement in Greece, that fights "for a safer, cleaner, fairer and more transparent fashion industry" (*Who Are We?*, n.d.) opposing the pollution and human rights

violations caused by the fast fashion industry. Moreover, the general emergence of Greek sustainable fashion brands is easily traceable, if one even conducts a relevant search online, with countless results during 2020-2023 in form of fashion articles that list many of their kind (Karakasi, 2020; Mouzakiti, 2022; Sakka, 2021; Novak, 2023; Dimitriadi, 2023) (see Figure 1). The younger element is prominent, for example, in businesses like Cassie Koroli's, founder of 'Thought the label/Thoughts Reworked', aka a Gen Zer that always had an interest in sowing her clothes, which the pandemic reinforced and urged her to start her own business of upcycling and hand-painting fashion items (Novak, 2023; Thoughts Reworked, n.d.).

2.3 Slow Fashion SMEs in Greece

This turn to sustainable clothing production naturally brought about the emergence of Greek Slow Fashion initiatives. One great example comes from *HEEL (Hellenic Ethical Eco Lab) Athens Lab*, that is active on Facebook, Instagram, X (Twitter), LinkedIn and Pinterest (see Figure 2). Its website (https://www.heelshop.gr/) states:

> "HEEL Athens Lab has been a revolutionary fashion brand for more than 2 decades focusing on sustainability, recycling and equality from the very start. The brand has been creating garments with an exclusive signature of quality and moral production. Its facilities are located in Athens, Greece, and the entire production process is domestic while it ensures that its raw materials are certified and its suppliers comply with the rules and best practices for sustainability and ethical production" (*Ethos*, n.d.).

Indeed, the brand's description mentions the majority of facets related to Slow Fashion, further proved from the manner in which HEEL organizes its 'Our values' website section in the following categories: 'Raw Materials & Suppliers, 'Minimum Waste & Recycling', 'Slow Fashion', 'Giving Back', 'Transparency'. In a summary, the brand

refers to their use of 100% natural materials, whilst trying to recycle any pieces left to make new products. Moreover, all production processes and materials used are explained in detail – the website even sections the clothing items listed per the type of fabric (e.g. organic cotton, linen) used. HEEL further puts emphasis on supporting not only their employees, but various NGOs over the years. Advocating Slow Fashion, the brand condemns fast fashion practices, highlighting that their production is founded on quality, durability and timelessness.

As for its most followed social media account, on Instagram, it makes great use of in-app elements like the profile description – which is greatly filled with relevant information like the brand mission, emojis and links – as well as story Highlights, Reels, hashtags and location tags. Its overall look is bright, natural and people-centric yet achieves to showcase the commercial aspect of the brand. The language used is happy, playful but does not miss mentioning the sustainable and handcraft aspects of HEEL, further using appropriate emoji to facilitate expression.

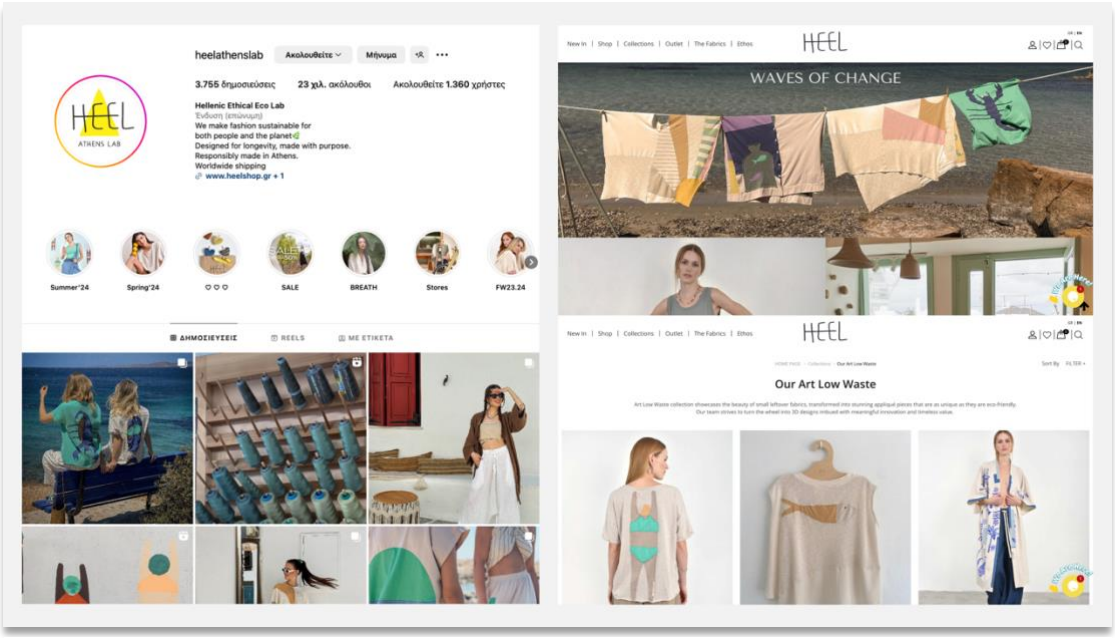


Figure 2, HEEL Athens Lab's Instagram account (left) and Website (right).

Another example manifests in *Kimalé*, "a "slow fashion" brand with ethical criteria and a positive social footprint" where "every item is made with love and craftsmanship in downtown Athens" (*About*, n.d.). Its stockists exist both in Greece and France; the brand is further present on Facebook and Instagram, as well as their website https://kimale.co/ (see Figure 3). When browsing its 'Sustainability' page on the latter, it is apparent how much care is put in its production, reflecting the values of Slow Fashion. In the first section of the page, the key-phrases used to define the brand are e.g. "socially responsible […] sustainable production […] artisanal handicrafts […] high quality […] […] ethical brand" (*Sustainability*, n.d.). The rest of the sections focus on craftsmanship procedures and materials used, the promises of denying overproduction, focusing on zero-waste, as well as "Providing Resources, Training and/or Awareness Raising Initiatives". Overall, the brand proudly declares: "Together, we believe we can bring about change and spark a movement" (*Sustainability*, n.d.).

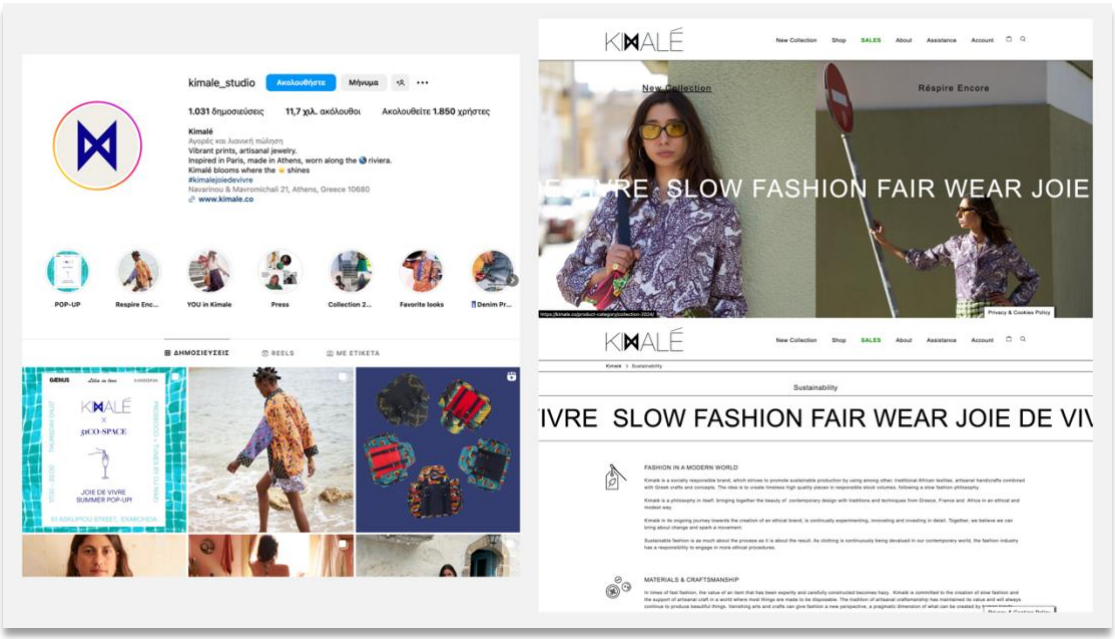


Figure 3, Kimalé's Instagram account (left) and Website (right).

The brand's most followed social media account, as previously, is on Instagram. The profile description is again, greatly used to provide relevant information to the brand, encompassing its identity and key locations, i.e. address and website. Similarly to HEEL, it employs story Highlights, Reels, hashtags and location tags, with a vibrant and more 'chic' overall outlook. Products are showcased by themselves or worn on individuals, with some posts highlighting celebrities who have sported a 'Kimalé' look. The chosen language focuses on storytelling, highlighting the origin and craftsmanship behind products, and often urges people to take action e.g. "Shop online", "Few pieces left" – emojis are also used to enrich the messages.

Notably, the digital structure of the mentioned brands and the manner in which they reflect Slow Fashion principles can be observed in other cultures too: Exploring another viewpoint on local Slow Fashion business management – but still, through the eyes of a Mediterranean country with similar socioeconomic values – the Italian brand 'ZEROBARRACENTO' was founded "not to revolutionise, but to restructure (re-shape) the values of the fashion industry" (*About ZEROBARRACENTO*, n.d.), advocating for 'seasonless' and long-lasting clothes, alongside self-expression beyond social stereotypes. The name itself promotes 'ZERO' waste and the 'CENTO%' (100%) quality of Italian fabrics – the production is transparent and sustainable, with specified sections on its website for all needed details (e.g. https://zerobarracento.com/pages/sustainability).

As for social media, its Instagram account has the most followers. The profile description further emphasizes the brand identity of 'Made in Italy', zero-waste, genderless and ageless values – also linking to the website address. Similarly to the previous local examples, the use of elements like Highlights, Reels, hashtags, emojis and location tags facilitates the communication of its identity, that feels clean, chic and

powerful – the overall language mirrors the latter, urging users to join their movement of 'sustainable revolution'. One particular post boldly showcases the question "Sure, it costs less but at what cost?" (ZEROBARRACENTO, 2024), with the following slides providing awareness on the detrimental effect of mass-produced clothes and in turn, the positive impact of consuming sustainably. Most other posts showcase the brand's craftsmanship process, and clothes displayed on individuals.

Indeed, the online presence of sustainable and Slow Fashion businesses may be well executed, alongside their rising commercial presence, however, it has been largely suggested that Greece has especially low awareness on such matters: Only a quarter of Greek citizens report employing environmentally conscious choices with regards to their food consumption and transportation. Moreover, only three out of ten Greeks perceive the environment as the biggest challenge the country is currently facing (*Consumers in Greece: Consumer Insights report*, 2023). Additionally, despite 'Clothing' being the second product category that engages Greek consumers the most, only 20% do not buy fast fashion, thus indirectly supporting more sustainable fashion efforts; regarding sustainability, solely second-hand shopping seems to be a growing trend, mainly driven by Generation Z (Hanif, 2023).

In addition, although Europe is reported as the leader of the sustainable bond market, with countries like France and Germany having spent between 70-90 billion U.S. dollars to the cause, Greece is not even present in the relevant list – whereas its aforementioned neighbor, Italy, places 10th with 17.9k billion U.S. dollars (Statista, 2023a): Namely, Sustainability bonds combine 'Green' and 'Social' bonds, which are used to fund new or preexisting environmental and social projects (Kumar, 2022). Furthermore, data from Eurostat (European Statistical Service) show that Greece is on the beginning of its path towards the targets for greenhouse gas emissions, consumer

footprint, circularity and recycling: For example, those employed in circular economy sectors in Greece, i.e. pertaining to the recycling, repair and reuse of materials, only represent 1.4% of their European equivalent (*Poso kala ta paei i Ellada me ti viosimotita?*, 2023). Finally, in conducting research regarding the sustainability of Greek Fashion SMEs, Karakosta (2013) reported that "awareness and consciousness levels do not appear to be very high" (p. 43) for this group; the economic recession – which was more recent when the study was published – was the main barrier for the adoption of sustainable practices, which were perceived as unnecessary costs.

Thus, if sustainable matters are yet to be as recognized in Greece, a specific social movement like Slow Fashion represents an even more foreign concept; even in Italy, whose sustainability awareness is higher, only 30% report having heard the term 'Slow Fashion', although it is referred as "a movement to buy less clothes for better quality" (YouGov Italy, 2019). If one consults the general interest of Millennials and Gen Z towards sustainability, as previously mentioned, it could be accordingly suggested that those groups would be the most knowledgeable towards the matter and relevant social movements, in addition to representing the main customer segment of those businesses. In addition, research has shown that the COVID-19 pandemic generally reinforced consumer engagement in sustainability, i.e. increased willingness to purchase "more durable fashion items" to own for longer (Granskog et al., 2020, Exhibit 8).

2.4 Slow Fashion in Social Media

As aforementioned, initial efforts towards digital advancement were urged to be adopted by Greek SMEs to withstand a difficult socioeconomic environment that still permeates today: Its modern manifestations exist to maintain the overall development

of such businesses, through technical aspects like the usage of POS or the presence of an e-commerce platform, further established through the high digital fluency of many younger owners, that matches that of a large portion of their customers. In addition, being 'digital' refers to brand promotion of such businesses conducted through online tools (e.g. search engines), and most importantly, social networks: In a report by We Are Social, DataReportal and Meltwater (2024c), published on Statista, the most popular examples by monthly active users include Facebook (3B), YouTube (2.4 B), WhatsApp (2B), Instagram (2B) and TikTok (1.5B). In general, a well-developed digital presence truly aids smaller, local businesses to display themselves amidst global competitors, reaching much more exposure than if they were to solely rely on their physical standing.

Namely, Facebook is dominated by news-sharing and brand promotions, with somewhat visual yet mostly commercial features (*Social Media and News Fact Sheet*, 2023; Alison, 2023), while the second is great for brand storytelling and general entertainment through video, with WhatsApp being purely a messaging app. In particular, Instagram and TikTok are both extremely visual, with a variety of picture and video formats, alongside multiple options for product promotion (*Advertising on Instagram*, n.d.; *TikTok for Business*, n.d.) – on top of their popularity in younger users between 18-34 years old (We Are Social et al., 2024b; We Are Social et al., 2024a). Essentially, this renders them great contenders for Slow Fashion businesses, that require vibrant storytelling and imagery to 'sell' their handcrafts and ideas related to the movement. Nevertheless, despite TikTok's recent 'virality', the app users tend to be younger, and mostly prefer organic content; the lack of space for descriptions further obligates brands to accommodate everything within the promoted videos (Crain, 2022). In opposition, Instagram is more polished in its approach to selling, with a broader

audience that is more prone to receive advertising (Crain, 2022). Moreover, the app is deemed the most persuasive regarding fashion brand communication (Testa et al., 2021): Its posts have room for many visuals, lengthy captions and hashtags, whilst each profile can show off brand identity clearly though the grid-like layout. Despite the app removing its 'Shop tab' in 2023, through which brands could clearly showcase their products (Perez, 2023), there are still some shopping features but not on prominent display: For example, a brand can 'tag' product names and prices within a picture, which when clicked lead to the brand website for further information. Businesses can further be contacted through direct message for easier communication.

In addition, Instagram-related-engagement is multifaceted and influenced by many in-app factors, thus enabling creators to attract audiences through various approaches. In the '2022 Sprout Social Index' report from certified social media management platform *Sprout Social*, some of the most engaging types of content were Short-form video (66%), Images (61%), Live video (37%), GIFs/memes (32%), Text-based posts (32%), User-generated content (26%), Long-form video (24%), Audio (13%) and links to other content (11%) (Zote, 2023). Newberry (2022) further highlights the importance of Reels (i.e. Videos), especially when cleverly edited, "eye-catching images" and carousels, i.e. posts with multiple 'slides', which receive "the highest average engagement rate of all types of Instagram posts". Many digital marketing experts further stress the importance of posting at the right times, depending on the platform itself, but also the active times of the audience of the brand that is posting (Rumberger, 2024; Zote, 2023; Newberry, 2022).

Nevertheless, engagement is eventually dependent on Instagram's own algorithm: Namely, according to Macready (2024), the platform has been reported to operate based on i) Interest, ii) Post popularity, iii) Poster information, iv) Interaction

history. The first focuses on personal preference, by predicting how much an individual would care about a certain post based on past activity or engagement with similar content. Similarly, the fourth factor looks at previous activity of the user with accounts, to determine how interested they would be at seeing their posts. Then, the second factor involves the popularity of posts based on actual engagement, whereas the third examines how compatible the 'poster' is with regards to the individual.

In line with the above, the study "Slow Fashion as a Communication Strategy of Fashion Brands on Instagram" by Velasco-Molpeceres et al. (2022) provides a very interesting case, since it assesses the digital communication and strategies of five established Spanish Slow Fashion brands of both high and low followings, in addition to the impact they generate on social networks like Instagram. According to the paper, previous research has indicated that sustainable brands greatly influence the "ecological awareness" (p. 2) of consumers' behavior – their content further focuses more on socioenvironmental issues, rather than the fashion aspect. After analyzing the five Instagram accounts of the businesses, the writers reached some of the following conclusions: Firstly, "the five fashion brands follow totally different strategies when it comes to their social media content" (p. 8), whilst not all give primary focus on the Instagram platform as a means of promotion. This distinction is further present between the two most-followed brands, with the first (Alohas) uploading content daily with themes like product characteristics, offers, brand vision, materials used, sustainability, and the second (ECOOLOGY) keeping a 'lower profile' by likely depending on established customer loyalty and other communication channels.

Overall, there is a tendency to upload pictures (69.32%) rather than videos (30.68%), perhaps due to the allocation of budget of such companies to the manufacturing of sustainable products, rather than more complex content creation. The

comment rate is also higher when pictures, rather than videos are posted – finally, lower account followings relate to less comments. Furthermore, between three types of posts identified, i.e. commercial, sustainable and other, the first two are balanced (48.30% & 42.49%). The study concludes by confirming that digital communication is fundamental for appealing to consumers with much less cost involved and higher awareness raised for Slow Fashion brands. Despite lacking homogeneous digital strategies, engagement to content is higher with 'sustainability' mentions rather than fashion-related ones. Finally, on an interesting note, interviewees of the study mentioned that since "slow fashion brands or sustainable fashion brands are not non-profit organizations, they are fashion businesses and […] they cannot only offer 'sustainability'" (p. 15).

Although the above piece of research was found quite some time after the specification of the current study's topic, it has provided great context through the eyes of another Mediterranean culture and its 'local' brands – and very valuable insights to move forward with the research, with common denominator digital engagement on Instagram, and what factors influence it, rather than identifying what digital strategy Slow Fashion brands should employ to attract audiences: Digital strategy, that is, "the overall vision of a [brand] in the context of digitalization, including the strategic measures to achieve it" (Lipsmeier et al., 2020, p. 175) with the inclusion of short to long-term digital goals; the latter involve processes like Search Engine Optimization (SEO), Pay-per-click (PPC) advertising, Content marketing, Email marketing, Social media marketing, Influencer marketing and others.

Thus, having detailed some highly-local examples of Slow Fashion businesses, alongside the beneficial role social media – and most importantly Instagram, as further shown by the study by Velasco-Molpeceres et al. (2022) – play towards those

businesses, it would be interesting to examine how Greek Slow Fashion businesses utilize the specific platform to emphasize their 'Slow Fashion' identity. Accordingly:

RQ1: How do Greek 'Slow Fashion' businesses employ Instagram to identify themselves as part of the movement?

2.5 Key Axes of Slow Fashion

In line with the above, to pinpoint whether these businesses correspond to the overall movement, one should define its core values; this shall prove useful to further empirically test, whether these values are visible within their Instagram presence. These key terms, or differently, Key Axes shall be designated from relevant literature: The research examined the abstracts, keywords and content of various scholarly pieces, from different academic databases, to reveal terms or general themes most associated with Slow Fashion. In the following explanation, the Key Axes shall be presented in **bold**. Table 1 has further been formatted to facilitate understanding of the axes drawn.

To first term, which has already been largely mentioned in the previous paragraphs is **sustainability**, which appeared the most by far, in all academic texts – despite **slow fashion**, of course. Some scholars like Prothero and McDonagh (2015) define Slow Fashion as a sustainability "movement", or differently, a movement heavily based on sustainability values (Henninger et al., 2016): Others use Slow Fashion as an umbrella of sorts, i.e. an alternative, holistic system that "encompasses the whole range of ''sustainable,'' ''eco,'' ''green,'' and ''ethical'' fashion movements" (Ozdamar Ertekin & Atik, 2015, p. 54) and that addresses socioeconomic and environmental issues. Sustainability refers to the use of natural resources in a manner that is beneficial to both socioeconomic and environmental health (see section

2.1). Consumption-wise, sustainable practices have begun to be picked up due to the moral satisfaction felt; indeed, many consumers are steadily understanding the harmful effects of shopping fast fashion and have thus resorted to more ethical shopping behaviors.

The above bring the discussion to the next prominent theme, i.e. **ethicality**. As described in section 2.1, this axis entails being conscious of purchasing products that have been created with respect apropos its producers and the environment. Although, as defined previously (see section 2.1), the notion of 'ethical fashion' exists as a separate entity to the movement in question, it defines Slow Fashion in that it operates within the grounds of "ethical conduct" (Henninger et al., 2016, p. 402), treating its producers and products with equal care. This ties to other important axes of the movement, with values like **social** and **environmental responsibility**: That is, the shift from mass production-consumption model of fast fashion, to one guided by responsibility both on the environmental and professional levels (Velasco-Molpeceres et al., 2022), namely following "fair trade principles with sweatshop-free labour conditions while not harming the environment or workers" (Joergens, 2006, p. 361), nor wasting textiles (Sinha et al., 2023). These axes guide the behavior of Slow Fashion businesses, who operate in the aforesaid respectful manner to all stakeholders involved (see section 2.1.), as well as the conduct of consumers who choose to shop from such businesses, with analogous principles.

Referring to the productive aspects of Slow Fashion, **quality** is a major theme across many texts, alongside relevant connotations of such garments being durable and lasting longer in consumers' clothing ownership lifetime. Sinha et al. (2023) support that the movement "promotes the concept of responsible consumption by emphasizing quality" (p. 3483) in production, rather than the definitive 'quantity' aspect of mass-

produced fast fashion (Henninger et al., 2016); which has unfortunately reinforced consumers' tendencies to overconsume (see section 2.1). Within such unique production and design practices, Slow Fashion brands thus aim to extend the lifespan of clothes and ultimately achieve their wearing "regardless of fashion seasons" (Jung & Jin, 2016, p. 411).

The above bring the analysis to the next axis, **craftsmanship**, which largely defines Slow Fashion production, in opposition to the complete lack thereof in fast fashion (Ozdamar Ertekin & Atik, 2015); Jung and Jin (2014) further regard the term as central to the 'authentic' character of Slow Fashion. Even if solely taken semantically, this axis reminds one of traditional production techniques and handicrafts, commonly performed by Slow Fashion clothing makers in a highly local environment. As Centobelli et al. (2022) suggest: "Slow fashion encourages different and innovative business models, small local firms, artisanal and vintage productions, recycling, reuse" (p. 4); since smaller local businesses normally dominate the specific industry, **localism** is thus considered another important axis. In addition – and as the quote proposes – such production is oftentimes combined with **recycling** or **upcycling** approaches; the former involves breaking down the fabric of old garments into raw materials, and the latter, repurposing the fabric into new garments of higher environmental value and quality (Teli et al., 2015). These key terms interestingly bring the discussion back to **environmental responsibility** (Henninger et al., 2016; Sarokin & Bocken, 2024; Centobelli et al., 2022). Other manifestations of **craftsmanship** further appear through practices like "customising, refashioning, and mending clothing" (Cline 2012, as cited in Sarokin & Bocken, 2024, p. 3). Essentially, this category also represents the actual materials used in production, which many perceive to be central in what makes Slow Fashion (Velasco-Molpeceres et al., 2022), linking back to the importance of **quality**;

such businesses are known to pride themselves on the importance they give to detail (Zarley Watson & Yan, 2013). Indeed, quality, handcrafted, local products that have been created from recycling or upcycling materials, become high in value by definition; in turn, through buying, consumers benefit in knowing the value they are receiving and further fulfilling their need to be sustainably righteous (see section 2.1).

Naturally, the attention given to all aspects of garment production to attain ethical products results in **higher prices**, since the socioecological kind of costs are eventually integrated within the products (de Oliveira et al., 2022); this often renders "it very difficult for slow fashion to penetrate society" (Velasco-Molpeceres, 2022, p. 13). Nevertheless, it has been reported that individuals who make purchase decisions based on 'sustainable responsibility' are willing to pay higher prices, especially with regards to business that are socio-environmentally conscious (Riesgo et al., 2020); possibly, buying products with 'promised' traits like quality and longevity could further rule over any cost-related worries by consumers. Essentially, as Legere and Kang (2020) have summarized, Slow Fashion:

> "prioritizes local production over global production; promotes socio-environmental awareness; contributes to trust between producers and consumers; sets actual prices that incorporate social and ecological costs; and keeps its production between small and medium scale, concepts commonly presented as drivers of more conscious consumption" (as cited in Lira & Costa, 2022, p. 908).

The last key axis discussed focuses on Slow Fashion as an **expression of identity**; essentially, the apparel choices of consumers become ways of socially communicating, with those purchasing Slow Fashion identifying with style rather than fashion (Sarokin & Bocken, 2024, p. 3), i.e. conveying their true selves through clothing, as opposed to keeping up with 'trendy' fashion cycles. Many scholars further recognize consumers who support Slow Fashion as having a kind of "moral identity" (Castagna et al., 2022, p. 582) (see also section 2.1), i.e. showcasing their political beliefs around the

importance of environmental protection and sustainability through clothing. In a summary, Castagna et al. (2022) believe "that slow fashion activates self-signaling associated with nonconformity, proenvironmental and frugal identities" (p. 582) – for the current analysis, the last term has been interpreted as representing those more reserved in their spending habits overall, i.e. valuing quality over quantity, rather than people who do not care to spend more money to honor the attentive and holistic production process of Slow Fashion.

No.	Key Axis	Relevance to Slow Fashion
1	Slow fashion	As expected, 'Slow Fashion' was most mentioned axis within scholarly articles with regards to the homonymous movement.
2	Sustainability	The second most mentioned axis with regards to Slow Fashion: Some scholars define the latter as part of the overarching 'sustainability movement', whereas others place the 'sustainability', 'green' and 'ethical' fashion movements under the umbrella of 'Slow Fashion'.
3	Ethicality	Central to the inner operations of Slow Fashion, ethicality translates to respect and fair treatment shown towards both the products and their producers.
4	Social responsibility	Derived from 'Ethicality', these two axes concern production, as guided by responsibility on both the professional and environmental levels; for example, devoid of issues like unfair labor conditions and material waste.
5	Environmental responsibility	
6	Quality	Repeated across many texts, 'Quality' highlights the handmade aspect of Slow Fashion clothes, which ensures clothing durability and longer lifespan – further emphasizing the 'quality vs quantity' debate opposing fast fashion.
7	Craftsmanship	Closely related to 'Quality', this axis is further referenced to oppose its lack with regards to fast fashion: It has become synonymous with traditional production techniques and handicrafts, which focus on attention to detail.
8	Localism	Localized production is mentioned as essential to Slow Fashion, due to its handmade qualities that require a specific amount of 'hands' available; thus, such businesses are mainly small to medium in size.
9	Recycling/Upcycling	These two approaches are fundamental to the movement, since they achieve sustainable outcomes in breaking down and reusing materials.
10	Higher price	Due to the care shown towards all stages of the production process, Slow Fashion products tend to be more expensive, with the price including all relevant costs.

11	Expression of identity	Since Slow Fashion products pertain to a social movement, those consumers who choose and wear them are considered as expressing a certain part of their identity, which aligns to the central values associated with Slow Fashion.

Table 1, Summary of Slow Fashion Key Axes based on the writings of section 2.5

Moreover, for a general outlook on 'slow fashion' as an online keyword, AnswerThePublic (https://answerthepublic.com/) was also used to provide its most associated online search (Google) queries in the United States and Greece – to involve both a 'multicultural' and more localized case[3]. Based on the results which are presented on Tables 2, 3 below – and excluding most, since they only focus on slow fashion – one can identify some relevant keywords like 'fast fashion', 'sustainability', 'environment'. There is also clear consumer interest, shown through keywords like 'slow fashion near me', as well as interest towards the movement itself, i.e. 'slow fashion definition', 'slow fashion meaning', 'slow fashion movement'.

Category of Query	**Key Indicators**	**Keyword(s)**
Comparisons	Highly Searched	'slow fashion and fast fashion' 'slow fashion vs fast fashion'
	Avg. Searched	'slow fashion and the environment' 'slow fashion vs sustainable fashion'
	Lowest Searched	'slow fashion and sustainability' 'slow vs fast fashion'
Prepositions	Highly Searched	'slow fashion for men' 'slow fashion is a mindset' 'slow fashion near me' 'slow fashion to'
	Avg. Searched	'slow fashion for kids' 'slow fashion stores near me' 'slow fashion co to'
	Lowest Searched	'slow fashion an invitation for systems change' 'slow fashion is' 'slow fashion brands near me' 'how to do slow fashion'
Questions	Highly Searched	'what are slow fashion brands' 'how to buy slow fashion'

[3] The filters set for the keyword search 'slow fashion' were Country: Greece / United States and Language: English. The data available for Language: Greek were limited. The data was gathered on the 26th of April 2024.

		‘what does slow fashion mean’ ‘why slow fashion is important’
	Avg. Searched	‘are luxury brands slow fashion’ ‘how to slow fast fashion’ ‘what are slow fashion brands’ ‘why slow fashion’
	Lowest Searched	‘what stores are slow fashion’ ‘what are some slow fashion brands’ ‘how does slow fashion help the environment’ ‘what is slow fashion movement’ ‘what is slow fashion examples’ ‘what stores are slow fashion’ ‘what is slow fashion definition’ ‘where to buy slow fashion’ ‘which brands are slow fashion’ ‘why is slow fashion better than fast fashion’ ‘why is slow fashion expensive’
Related	Highly Searched	‘slow fashion brands’ ‘slow fashion meaning’ ‘slow fashion definition’
	Avg. Searched	‘slow fashion dresses’ ‘slow fashion movement’ ‘slow fashion brands affordable’
	Lowest Searched	‘slow fashion companies’ ‘slow fashion plus size’ ‘slow fashion vs fast fashion’ ‘slow fashion examples’ ‘slow fashion stores’ ‘slow fashion jeans’ ‘slow fashion brands reddit’ ‘slow fashion swimwear’ slow fashion dress brands’

Table 2, AnswerThePublic Keyword search ‘slow fashion’ with filter Country: United States and Language: English

Category of Query	**Key Indicators**	**Keyword(s)**
Comparisons	Highly Searched	‘slow fashion and fast fashion’ ‘slow fashion vs fast fashion’
	Avg. Searched	‘slow fashion and sustainability’
	Lowest Searched	‘slow fashion vs sustainable fashion’ ‘slow fashion and the environment’
Prepositions	Highly Searched	‘slow fashion for men’ ‘slow fashion is a mindset’ ‘slow fashion near me’ ‘slow fashion to’
	Avg. Searched	‘slow fashion for kids’ ‘slow fashion stores near me’ ‘slow fashion with meaning’
	Lowest Searched	‘slow fashion an invitation for system change’ ‘slow fashion is’ ‘slow fashion brands near me’ ‘how to do slow fashion’

Questions	Highly Searched	'what are slow fashion brands' 'how to shop slow fashion' 'what does slow fashion mean' 'where to buy slow fashion' 'why slow fashion is important' 'how to buy slow fashion' 'what is slow fashion brands'
Related	Highly Searched	'slow fashion brands' 'slow fashion brands greece' 'slow fashion meaning' 'slow fashion definition' 'slow fashion movement'

Table 3, AnswerThePublic Keyword search 'slow fashion' with filter Country: Greece and Language: English

2.6 Social Media & Audience Engagement

Following the discussion regarding Instagram and digital audience engagement, as further showcased through the aforementioned study by Velasco-Molpeceres et al. (2022) (section 2.4), the literature review shall continue by discussing various theories relating to digital affordances and audience engagement: For example, the *Uses and Gratifications Theory*, which states that individuals select the media that most satisfy their needs or desires (Rubin, 2009), leading to gratification. Since most discussions around the theory outline similar types of gratification, Whiting and Williams (2013) drew ten reoccurring themes following the review of relevant literature and an exploratory study. These are: i) social interaction, ii) information seeking, iii) pass time, iv) entertainment, v) relaxation, vi) expression of opinions, vii) communicatory utility, viii) convenience utility, ix) information sharing and x) surveillance/knowledge about others (p. 367).

In relation to Slow Fashion Instagram content, individuals may be more engaged when, for example, they "seek out information" with regards to slow fashion, sustainable or handmade-based accounts, "or to self-educate" (p. 364) on alternative consumption practices. By interacting with the content, people indirectly 'express

opinions' towards the movement and naturally, perform 'social interaction' especially when discussing back-and-forth with the creators e.g. when asking for the price of products shown. Furthermore, the users' engagement could count for 'entertainment' purposes of simply feeling satisfied when browsing such content.

In addition, the discussion of *Social Media Engagement Theory* by Di Gangi and Wasko (2016), who based their research on Prahalad and Ramaswamy (2004), could provide good foundations for the topic at hand: The theory "predicts that the user experience, encompassing both the social interactions among users and the technical features of the social media platform, will influence user engagement" (p. 54). In turn, it is suggested that user engagement will positively affect an individual's social media usage behavior. As suggested, the app technicalities themselves facilitate usage, and thus the individuals' engagement though metrics like likes, comments, shares that allow them to react accordingly – thus reinforcing the social relationships within the platforms. Reportedly, individuals experience "a sense of social presence" (*Social Media Engagement Theory*, n.d.) and connection towards both the content and other digital users, thus creating the idea of community and trust with regards to the content shared, which ultimately frequents their personal usage of such apps.

In another approach, the *Social Identity Theory* (Tajfel, 1978; Tajfel & Turner, 1979), states that individuals commonly try to make sense of their identities in relation to social groups, that eventually shape their 'self-identity'. Sometimes subconsciously, people select their 'in-groups' and 'out-groups', with a "tendency to view one's own group with a positive bias vis-a-vis the out-group" (Islam, 2014, p. 1781) – interestingly, conflict towards their in-group is usually interpreted as a threat to their self-identity. When thus dealing with social media content that tackles Slow Fashion, online users could 'form' relative in-groups and possibly, favor engaging with such

content and in contrast, avoid interaction with fast fashion instances physically or mentally.

Furthermore, some other factors that could impact audience engagement concern consumer behavior and their perception of content, as influenced by digital brand practices: *Digital storytelling* – and by extension, *emotional branding* and *brand transparency* – thus make sense to explore. The first, as the name suggests, narrates stories though various digital technologies like audio, video, graphics and animations, which can then be spread through different media channels; these channels can further be utilized to recount the story differently in each one. Namely, new technologies and social media have benefited storytelling, in increasing its persuasiveness and providing easier access to diverse audiences (Nosrati & Detlor, 2022). When paired with emotional undertones, which in this case could loosely translate to branding emphasis given on the sustainability aspect of Slow Fashion of such Instagram accounts, digital storytelling could well influence audiences' reactions to the content. As for brand transparency, in research by Cambier and Poncin (2020) it is suggested that the level of information revealed by a brand about internal practices and values could "offer a credible, persuasive signal of brand integrity" (p. 260) that favors the brand in the eyes of the consumer.

It is this art of persuasion, that could further determine the level of consumer engagement: In 'Rhetoric' (4th century BC), Aristotle, the infamous Greek philosopher emphasizes how communication cannot be separated from persuasion (and vice versa) defining its components as *logos*, *pathos* and *ethos*. The first represents persuasion through logical means, whereas pathos involves moving language and the stirring of emotions of the listener – the last component bases itself on the perceived credibility of the speaker (Mshvenieradze, 2013). In this case, mirroring *emotional branding*,

although a lot of content involving Slow fashion does not usually focus on either persuasion type due to its commercial nature, many creators indirectly utilize pathos to 'decorate' their Instagram accounts, by using emotional language like motivational quotes, and visually pleasing imagery.

In addition, *Algorithmic branding* would be an interesting framework to explore: Digital marketers are now employing engagement practices that strengthen the algorithmic connectivity of the content their audience consumes, thus "entangling them in networks of brand-related desire" (Kozinets, 2022, p. 437). Moreover, the *affordances* of social media apps highly enable audience engagement. The term is used "to describe how technologies both enable and limit what users can do with them" (Delfanti & Arvidsson, 2019, p. 19), with social media platforms like Instagram 'enabling technologies' that allow individuals to perform specific actions within the platform boundaries. Lindgren (2017) further mentions:

> "When emotions are expressed in computer-mediated and networked modes of communication, the specific affordances as well as limitations of the platforms seem to easily contribute to making affect sharper" (p. 162).

Roughly translated, in such cases, the influence of social media platforms on audiences become of larger scale.

Finally, when discussing about online engagement, the more practical part of the process must be detailed: The type of content posted and its surrounding 'language' influences the perceptions of audiences, and thus their engagement, however, one must pinpoint the ways through which the latter is measured. In digital strategy, this is often described though the Engagement Rate (ER). Sehl & Mikolajczyk (2024) mention that tracking one's Engagement Rate "is the best way to tell if your social media audience cares about what you're posting — and learn what they want to see more of". On Instagram, engagement indicators include "Likes, comments, shares, saves, DMs,

profile visits, Story sticker taps, clicks on the “Get directions” button”, however, only the Likes and Comments are visible without brand account access. When solely provided with these two metrics, the best way to calculate ER is to combine the former with the overall followers of a brand. The respective calculation for individual posts thus becomes: ER=(Total engagements on a post / Total followers)*100. For a sum of posts, one can use: Average ER= (Total ER by post / Total posts) (Sehl & Mikolajczyk, 2024).

Having outlined the above, the thesis could benefit from an exploration of the type of content published by Slow Fashion businesses on Instagram, that would bring most audience engagement. Furthermore, since the Key Axes of Slow Fashion have been defined, it would be interesting to examine whether their presence on those businesses’ Instagram content could equally influence audience engagement. The above queries have been summarized in the following research questions:

RQ2: What type of Instagram content published by Greek ‘Slow Fashion’ businesses most contributes to audience engagement?

RQ3: Is there a relationship between the presence of Key Axes of Slow Fashion in Instagram content of Greek ‘Slow Fashion’ businesses, with the level of audience engagement?

The latter research question could alternatively be formatted in a more precise hypothesis, i.e.:

H1: “*The more Key Axes of Slow Fashion key terms mentioned by ‘Slow Fashion’ Greek businesses within the content posted on their Instagram accounts, the better the audience engagement”.*

2.7 Diffusion of Innovation Adoption

As discussed in section 2.3., Greece is on the beginning of its path towards sustainability, and thus Slow Fashion awareness: The thesis at hand supports that the level of awareness is not of primary concern, because even the possibility of awareness does not equate the eventual adoption of Slow Fashion apropos the consumption habits of a population. Theoretical frameworks discussing the adoption of innovation are numerous: the most prominent, the 'Diffusion of Innovation' theory has been formed as a combination of French sociologist Gabriel Tarde's plotting of the "S-shaped diffusion curve" in 1903 (Kaminski, 2011, Overview section), alongside the definition of adopter categories by Ryan and Gross (1943); these were eventually employed in the most known version of the theory, by sociologist Everett Rogers (1962) who categorized innovation adopters in five (5) groups: Innovators, Early adopters, Early majority, Late majority, and Laggards. These groups represent 2.5%, 13.5%, 34% 34%, 16% of the diffusion curve respectively (Kaminski, 2011, Overview section). Alternatively, the framework is widely recognized as the 'Technology adoption life cycle' since it facilitates the understanding of technological innovation. Reportedly, "over time, the innovative idea or product becomes diffused amongst the population until a saturation point is achieved" (Kaminski, 2011, Overview section).

In fact, the research at hand is not seeking to group potential Slow Fashion consumers in adopter categories, but rather to generally observe the likeliness of adopting Slow Fashion in their consumption habits. Using as comparative basis the 'Diffusion of Innovation' theory, the thesis shall utilize a modern study by Flight et al. (2011) titled "Characteristics-based innovation adoption: scale and model validation" to pinpoint the different characteristics consumers evaluate before adopting an

innovation. With regards to Slow Fashion, the Key Axes of the movement shall stand in lieu of the characteristics.

Indeed, the Flight et al. (2011) analysis is largely based on Rogers' writings: As he has discussed, it is of no importance whether the innovation is relatively new, but rather how novel it is perceived by potential adopters (Rogers, 2003). Since the initial perception of an innovation is considered essential to the eventual adoption, Flight et al. (2011) support that "the ability to measure consumer perceptions of innovation characteristics is expected to have a significant impact on the ability to predict its eventual success in the marketplace" (p. 344). Likewise, the defining characteristics mentioned within the study originate from Rogers' studies in 1958 and 1962, i.e. *relative advantage*, *complexity*, *compatibility*, *trialability*, and *observability*, with an addition by Bauer (1960) and Ostlund (1974) of *perceived risk*. Through an extensive literature review of characteristics-based adoption diffusion texts, the writers specify the analysis and conclude with the proposal of four (4) overarching constructs, i.e. *information*, *relative advantage*, *compatibility* and *risk*, which shall be utilized for the thesis at hand: These characteristics either advance or hinder the diffusion of an innovation within a market.

The *Information* construct relates to characteristics that "enable or facilitate the flow of information to potential adopters" (p. 344); it based on the assumption that information shared through internal (e.g. social networking, word of mouth) and external (e.g. advertising) communication channels, essentially providing consumers with information on innovation-related advantages or uses. Furthermore, *Compatibility* indicates how suitable the innovation is with regards to the "adopter's personal life and social structure" (p. 344). *Relative advantage*, which is largely considered as the most important towards the rate of adoption, involves the degree to which consumers shall

benefit from the innovation. Finally, *Risk* refers to the likelihood the innovation will fail, as estimated by the adopter, and thus is considered to hinder the acceptance rate (Sheth 1968; Ostlund 1974; Shoemaker and Shoaf 1975, as cited in Flight et al., 2011).

Within their research, Flight et al. (2011) further distinguish the characteristics of innovation between primary and secondary: the former are "universally accepted as its traits" (p. 346), whereas the latter are perceived only by certain groups of consumers. The writers consider *Information* as the sole primary characteristic, given that its interpretation will not differ across consumers; this construct then works to drive knowledge regarding the secondary characteristics towards adopters.

Following an examination of relevant literature, Flight et al. (2011) finally draw several hypotheses that guide the overall research. Reportedly, that: *Information* is positively related to compatibility and relative advantage, but negatively related to risk. *Compatibility* and *Relative advantage* are positively related to adoption, whereas *Risk* has a negative relation. In the end, all hypotheses were deemed significant ($p < 0.05$), except the negative relationship between *Information* and *Risk*, which led them to believe that *Risk* could be a primary, rather than secondary characteristic.

Overall, the characteristics-based adoption of innovation model designed by Flight et al. (2011) provides some very interesting guidelines to explore the diffusion of adoption in various industries, like the fashion one. Thus, considering Slow Fashion as an innovation to be potentially adopted by consumers, the following hypotheses have been formulated.

H2: *"The social media activity of consumers, related or not to Slow Fashion, is positively related to Slow Fashion Compatibility".*

H3: "*The social media activity of consumers, related or not to Slow Fashion, is positively related to Slow Fashion Relative Advantage".*

H4: "*The social media activity of consumers, related or not to Slow Fashion, is negatively related to Slow Fashion Risks".*

H5: "*Slow Fashion Compatibility is positively related to the movement's Adoption"*.

H6: "*Slow Fashion Relative Advantage is positively related to the movement's Adoption"*.

H7: "*Slow Fashion Risk is negatively related to the movement's Adoption"*

What consists of each construct for the case of Slow Fashion shall be detailed in the Research Design & Methodology chapter (see Figures 5, 6).

Finally, the research shall be able to combine the former part of the research relating to the presence Greek Slow Fashion businesses on Instagram, with the latter analysis on whether Slow Fashion can be eventually adopted: In exploring whether audience engagement on Instagram is related to the movement, the thesis shall be able to perceive whether people are attuned to Slow Fashion principles and thus, if they indirectly express interest towards it; this type of engagement could represent an acceptance of the movement by consumers, and furthermore, an eventual change in consumption practices. The above assessment of the diffusion of innovation adoption with regards to the movement, shall aid the recognition of whether Slow fashion, deemed an innovation, could thus be adopted by consumers in an alteration of their consumption habits. Thus, the following research question has been formatted:

RQ4: Could 'Slow Fashion', as presented through relevant Greek businesses on Instagram, be adopted by consumers and thus influence consumption habits towards the movement?

3. Research Design & Methodology

3.1 Methods

In view of the previously-detailed assessment of the literature most relevant to the study – which further aided the formulation of the research questions and hypotheses fit for the research – it is now crucial to define the various methodological implications of the project at hand, before continuing with its analysis. To begin, the research design will incorporate two quantitative methods to collect primary data specifically for this study, ensuring its timeliness and direct relevance to the topic (Blumberg et al., 2014). On the other hand, quantitative analysis, which leverages "powerful computing capabilities" (p. 5), has been selected for its rigorous structure that minimizes the risk of missing information.

For the study, it is proposed to firstly conduct a combination of social media research and *Content analysis* on selected Instagram accounts of small to medium Slow Fashion Greek businesses; to unveil patterns between the use of specific terms related to Slow Fashion within their content, and in turn, their effect on the audience engagement (likes, comments), given the technological affordances of the platform. The 'Slow Fashion Key Axes' defined in section 2.5 of the literature review will be used to identify and quantify their presence in Instagram content. The locality of the

profiles chosen shall ensure an equal base for comparison, on top of reflecting the analogous Key Axis of the movement.

To continue, the second method shall manifest in the form of a *Survey* – more specifically, a highly close-ended questionnaire. The *Content analysis* will verify the Key Axes of Slow Fashion, which will then be used to develop question categories for the *Survey*. In line with the 'Diffusion of Innovation' theory regarding the adoption of innovations – such as the Slow Fashion movement by businesses – the *Survey* shall utilize the study "Characteristics-based innovation adoption: scale and model validation" by Flight et al. (2011): As defined by the writers, the four (4) overarching characteristics of innovation, i.e. *information*, *relative advantage*, *compatibility* and *risk* shall be used to create categories of questions for the forthcoming *Survey*. More specifically, the thesis has adapted a Figure present within the research paper by Flight et al. (2011) (see 'Figures' Figure 4 citation), which summarizes the relationships between the different characteristics (see Figure 4). As mentioned in the Literature Review chapter (section 2.7), the writers had first distinguished between primary and secondary characteristics; only *Information* was initially considered as primary, since:

> "its interpretation is likely to be invariant across the population of potential adopters, which serves to communicate information leading to interpretations of the compatibility, relative advantage, and risk constructs" (p. 346).

Flight et al. (2011) further proved that *Information* was positively related to *Compatibility* and *Relative advantage*, but negatively related to risk. *Compatibility* and *Relative advantage* were positively related to adoption, whereas *Risk* had a negative relation. The only hypothesis not deemed significant in the end ($p > 0.05$) was the negative relationship between *Information* and *Risk*, which led them to potentially consider *Risk* as a primary, rather than secondary characteristic.

In interpretating the innovation model created by Flight et al. (2011), the research deems ‘Slow Fashion’ as an innovation, and thus looks to understand its potential adoption. Following the four (4) constructs previously set, the *Survey* has been formulated as follows: The questionnaire will involve approximately twenty (20) questions, which shall split in half to include a Case Study of a Greek Slow Fashion business – to represent the needed locality – with a link to browse its website’s ‘About’ page: The questions before will be more general, and after the Case Study – where respondents will be exposed to what Slow Fashion is – more Slow-Fashion-centric. The characteristics shall be spread as follows: The *Information* construct that facilitates “the flow of information to potential adopters” (p. 344) shall be formulated in questions asking about the Social Media Habits of the respondents, since Flight et al. (2011) consider social networking a part of internal communication channels that take part int this facilitation. For example, a question shall ask the number of hours respondents estimate spending on social media daily, with a ‘0-24 hours’ slider scale to also account for null online presence. The same question shall be repeated after the Case Study, in relation to Slow-Fashion-related social media use.

Then, the *Compatibility* construct will measure *Actual Compatibility* and *Perceived Compatibility*, with both categories presented after the Case Study: The first category shall seek to answer whether respondents value the advantages of Slow Fashion (i.e. its Key Axes) to adopt it – its question will thus investigate the level of importance of each Key Axis to the individual when purchasing Slow Fashion goods (Likert scale 1: Not at all important, 5: Extremely important). The second category shall utilize a self-brand connection scale, to question whether individuals feel connected, i.e. believe that Slow Fashion is compatible with them, with statements like “Slow Fashion brands reflect who I am” (Likert scale 1: Strongly disagree, 5: Strongly agree).

As for the *Relative Advantage* construct, the *Survey* shall use two questions to firstly, investigate whether respondents actually perceive the actual Slow Fashion advantages: Thus, questioning which of the advantages seem relevant to them, for Slow Fashion businesses. The Key Axes shall again be presented in a matrix table, with a Likert scale of '1: Not relevant at all' – '5: Extremely relevant' values. Then, the second question shall explore whether respondents seem to trust Slow Fashion businesses: This shall be measured through various statements to which they shall rate their agreement, e.g. "I trust Slow Fashion businesses" (Likert 1: Strongly disagree, 5: Strongly Agree).

Furthermore, the *Risk* construct shall aim to investigate how individuals perceive some risks associated with Slow Fashion. The question shall ask: "To what extent do you agree that the following factors could prevent you from buying from 'Slow Fashion' stores?" (Likert 1: Strongly disagree, 5: Strongly Agree).

Finally, to measure *Adoption*, the *Survey* will involve two parameters: Primarily, before introducing the Case Study, some questionnaire questions shall be dedicated to measuring general Purchase Habits (e.g. shopping frequency, types of store types frequented), with some answers indicating predisposition towards shopping sustainably – these shall be useful for later analysis. After the Case Study, almost the same Purchase Habits questions shall be repeated, but only for Slow-Fashion-related shopping. Naturally, questions measuring shopping frequency shall be accommodated to also include 'negative' answers like "I never shop for myself", or "I have never purchased from a Slow Fashion business". Moreover, the *Adoption* category involves the last set of the *Survey* questions, relating to the respondents' Intention to Purchase and Spread Positive Word-of-mouth (WoM) about Slow Fashion businesses. The respondents shall be asked to indicate the likeliness of agreeing to statements like "The next time I want to purchase clothes, I would buy at Slow Fashion businesses" or "I would spread

positive word of mouth about Slow Fashion businesses" (Likert 1: Extremely unlikely, 5: Extremely likely). All the above have been summarized in Figures 5 and 6.

Finally, once the findings from both methods are finalized, they shall be combined to produce relevant outcomes: The cross-examination of the *Content analysis* results with the *Survey* ones will eventually provide a clear understanding "of the interdependent role" Slow Fashion "innovation characteristics have upon not only themselves but also a consumer's ultimate adoption behavior" (Flight et al., 2011, p. 352).

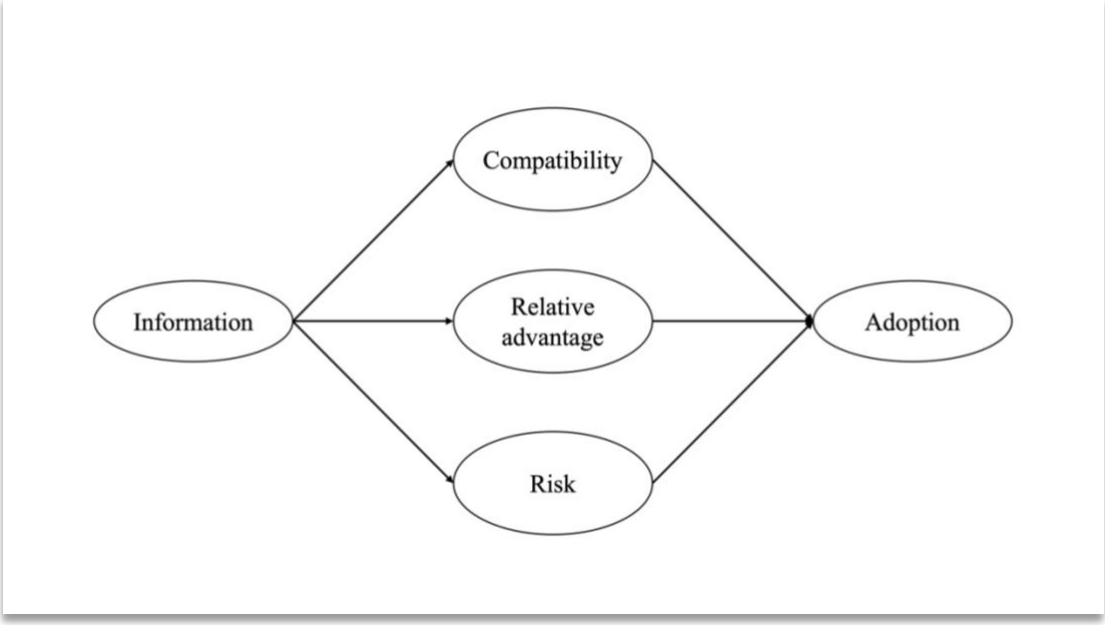


Figure 4, Characteristics-based model of innovation adoption, adapted from Flight et al. (2011)

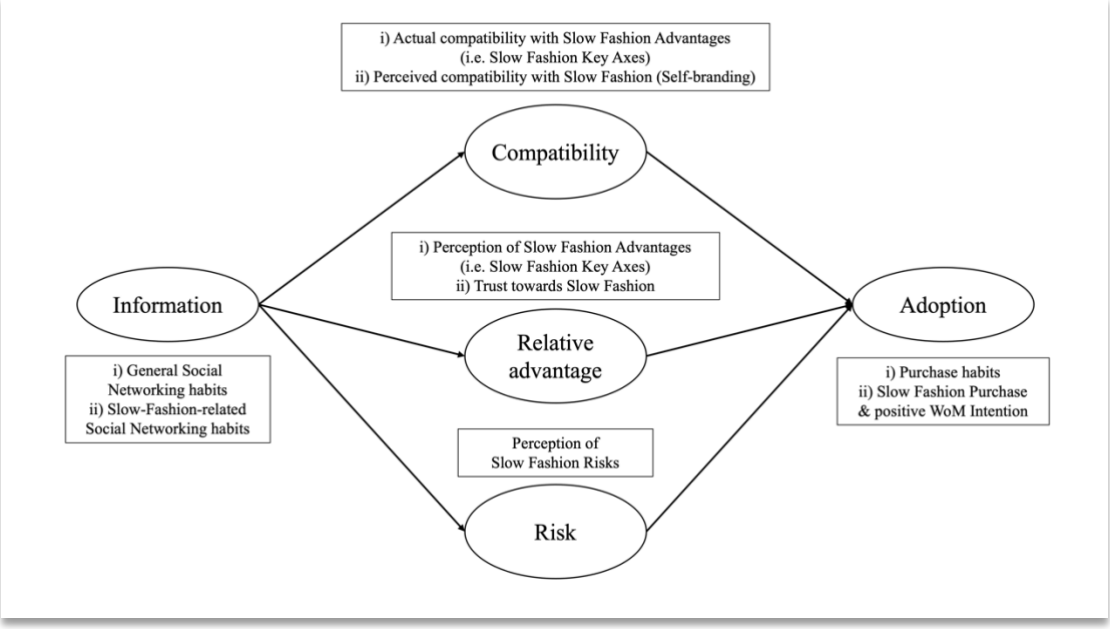


Figure 5, Characteristics-based model of innovation adoption in relation to Slow Fashion, adapted from Flight et al. (2011)

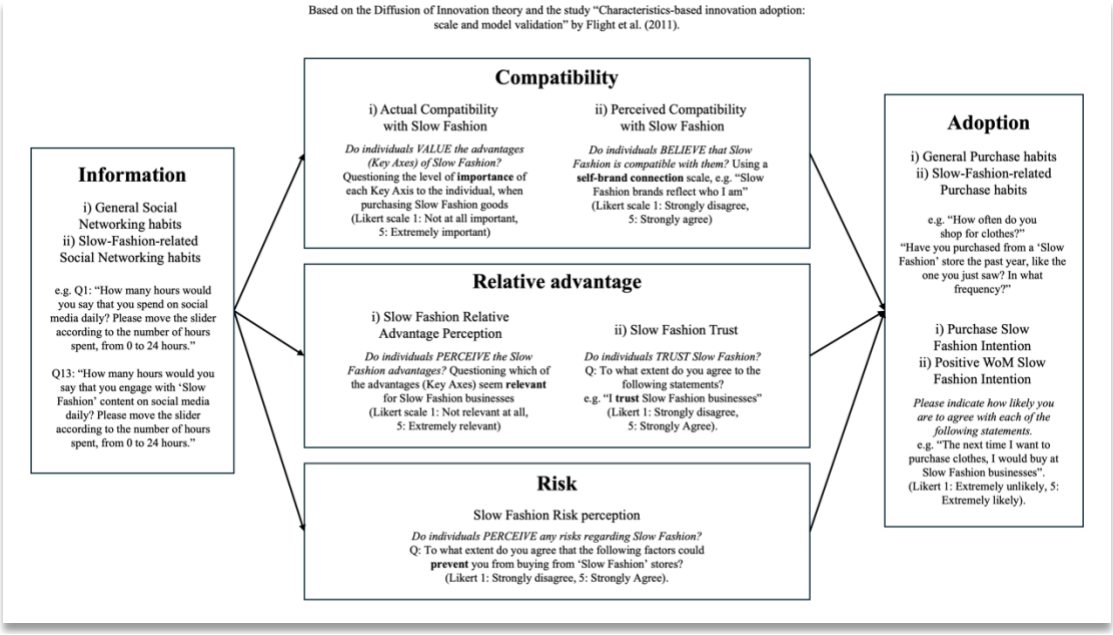


Figure 6, Model structure for survey design, Characteristics-based model of innovation adoption in relation to Slow Fashion, adapted from Flight et al. (2011)

3.2 Research Design

Having detailed the concrete aims of the two quantitative methods used, it is essential to particularize the research design, which as Blumberg et al. (2014) mention, constitutes "the blueprint for fulfilling objectives and answering questions" (p. 57). The scholars further emphasize that designs utilizing diverse methodologies – such as this study that employs both *Content analysis* and *Survey* – allow researchers to reach greater insights.

As for the research design of the thesis at hand, there is evidence to suggest that it has exploratory qualities. As suggested by its name, exploratory research is conducted to explore novel areas that have not been studied yet in depth, or in cases when there is no clear understanding of a problem (Blumberg et al., 2014; Saunders et al., 2009). It essentially attempts to "lay the groundwork for future investigation" (Swedberg 2020, as cited in Haile, 2023, p. 581) through testing various methods and thus gaining insight, rather than providing definite results. Indeed, the 'Slow Fashion' movement is a relatively novel concept; despite having a strong academic background thus far, explorations regarding relevant businesses and how they operate digitally are not as detailed, especially with regards to audience engagement. In like manner, the longstanding credibility of the 'Diffusion of innovation' theory lays the foundation for a novel understanding towards the adoption path of an innovation like Slow Fashion. Overall, the primary examination of such emerging topics creates the base for analogous future research.

Moreover, exploratory studies normally become the base for "hypothesis-driven research" (Hussain and Cohen 2017, as cited in Haile, 2023, p. 581). This type of research can involve the collection of both primary and secondary data – i.e. data collected specifically for a study, or already existing data. Blumberg et al. (2014)

support that the first step in any such exploration begins through searching secondary literature – for example, academic journals, archives, case studies and online data (Saunders et al. 2009) – which is what has been already completed within the *Literature Review* (see section 2.5), to identify the different Slow Fashion Key Axes that shall enable later analysis.

Furthermore, one of the main advantages of exploratory research is adaptability, with most exploratory cases involving smaller sample sizes. Although the latter can facilitate the process of data collection, results should not be considered highly generalizable (Haile, 2023). Nevertheless, since the research involves initial investigations of the mentioned topics, which could be utilized to build more concrete research in the future, the above is not as problematic. To continue, many scholars support that exploratory research commonly utilizes qualitative data; more specifically, exploratory studies are considered qualitative when they solely involve research questions. However, the definition of clear hypotheses in the research can establish exploratory studies as quantitative, especially if the sample size is much larger than normal (Saka et al., 2023); this further lessens the limitations mentioned about result generalization.

In utilizing the collection of primary data with the *Content analysis* and *Survey* quantitative methods, the research at hand shall further fulfil its exploratory quota. The former includes the hypothesis *"The more Key Axes of Slow Fashion key terms mentioned by 'Slow Fashion' Greek businesses within the content posted on their Instagram accounts, the better the audience engagement"* which strengthens the quantitative nature. In addition, the *Content analysis* will work to unveil the Key Axes of Slow Fashion within the content of such businesses' Instagram accounts: Each

mention of an axis will be counted individually, thus producing a very large data set – validating the use of quantitative measures and facilitating generalization of results.

As for the *Survey*, its design has been based on a highly researched theoretical framework and relevant emerging models, thus utilizing important secondary data. It operates on set hypotheses that already exist from theory (section 3.1): These eventually lead the quantitative nature of the questionnaire questions. In a summary, the preceding secondary research "lays the ground for, description which in turn becomes the basis for explanation" (Casula et al., 2021, p. 1707) of Slow Fashion (innovation) adoption.

Overall, the quantitative emphasis of both methods shall provide objective and clear-cut results, also due to the coded analysis of all data through the certified statistical software SPSS: Indeed, data analysis is normally defined as "reducing accumulated data to a manageable amount, developing summaries, looking for patterns and applying statistical techniques" (Blumberg et al., 2014, p. 60). Its statistical nature comes to be even more vital, the larger the dataset becomes. Especially on questionnaire-based research, such analysis demands to investigate relationships between variables and perform various functions. In general, all findings must be 'translated' according to the research topic, as well as the equivalent research questions and/or hypotheses, to unveil patterns useful to the research (Blumberg et al., 2014).

Naturally, the research described could also reveal potential setbacks: Firstly, the personal experiences of the researcher with social media could perhaps render the Instagram *Content analysis* more subjective. Nevertheless, the objective, quantitative value of the method and the engagement metrics involved shall be able to remove most such bias. In addition, some cultural gaps could arise when attempting to interpret frameworks and produce the Key Axes relating to Slow Fashion from 'global' bibliography, to then implement it on local instances. However, the axes themselves

represent quite general concepts such as sustainability, or recycling, which are widely-recognized the past couple of decades; also, the movement of Slow Fashion is very clear on its definitive foundations and 'requirements', thus the research will make sure that any businesses chosen, that do identify as 'Slow Fashion', shall fit the narrative as much as other relative brands worldwide. Moreover, by drawing conclusions only between 'local' examples, the line of comparison is linear.

Furthermore, it is true that a qualitative approach will be somewhat lost within the actual analysis of the two methods chosen. Whereas the structured approach could lead the researcher more, according to their explorations, the opposite could reveal interesting results that one has not accounted for (Blumberg et al., 2014). These challenges have been mitigated by the pre-investigation of qualitative secondary data, which helped define the Key Axes of Slow Fashion and the innovation adoption framework. Additionally, the *Survey* has included open-ended questions wherever possible. In future research endeavours, the qualitative aspect could be alternatively strengthened, for example, through interviewing chosen Slow Fashion businesses, to provide information on how they employ social media to their advantage.

Finally, in utilizing a model that has not been formulated from the original scholars of the relevant theory – as in the case of "Characteristics-based innovation adoption" by Flight et al. (2011) – other adaptions, like the one guiding the thesis at hand, could perhaps not accurately represent the original theory: Such concerns shall be limited with the support of reliability and validity tests of the relevant *Survey* questions.

3.3 Sampling & Materials

Thompson (2012) describes sampling as selecting to observe one part of a population, to eventually estimate conclusions about its entirety. As mentioned, the first part of the research shall focus on quantitative *Content analysis*: Krippendorff (2019) defines it "a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use" (p. 24) which can focus either on the message itself, or alternatively its sender(s) and recipients (Weber, 1990).

The sampling for this method shall aim to analyze twenty (20) selected Instagram accounts of small to medium-sized Slow Fashion Greek businesses, based on mentions of relevant terms to Slow Fashion like 'slow fashion', 'ethical fashion', 'sustainable' or 'handmade' within their account profile description: This shall be achieved through looking for said terms through the Instagram 'search engine', filtering the results by accounts and/or hashtags, as well as through exploring the suggested profiles that shall appear in relation to the Slow Fashion accounts already found. Additionally, Google Search will be employed to identify brands through the relevant terms, and thus their Instagram accounts – if applicable.

From these profiles, ten (10) posts were selected from each, starting from March 2024 onwards, whose content shall be searched to identify Slow Fashion Key Axes, to then be interpreted in relation to the measured audience engagement (likes, comments). Namely, the number of profiles chosen and posts examined, alongside the eleven (11) different Key Axes – that shall probably appear in groups, within separate posts – will ensure the production of a large database, providing depth and sample variety to the research. Furthermore, the timeframe placed shall ensure the context is comparable for all. In addition, solely organic, image and video (Reel) Instagram posts shall be examined, since they are easily accessible through the businesses' profiles – and the

number of likes and comments are visible too. All brands shall be anonymized and the posts coded, appearing in the analysis, for example, as 'brand1', 'post1'. Furthermore, the engagement metrics formulas employed shall follow basic digital marketing principles (section 2.6).

As for the *Survey*, the target population shall be general consumers and social media users, which shall be reflected in the sample: *Non-probability, Convenience sampling* will be employed, with the distribution taking place through the researcher's social media channels, due to the time-sensitive and financial constraints that follow academic research of a limited timeframe. In convenience sampling, a sub-genre of non-probability, people are selected based on certain criteria "such as easy accessibility, geographical proximity, availability at a given time, or the willingness to participate" (Etikan et al., 2016, p. 2), parameters which could unveil certain biases in the research. Qualtrics, the certified survey design platform highlights *selection bias* as part of convenience sampling, i.e. "a systematic error that occurs when proper randomization is not achieved" (*Selection bias: how to avoid errors in research*, n.d.) due to the nature of acquiring participants: Another, more precise type of selection bias is *sampling bias*, where some members of the population are more likely to be selected than others – this renders results generalizable only to those of the population sharing characteristics with the sample studied (*Selection bias: how to avoid errors in research*, n.d.)[4].

Nevertheless, non-probability sampling has been suggested to be useful when one is not solely searching for the exact size of an effect, but whether it is positive or negative (Blumberg et al., 2014), especially in research that does not use common measurement scales, but more business-oriented, like measures of motivation,

[4] Volunteer bias, a sub-type of selection bias, could further apply here since the decision to participate in the survey is voluntary (Vehovar et al., 2016), and those who do end up responding will do so, due to the increased interest to the topic of those willing to respond.

willingness and others. In addition, the method of post-stratification may be used to limit bias by adjusting for demographic information, such as age and gender, ensuring the sample better represents the overall population (Blumberg et al., 2014). In accordance, Quota sampling (a type of Non-probability, Purposive sampling) could be utilized to enhance representativeness, since it is founded on the logic that certain characteristics could represent different population dimensions. In a summary, if a sample presents the same distribution for the characteristics in question, then it shall further be representative of the population with regards to the variables one cannot control (Blumberg et al., 2014).

Along these lines, the sample at hand will consist of people who are over 18 years old will be able to participate. As aforementioned, the *Survey* questions shall inquire some details regarding the respondents' social media habits, to determine their digital fluency and thus test the *Information* construct of innovation adoption. Further demographic questions of e.g. age, gender, education, employment, shall be placed at the end of the survey to not tire the respondents – they shall also be used to draw comparisons between Slow-Fashion-related answers and the different respondent characteristics. Around 100-120 people shall be expected to answer.

According to Kemp (2024), in January of 2024, active social media user identities are more than 5 billion, amounting to 62.3% percent of the world's population. In addition, the female population stood at 49.8%, whilst the male at 50.2%. These statistics shall be used to regulate the quotas needed for the research, if needed, overall striving for: i) 63% or more of the respondents being active social media users, and ii) the gender binary almost reaching 50-50% (to further account for any respondents identifying as non-binary or other genders). After the initial round of response gathering, the research shall conduct more rounds, if necessary, to balance the quotas.

As aforementioned, the primary data gathered through the *Survey* shall be quantitative (close-ended questions), and the distribution will be completed through the researchers' social media channels. The questionnaire will be anonymous, and the participants' data shall not be identifiable back to them to ensure confidentiality. The instrument used for the *Survey* will be Qualtrics, the online survey tool, which aids the correct formulation of questions that can be then downloaded and analyzed statistically in relevant platforms like SPSS. Based on the quantitative value and overall questionnaire design, one should be careful to consider that respondents' opinions may be affected due to the lack of qualitative answer options.

4. Data analysis

As aforementioned, the main methods of research have been outlined to be i) a content analysis of various Greek Slow Fashion businesses' Instagram accounts based on the already-determined Slow Fashion Key Axes and ii) a survey examining the perceptions of consumers on Slow Fashion, based on its Key Axes, to explore whether the movement could eventually be adopted by consumers, as guided by theoretical implications regarding the diffusion of innovation[5]. The analysis shall employ SPSS, a statistical software platform, that will produce organized results for analysis, in various visualization formats. Depending on the dependent and independent variables, as well as the scales of measurement at hand – 'Categorical' i.e. Nominal and Ordinal variables, and 'Metric' i.e. Interval and Ratio variables – different quantitative analyses shall be conducted.

4.1 Content Analysis

The content analysis of various Greek Slow Fashion businesses' Instagram accounts based on Key Slow Fashion Axes was designed to answer and test research questions 'RQ1', 'RQ2', 'RQ3'and hypothesis 'H1'. More specifically, the content

[5] Please note that both methods have been approved by the Institutional Review Board (IRB) of The American College of Greece, with Exempt protocol code #202405433.

analysis involved twenty (20) Slow Fashion brand accounts found on the Instagram platform, through keyword mentions like ‘slow fashion’, ‘ethical fashion’, ‘sustainable’ or ‘handmade’ within their account profile description. From these profiles, ten (10) posts were selected from each, starting from March 2024 onwards, to ensure a similar context and posting timeframe[6]. For more details on the sampling, please refer to section 3.3. From each post, the following variables were measured (see also Appendix A, B):

Variable name	**Variable Description**	**Values**		**Scale**
Brand	Brand No.	1=brand1 2=brand2 3=brand3 4=brand4 5=brand5 6=brand6 7=brand7 8=brand8 9=brand9 10=brand10	11=brand11 12=brand12 13=brand13 14=brand14 15=brand15 16=brand16 17=brand17 18=brand18 19=brand19 20=brand20	Nominal
Post	Post No.	1=post1 2=post2 3=post3 4=post4 5=post5	6=post6 7=post7 8=post8 9=post9 10=post10	Nominal
AccountRecency	Account Recency	e.g. ’01-Oct-2020’		Scale
Followers	Account Followers	e.g. '13000'		Scale
PostedBy	Posted By	1=Brand 2=Brand Collaboration		Nominal
PostType	Post Type	1=Image 2=Video (Reel)		Nominal
PostSlidesNo	Post Slides No.	1=Single Post 2=Carousel Post		Nominal
PostMusic	Post Music	1=Music 2=No music		Nominal
PostDate	Post Date	e.g. '03-Mar-2024'		Scale

[6] Only two brands had different timeframes, starting from January and February respectively, since there was a lack of posts from March 2024 until the day the posts were examined.

SFKeyAxes	Slow Fashion Key Axes	1=Slow fashion 2=Sustainability 3=Ethicality 4=Social responsibility 5=Environmental responsibility 6=Quality 7=Craftsmanship 8=Localism 9=Recycling/upcycling 10=Higher price 11=Expression of identity		Nominal
SFKeyAxesNo	Slow Fashion Key Axes No.	1=1 Axis 2=2 Axes 3=3 Axes 4=4 Axes 5=5 Axes	6=6 Axes 7=7 Axes 8=8 Axes 9=9 Axes 10=10 Axes 11=11 Axes	Scale
PostLikes	Post Likes	e.g. '345'		Scale
PostComments	Post Comments	e.g. '11'		Scale
PostEngagements	Total Post Engagements	e.g. '356'		Scale
PostER	Post Engagement Rate	e.g. '0.06'		Scale

Table 4, Content Analysis Variables Codebook

Please note that primarily, the 'PostedBy' variable was meant to have values of 1=Brand, 2=Brand Collaboration, 3=Influencer, but the latter was removed since it did not appear in any posts – furthermore, the second value refers collaborative posts where brands can "co-author posts with other accounts" (*Create collaborative posts on Instagram*, n.d.). Moreover, the variable 'PostType' with values 1=Image and 2=Video (Reel) refers to the first (or only) slide of each post. In 'PostSlidesNo', the 2=Carousel value could denote the presence of both images and videos in the post. The 'PostMusic' variable further relates to the presence (or not) of the Instagram Music feature 'decorating' the post[7].

Furthermore, for the Slow Fashion Key Axes, each one was identified within the posts in terms of the visual connotations, alongside caption and hashtag mentions close to the axes' themes – their presence was catalogued according to the number assigned

[7] Another variable that was considered to be added was whether each post was Organic or Paid (Ad), however all feed posts on a brand's profile are organic by definition.

to them, e.g. (7) for 'Craftsmanship'. Then, depending on the number of axes recognized within the post, each one was assigned a relevant number, e.g. (3) for 3 identified Axes. Please note that within the analysis, the value 11=Higher price was not found in any post, due to the usual lack of monetary mentions in such content. Finally, the Post engagements represented the sum of Post Likes and Comments, whereas the Post Engagement Rate (ER) was calculated through the 'Compute Variable' SPSS function like so: *[Post Engagement Rate = Total engagements on a post/Total followers]*. This was modified through a certified formula referring to digital marketing and engagement metrics, which is: [Post Engagement Rate= Total engagements on a post/Total followers*100] (Sehl & Mikolajczyk, 2024). The values were not written in percentages within the file, to facilitate calculations. Overall, the input of the variables into SPSS – the tool of measurement – provided **645** rows of data analysis, since each row about a post was repeated for as many axes were identified. For example, for the 7th post selected from brand3:

Brand	Post	SF Key Axes	SF Key Axes No.	Post likes	Post comments	Post engagements	Engagement Rate
3	7	7	3	47	4	51	0.006
3	7	8	3	47	4	51	0.006
3	7	11	3	47	4	51	0.006

Table 5, Content Analysis SPSS Data view example (selected columns)

4.1.1 Post Elements & Slow Fashion Key Axes

As it can be perceived, some of the main features of the analysis involve different elements most found in Instagram posts ('PostedBy', 'PostType', 'PostSlidesNo', 'PostMusic'). That is why, the SPSS analysis began by calculating the *Frequencies*,

alongside the Mode and Standard (Std.) Deviation of the following Nominal (Categorical) variables.

Statistics: Post Elements					
		Posted By	Post Type	Post Slides No.	Post Music
N	Valid	645	645	645	645
	Missing	0	0	0	0
Mode		**1**	**1**	**1**	**2**
Std. Deviation		**.332**	**.453**	**.499**	**.419**
Variance		.110	.205	.249	.175
Range		1	1	1	1

Table 6, Statistics (Mode, Std. Deviation, Variance, Range) of Nominal (Categorical) variables 'PostedBy', 'PostType', 'PostSlidesNo' and 'PostMusic'

Frequency: Posted By					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**Brand**	564	**87.4**	87.4	87.4
	Brand collaboration	81	**12.6**	12.6	100.0
	Total	645	100.0	100.0	
Frequency: Post Type					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**Image**	460	**71.3**	71.3	71.3
	Video (Reel)	185	**28.7**	28.7	100.0
	Total	645	100.0	100.0	
Frequency: Post Slides No.					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**Single Post**	349	**54.1**	54.1	54.1
	Carousel Post	296	**45.9**	45.9	100.0
	Total	645	100.0	100.0	
Frequency: Post Music					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**Music**	146	**22.6**	22.6	22.6
	No music	499	**77.4**	77.4	100.0
	Total	645	100.0	100.0	

Table 7, Frequency distribution of Nominal (Categorical) variables 'PostedBy', 'PostType', 'PostSlidesNo' and 'PostMusic'

Following the table information, it appears that posts made by each Brand itself (87.4%) were more than Collaboration ones (12.6%) (Mode=1=Brand). Images (71.3%) were also more popular as first (or sole) post slides than Videos/Reels (28.7) (Mode=1=Image) – Sigle and Carousel posts were close to equal in presence (54.1% and 45.9% respectively) (Mode=1=Single Post). Lastly, the presence of Instagram music (22.6%) was less than its absence (77.4%) (Mode=2=No music) (see Table 7, Figure 7). The percentages indicate a tendency of facilitating the posting process; brands having control of the content solely by themselves, not having to edit videos or multiple slides. The absence of music could be deliberate to avoid complexity in the messages communicated. To continue, the Std. Deviations for 'PostedBy', 'PostType', 'PostSlidesNo' and 'PostMusic' represented about 33.2%, 45.3%, 49.9%, 41.9% of their ranges respectively. The latter three indicate moderate variability within the data, except the former whose variability is low (Appendix C); i.e. brands are consistent in posting by themselves, and present more but not extreme variation in how they operate in terms of the audiovisual content posted.

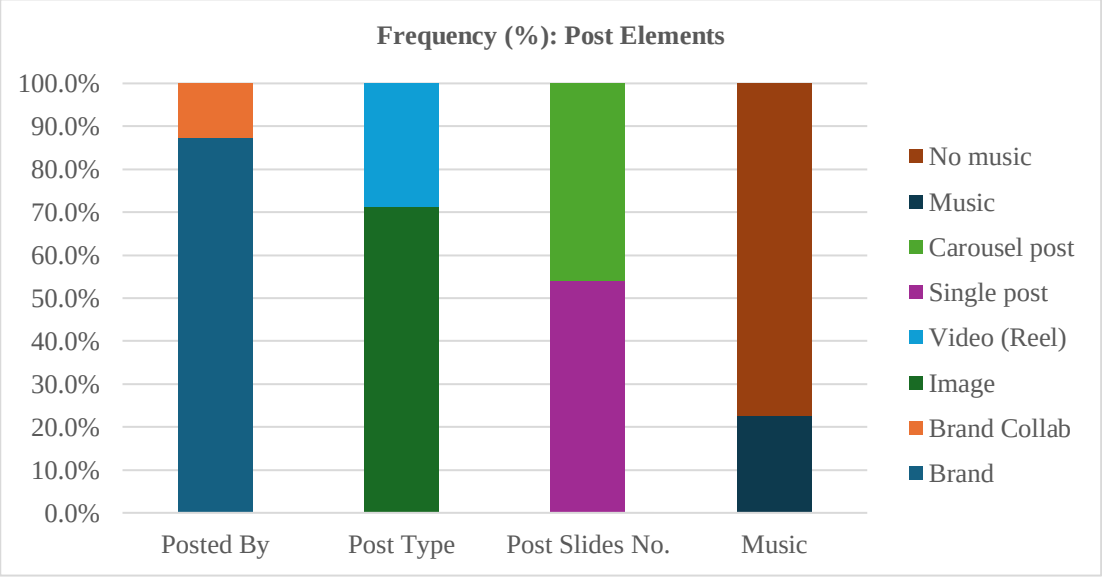


Figure 7, Bar chart depiction of the Frequency distribution of Nominal (Categorical) variables 'PostedBy', 'PostType', 'PostSlidesNo' and 'PostMusic'.

Accordingly, *Frequencies* were further conducted for the variable Nominal (Categorical) 'SFKeyAxes'. The Slow Fashion Key Axes thus appeared in the following order by amount of appearance: i) Localism (24.5%), ii) Craftsmanship (20.2%), iii) Sustainability (13.3%), iv) Quality (11.2%), v) Expression of identity (8.5%), vi) Ethicality (7.6%), vii) Recycling/Upcycling (4.2%), viii) Environmental responsibility (4%), ix) Slow Fashion (3.6%), x) Social responsibility (2.9%). As proven, the most catalogued value, i.e. the Mode was 8=Localism (see Table 9, Figure 8) pointing towards the capitalization of a 'local' character from the accounts examined, to drive brand identity. Its Std. Deviation represented about 27.43% of its range, thus indicating moderate variability within the data (see Table 8) (Appendix C) – indicating the frequency of appearance of the Key Axes to be fairly consistent.

Statistics: Slow Fashion (SF) Key Axes		
		Slow Fashion (SF) Key Axes
N	Valid	645
	Missing	0
Mode		**8**
Std. Deviation		**2.743**
Variance		7.526
Range		10

Table 8, Statistics (Mode, Std. Deviation, Variance, Range) of Nominal (Categorical) variable 'SFKeyAxes'

Frequency: Slow Fashion (SF) Key Axes					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**Slow fashion**	23	**3.6**	3.6	3.6
	Expression of identity	55	**8.5**	8.5	12.1
	Sustainability	86	**13.3**	13.3	25.4
	Ethicality	49	**7.6**	7.6	33.0
	Social responsibility	19	**2.9**	2.9	36.0
	Environmental responsibility	26	**4.0**	4.0	40.0
	Quality	72	**11.2**	11.2	51.2
	Craftsmanship	130	**20.2**	20.2	71.3
	Localism	158	**24.5**	24.5	95.8
	Recycling/upcycling	27	**4.2**	4.2	100.0
	Total	645	100.0	100.0	

Table 9, Frequency distribution of Nominal (Categorical) variable 'SFKeyAxes'

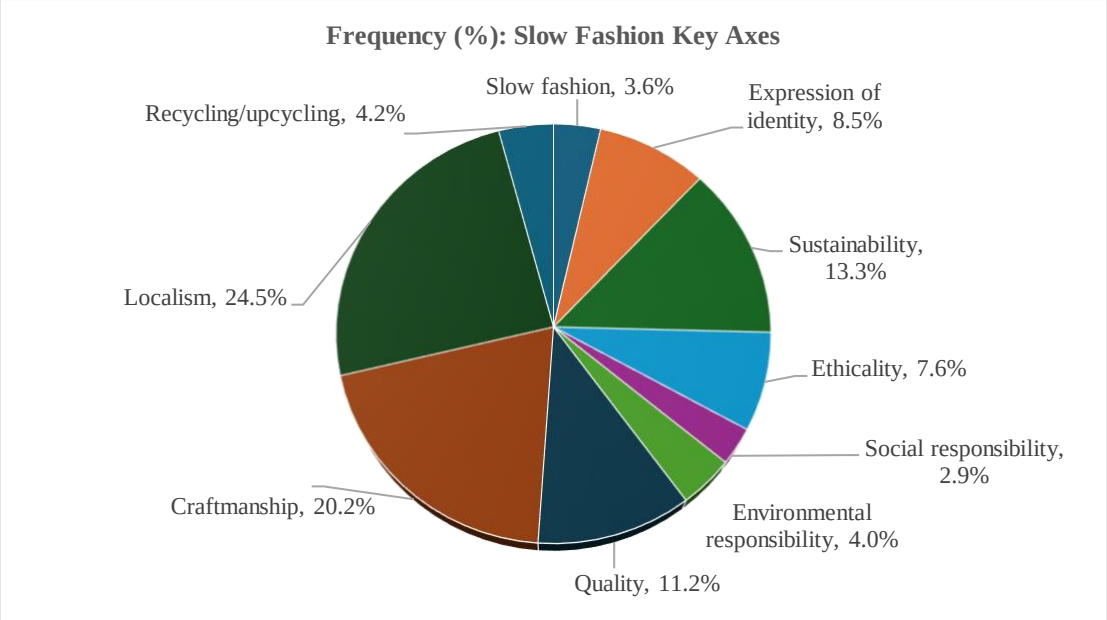


Figure 8, Pie chart depiction of the Frequency distribution of Nominal (Categorical) variable 'SFKeyAxes'.

A *Chi-square test of independence* was further completed for the aforementioned Independent Nominal (Categorical) variables 'PostedBy', 'PostType' 'PostSlidesNo' and 'PostMusic', with Dependent Nominal (Categorical) variable 'SFKeyAxes' to determine whether the presence of the various Slow Fashion Key Axes within the brands' Instagram posts differs between the different elements included in those posts. More specifically, it was tested whether there is a statistically significant difference in the dependent Nominal (Categorical) variable 'SFKeyAxes' when cross-tabulated with the Independent Nominal (Categorical) variables relating to post elements. In all cases the tables had a 2x10 formation: However, the cells examined had expected count less than 5, so one of the assumptions to conduct a Chi-square test of independence was not completed, and the test was deemed non-significant (Appendix D).

Another *Chi-square test of independence* was completed between the Independent Nominal (Categorical) variables 'PostedBy', 'PostType' 'PostSlidesNo' and 'PostMusic', producing twelve (12) 2x2 tables. The cross-results found **significant** were between: 'PostedBy' and 'PostType', 'PostedBy' and 'PostSlidesNo', 'PostedBy'

and ‘PostMusic’, ‘PostSlidesNo’ and ‘PostType’, ‘PostMusic’ and ‘PostType’, ‘PostMusic’ and ‘PostSlidesNo’ (and vice-versa) – thus a relationship could only be assumed for those variables (Appendix D). These results shall unveil the most common co-existences between the post elements, indicating the content users are most exposed to regarding Slow Fashion, e.g. Brands making more use of Single (95.1%) rather than Carousel posts, which were used more by Brand collaborations (21.6%).

4.1.2 Digital Engagement metrics & Slow Fashion Key Axes

Another big point of interest to the research were the Ratio (Metric) variables relating to digital engagement, i.e. ‘PostLikes’, ‘PostComments’, ‘PostEngagements’ and ‘PostER’. Using *Frequencies* and *Descriptive Statistics*, the Mean and Std. Deviation were calculated: Post Likes (M=121.4, SD=120.945), Post comments (M=2.31, SD=4.455), Total Post Engagements (M=123.34, SD=121.855), Post Engagement Rate (M=0.01974, SD=0.020216) (see Table 10, Figure 9) – the Mean shall unveil the average amount of each metric, and thus the current state of Slow-Fashion-focused content engagement. The Std. Deviation for ‘PostLikes’ represented about 16.9% of its range, for ‘PostComments’ about 12.4% of its range, for ‘PostEngagements’ about 16.8% of its range, and for ‘PostER’ about 13.8% of its range: All thus indicate moderate variability within the data (Appendix C) – indicating reasonable diversity within the current metrics Slow Fashion content receives on the platform.

To continue, multiple *Independent samples t-tests* between the Nominal (Categorical) variables ‘PostedBy’, ‘PostType’ ‘PostSlidesNo’ and ‘PostMusic’, and the Ratio (Metric) variable ‘PostER’ were completed, to determine whether there is a statistically significant difference in the dependent variable, for the two (2) independent

groups of each category. The calculations proved that there was a **statistically significant difference** (p-value < 0.05) in the Ratio (Metric) dependent variable 'PostER' for the 2 independent groups of the Nominal (Categorical) variables 'PostedBy' and 'PostSlidesNo' (see Table 11) – meaning the engagement rate related to the latter variables shall truly be dependent on the specificities of its elements. On the contrary, the results for the variables 'PostType' and 'PostMusic' showed a **non-statistically significant difference** (p-value > 0.05) (see Table 11). In using the above test, one can explore the kind of engagement each post element produces. According to the significant results, the highest ER was found in Carousel posts, and those published by Brands – the former naturally engages users more, due to offering more content to explore per slide. The latter could be tied to brand loyalty from their audience.

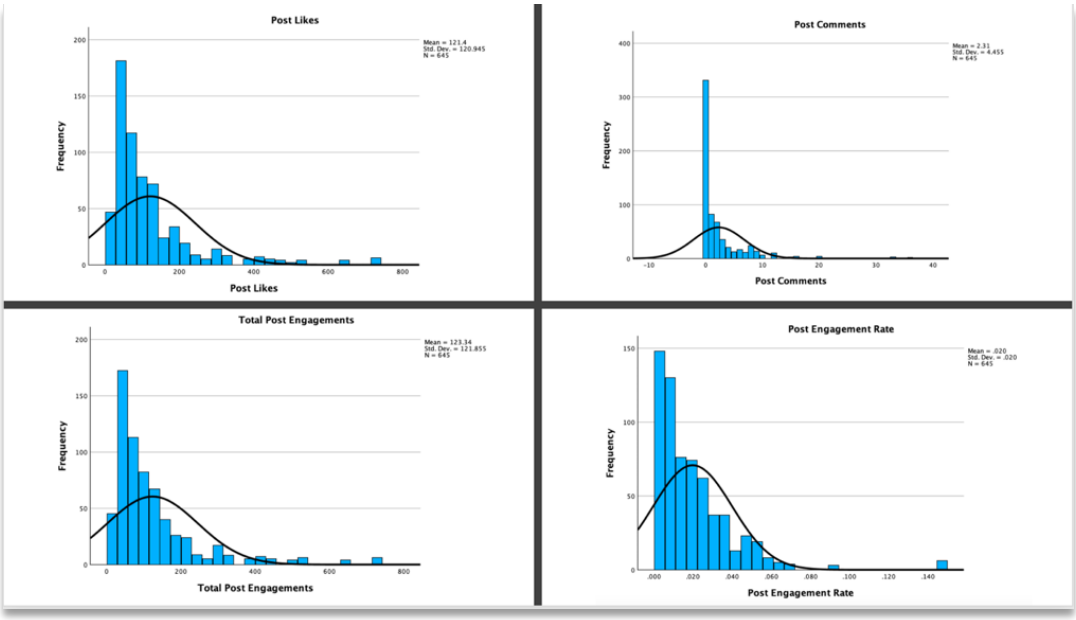


Figure 9, Histogram depiction of the Descriptive statistics of Ratio (Metric) variables 'PostLikes', 'PostComments', 'PostEngagements' and 'PostER'.

Descriptive Statistics: Engagement					
	N	Minimum	Maximum	Mean	Std. Deviation
Post Likes	645	16	731	**121.40**	120.945
Post Comments	645	0	36	**2.31**	4.455
Total Post Engagements	645	6	731	**123.34**	121.855
Post Engagement Rate (ER)	645	.000	.146	**.01974**	.020216
Valid N (listwise)	645				

Table 10, Descriptive statistics of Ratio (Metric) variables 'PostLikes', 'PostComments', 'PostEngagements' and 'PostER'

Group Statistics: Posted By					
	Posted By	N	**Mean**	St. Deviation	Std. Error Mean
Post Engagement Rate	**Brand**	564	**.02027**	.021133	.000890
	Brand collaboration	81	**.01598**	.011422	.001269
Independent Samples Test: Posted By					
		F		**Sig.**	
Post Engagement Rate	Equal variances assumed	13.056		**<.001**	
	Equal variances not assumed				
Group Statistics: Post Type					
	Post Type	N	**Mean**	St. Deviation	Std. Error Mean
Post Engagement Rate	**Image**	460	**.01950**	.020311	.000947
	Video (Reel)	185	**.02032**	.020021	.001472
Independent Samples Test: Post Type					
		F		**Sig.**	
Post Engagement Rate	Equal variances assumed	7.712		**0.06**	
	Equal variances not assumed				
Group Statistics: Post Slides No.					
	Post Slides No.	N	**Mean**	St. Deviation	Std. Error Mean
Post Engagement Rate	**Single Post**	349	**.01749**	.023437	.001255
	Carousel Post	296	**.02238**	.015208	.000884
Independent Samples Test: Post Slides No.					
		F		**Sig.**	
Post Engagement Rate	Equal variances assumed	11.945		**<.001**	
	Equal variances not assumed				
Group Statistics: Post Music					
	Post Music	N	**Mean**	St. Deviation	Std. Error Mean
Post Engagement Rate	**Music**	146	**.01686**	.019106	.001581
	No Music	499	**.02058**	.020471	.000916
Independent Samples Test: Post Music					
		F		**Sig.**	

Post Engagement Rate	Equal variances assumed	.638	**.425**
	Equal variances not assumed		

Table 11, Independent samples t-test of independent Nominal (Categorical) variables 'PostedBy', 'PostType' 'PostSlidesNo', 'PostMusic'and dependent Ratio (Metric) variable 'PostER'

An *Analysis of variance (ANOVA) test* was further conducted, to see if there is a statically significant difference in the Ratio (Metric) variables 'PostEngagaments' and 'PostER' for the ten (10) independent groups of the Nominal (Categorical) variable 'SFKeyAxes', i.e. to test if the Total Post Engagements and Post Engagement Rate differ depending on the different Slow Fashion Key Axes. The differences, when the ten (10) groups were taken as a whole, were found to be **statistically significant** (p value < 0.05) for the Total Post Engagements, but **non-statistically significant** (p value > 0.05) for the Post Engagement Rate (Appendix E). For the Total Post Engagements, the assorted Means for each axis are: i) Slow Fashion (M=160.22), ii) Expression of identity (M=146.58), iii) Quality (M=133.72), iv) Environmental Responsibility (M=129), v) Craftsmanship (M=126.78), vi) Sustainability (M=124.78), vii) Localism (M=123.11), viii) Ethicality (M=101.96), ix) Social Responsibility (M=100.32), x) Recycling/Upcycling (M=46.7). 'Slow Fashion' taking the first place could indicate that social media users are the most engaged when the content aligns with a social movement they feel strongly about.

Although found non-significant, for the Post Engagement Rate, the assorted Means for each axis are: Slow Fashion (1.93%), Sustainability (1.66%), Ethicality (1.51%), Social Responsibility (2.37%), Environmental Responsibility (1.65%), Quality (2.24%), Craftsmanship (2.12%), Localism (2.05%), Recycling/Upcycling (1.54%), Expression of identity (2.22%). The highest one, 'Social Responsibility' could

suggest users are greatly engaged when presented with socially-sensitive topics that provoke an emotional response.

Moreover, the analysis deemed crucial to conduct some *Regressions*, to determine the strength and character of the relationship between various Metric variables. Firstly, a bivariate linear regression was conducted to evaluate the prediction of Total Post Engagements ('PostEngagements') from the number of Slow Fashion Key Axes present ('SFKeyAxesNo') in the brands' Instagram content. The regression was **significant, F (1, 643) = 8.984, p < 0.05**; approximately 1.4% of the variance in the Total post engagements in the sample can be accounted for by the no. of Slow Fashion Key Axes present. The distance between the regression line and the data points is 121.106, demonstrating high dispersion (see Table 12). There is a **weak positive relationship** between the two variables (see Figure 10), meaning that the Key Axes do drive engagement from audiences.

Then, the most important bivariate linear regression was conducted to evaluate the prediction of Post Engagement Rate ('PostER') from the number of Slow Fashion Key Axes present ('SFKeyAxesNo') in the brands' Instagram content. The regression was **significant, F (1, 643) = 12.154, p < 0.05**; 1.9% of the variance in the Post Engagement Rate in the sample can be accounted for by the no. of Slow Fashion Key Axes present in the brands' examined Instagram content. The distance between the regression line and the data points is 0.020043, demonstrating moderate dispersion (see Table 13). There is a **weak positive relationship** between the two variables (see Figure 10), indicating again, that the Key Axes drive engagement from audiences.

The last bivariate linear regression was conducted to evaluate the prediction of the overall Post Engagement Rate ('PostER') from the Total Post Engagements ('PostEngagements'). The regression was **significant, F (1, 643) = 459.274, p < 0.05**;

41.17% of the variance in the Post Engagement Rate in the sample can be accounted for by the Total Post Engagements. The distance between the regression line and the data points is 0.015452, demonstrating moderate dispersion (see Table 14). There is a **strong positive relationship** [also shown by (R) over .60] between the two variables (see Figure 10). This is normal considering the Post ER formula is calculated through the Total Post Engagements.

Please consult Appendix F for more information on the analysis of the above bivariate linear regressions.

Model Summary[b]					
Model		R	R Square	Adjusted R Square	Std. Error of the Estimate
1		**.117**	**.014**	.012	121.106
Predictors: (Constant), **Slow Fashion Key Axes No.**					
Dependent Variable: Total Post Engagements					
ANOVA[a]					
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	131771.471	**1**	131771.471	8.984	**.003**
	Residual	9430741.491	**643**	14666.783		
	Total	9562512.961	644			
Dependent Variable: Total Post Engagements						
Predictors: (Constant), **Slow Fashion Key Axes No.**						
Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	**80.209**	15.159		5.291	<.001
	Slow Fashion Key Axes No.	**11.674**	3.895	.117	2.997	**.003**
Dependent Variable: Total Post Engagements						

Table 12, Bivariate Linear Regression of independent Ratio (Metric) variable 'SFKeyAxesNo' & dependent Ratio (Metric) variable 'PostEngagements'

Model Summary[b]					
Model		R	R Square	Adjusted R Square	Std. Error of the Estimate
1		**.136**	**.019**	.017	.020043
Predictors: (Constant), **Slow Fashion Key Axes No.**					
Dependent Variable: Post Engagement Rate					
ANOVA[a]					
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.005	**1**	.005	**12.154**	**<.001**

	Residual	.258	**643**	.000		
	Total	.263	644			
Dependent Variable: Post Engagement Rate						
Predictors: (Constant), **Slow Fashion Key Axes No.**						
Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	**.011**	.003		4.557	<.001
	Slow Fashion Key Axes No.	**.002**	.001	.136	3.486	**<.001**
Dependent Variable: Post Engagement Rate						

Table 13, Bivariate Linear Regression of independent Ratio (Metric) variable 'SFKeyAxesNo' & dependent Ratio (Metric) variable 'PostER'

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	**.645**	**.417**	.416	.015452
Predictors: (Constant), **Total Post Engagements**				
Dependent Variable: Post Engagement Rate				

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.110	**1**	.110	**459.274**	**<.001**
	Residual	.154	**643**	.000		
	Total	.263	644			
Dependent Variable: Post Engagement Rate						
Predictors: (Constant), **Total Post Engagements**						

Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	**.007**	.001		7.536	<.001
	Slow Fashion Key Axes No.	**.000**	.000	.645	21.431	**<.001**
Dependent Variable: Post Engagement Rate						

Table 14, Bivariate Linear Regression of independent Ratio (Metric) variable 'PostEngagements' & dependent Ratio (Metric) variable 'PostER'

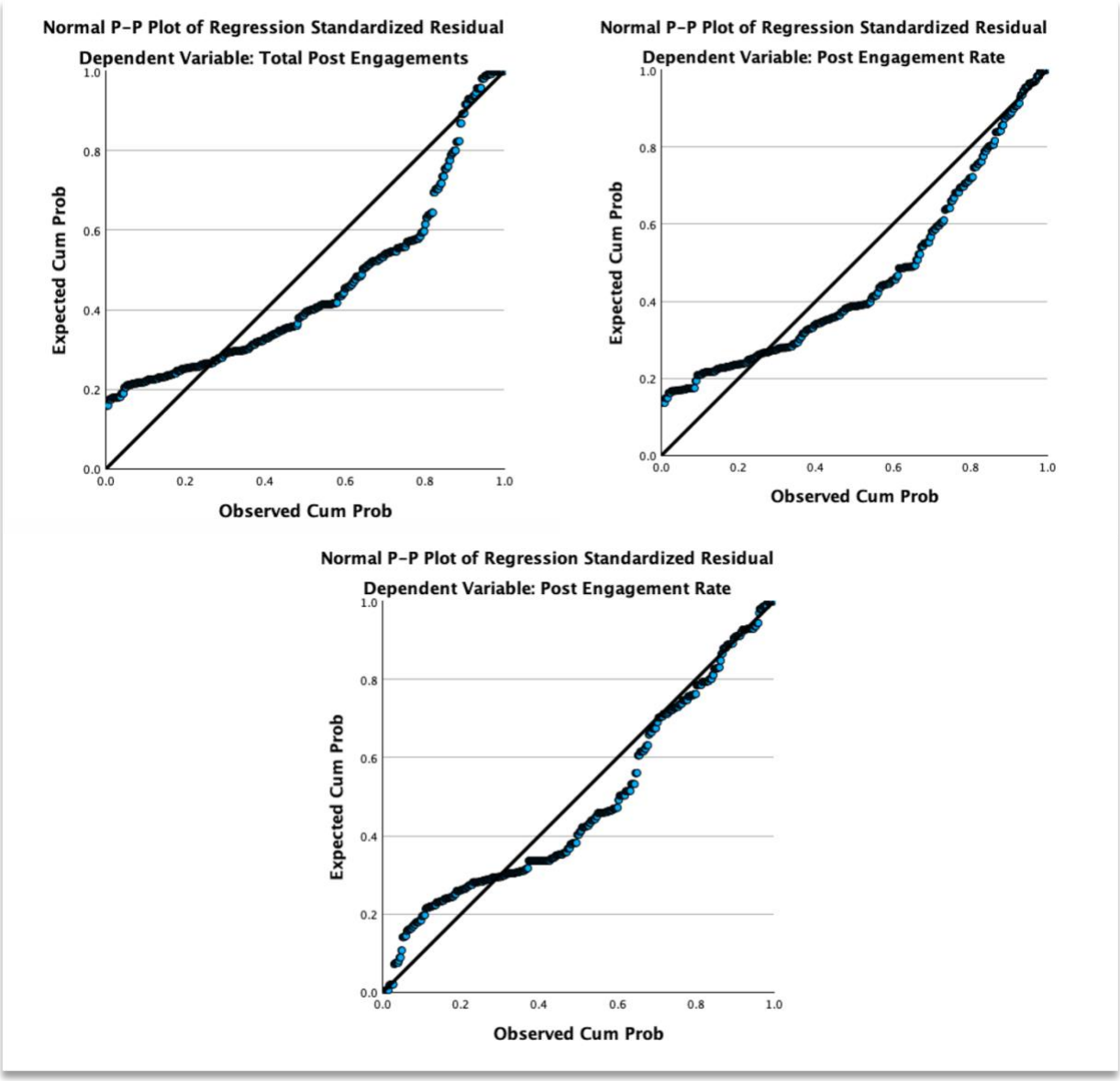


Figure 10, Normal probability plot of Bivariate Linear Regression of: Independent Ratio (Metric) variable 'SFKeyAxesNo' & dependent Ratio (Metric) variable 'PostEngagements' (upper left), Independent Ratio (Metric) variable 'SFKeyAxesNo' & dependent Ratio (Metric) variable 'PostER' (upper right), Independent Ratio (Metric) variable 'PostEngagements' & dependent Ratio (Metric) variable 'PostER' (lower center).

Finally, no *Reliability* and *Validity* tests were conducted, due to the nature of the content analysis including no measurement scales, as in the case of a survey.

4.2. Survey

The *Survey* was formatted into a questionnaire that included twenty (20) main questions, with seven (7) demographic ones at the end, as shown in Appendix G: Its purposed was to examine the hypotheses H2-H7. The responses gathered were 100 and acquired through an anonymous link posted on social networking platforms. To situate the analysis, all questions have first been examined descriptively.

4.2.1 Frequencies, Descriptive statistics & Chi-square tests

To begin, respondents reported spending 4.7 hours on average for daily social media usage (Q1[8]), whereas 0.94 hours on average for weekly social media usage regarding Slow Fashion content (Q13[9]). With a simple calculation, the former could be represented in 32.6 hours on average for weekly (general) social media usage. Thus, on a weekly basis, social media usage regarding Slow Fashion content represents **0.31%** of general social media usage (see Table 15). As a very small percentage, it allows for much greater growth if more individuals become aware of the movement.

Furthermore, for general social media use (Q1), the analysis wanted to examine if there would be a statistically significant difference for the groups of the 'AgeGen' (Q21) and 'Gender' (Q22) variables, through *Independent samples t-tests* and *Analysis of Variance (ANOVA)* tests. The difference was **not significant (p > 0.05)** but for the latter, the Mean values of time spent daily were 4.2 and 5 hours for Male and Female respondents respectively; for the former, the Mean times spent were 5.2 hours (18-27),

[8] "How many hours, on average, would you say that you spend on social media daily?"

[9] "How many hours, on average, would you say that you engage with 'Slow Fashion' content on social media weekly?"

4.9 hours (28-43), 2.8 hours (44-59), 2 hours (60-78) (Appendix L). Similarly, although again **not significant (p > 0.05)**, the same tests were conducted for Q13: The Mean values of time spent weekly were 0.7 and 1.2 hours for Male and Female participants. The Mean times spent were 1.1 hours (18-27), 0.8 hours (28-43), 1.1 hours (44-59), 0.3 hours (60-78) (Appendix L). For both general and Slow-Fashion-centric social media use, Female-identifying people seemed to spend more time on equivalent content.

Descriptive Statistics							
	N	Range	Minimum	Maximum	Mean	Std. Deviation	Variance
SoMeFrequency	100	17.00	1.00	18.00	4.6600	3.37316	11.378
SFSoMeFrequency	100	6.00	.00	6.00	.9400	1.36936	1.875
Valid N (listwise)	100						

Table 15, Descriptive statistics (Range, Min, Max, Mean, St. Deviation, Variance) of Ratio (Metric) variables 'SomeFequency' and 'SFSomeFrequency'

Answering Q2[10], it was shown that the Facebook platform is most used **Daily (34%)**. Its Std. Deviation is about 35.6% of the range[11], indicating moderate variability. YouTube and Instagram are also most used **Daily (48%; 79%)**, with a Std. Deviation representing about 25.2% and 24% of the range, indicating low to moderate and low variability respectively. In addition, TikTok is either most **Never (38%)** used, or **Daily (34%)**. Its Std. Deviation is about 45% of the range, with high variability. For Snapchat, X/Twitter and Pinterest, participants mostly replied **Never (77%; 49%; 45%)** – the Std. Deviations are about 24%, 35.2% and 31.5% of the ranges, showing low, moderate and moderate variability accordingly. LinkedIn was most used '**Never' (19%)**, **Several times a month (20%)** and **Several times a week (19%)**. Its Std. Deviation is about

[10] "How often do you use the following social media platforms?"

[11] Ratio = (Std. deviation/Range) * 100. This calculation has been used for all Std. deviation approximations onwards.

34.7% of the range, with moderate variability. The Std. Deviation calculations have been measured according to Table 16.

As for the 'Other' option, (25) people mistakenly chose 'Never' without writing anything in the space provided. The following apps were mentioned in the following frequencies: BeReal chosen Daily (3), Reddit chosen Several times a week (1) and Daily (1), Viber chosen Several times a month (1), Tumblr chosen Less often (1) and Daily (1), YouTube Music chosen Daily (1) and Messenger chosen Daily (1) (see Table) (Appendix J).

Statistics										
		Face book	YouT ube	Insta gram	TikT ok	Snap chat	X/twi tter	Pinte rest	Linke dIn	Other
N	Valid	100	100	100	100	100	100	100	100	35
	Missing	0	0	0	0	0	0	0	0	65
Median		6.00	6.00	7.00	5.00	1.00	2.00	2.00	4.00	1.00
Std. Deviation		2.137	1.509	1.438	2.699	1.435	2.112	1.892	2.081	2.501
Variance		4.565	2.276	2.069	7.286	2.061	4.460	3.580	4.331	6.255
Range		6	6	6	6	6	6	6	6	6
Minimum		1	1	1	1	1	1	1	1	1
Maximum		7	7	7	7	7	7	7	7	7

Table 16, Frequency distribution of all Ordinal (Categorical) variables related to 'SoMePlatformsFrequency'

For Q2, a Chi-square test was further conducted to reveal if there is a statistically significant difference between the different age groups and high social media usage (Several times a week, Daily). Reportedly, the apps were most used by 18-27 and 28-43 years olds (Appendix K), which is normal if one links digital fluency with younger demographics. The significance could not be identified due to certain cells having expected count less than what was required.

Another Frequency distribution was completed for Q3 'SoMeFashionFrequency', in order to find any predisposition to sustainability from respondents, as shown through the following choices: '*Sustainable fashion brand accounts', 'Vintage fashion*

accounts', 'DIY/Upcycling fashion accounts', 'Second-hand (thrift) fashion accounts', 'Sustainable/ethical fashion advocates'. Answering "How frequently do you engage with the following types of fashion-related social media content?", the answer 'Sustainable fashion brand accounts' was picked for Not at all (27%), Infrequently (25%), Frequently (24%). The 'Vintage fashion accounts', 'Second-hand (thrift) fashion accounts', 'Sustainable/ethical fashion advocates' answers were all chosen mostly, as not used at all (32%; 38%; 38%). In addition, 'DIY/Upcycling fashion accounts' was chosen as used Infrequently (27%). Overall, there is not enough positive evidence to support predisposition to sustainability, except for the 24 respondents who 'Frequently' engage with Sustainable Fashion brand accounts on social media (Appendix J).

Furthermore, calculating Descriptive statistics for all aspects of Q3, the Mean was 1.4860 and Std. Deviation 0.87456 (see Table 17). To pinpoint which answer matches the Mean, some calculations were completed (Appendix J). The new scale became: Not at all (1-1.8), Extremely infrequently (1.9-2.6), Infrequently (2.7-3.4), Frequently (3.5-4.2), Extremely frequently (4.3-5). Thus, the most answered point of the scale is 'Not at all'. The Std. Deviation represents about 37.2% of the range, indicating moderate to high variability.

Nevertheless, there are also good percentages representing the 'Frequently' answers for the sustainably predisposed question selections, i.e. Sustainable fashion brand accounts (24%), Vintage fashion accounts (21%), DIY/Upcycling fashion accounts (18%), Second-hand (thrift) fashion accounts (23%), Sustainable/ethical fashion advocates (17%) (Appendix J). Accordingly, the 'Extremely Frequently' answers had much lower percentages (4%; 6%; 5%; 8%; 2%). In addition, for the 'Frequently' category, it seems that the Age Groups choosing 'sustainable' social media

content are mostly 18-27 and 28-43 (Sustainable 66.7%; 25.0%, Vintage 61.9%; 28.6%, DIY 55.6%; 27.8%, Second-hand 73.9%; 26.1%, Sustainable advocates 70.6%; 17.6%) (Appendix K) – which could be justified on the heightened awareness of younger demographics towards such matters (section 2.2).

Descriptive Statistics							
	N	Range	Minimum	Maximum	Mean	Std. Deviation	Variance
SoMeFashionFrequency	100	4.00	.00	4.00	1.4860	.87456	.765
Valid N (listwise)	100						

Table 17, Frequency distribution of all Interval (Metric) variables related to 'SoMeFashionFrequency'

In Q4, "How often do you shop for clothes?" 30% reported shopping 'Once to three times a year' and 32% 'Once or twice every three months' indicating Infrequent and Seasonal shopping tendencies. The Std. Deviation (1.190) proved to be about 23.8% of the range, showing low variability (see Tables 18, 19), i.e. consistency in answers.

Statistics		
AdoptionPurchaseHabitsFrequency		
N	Valid	100
	Missing	0
Median		3.00
Std. Deviation		1.190
Variance		1.417
Range		5
Minimum		1
Maximum		6

Table 18, Statistics (Median, Std. deviation, Variance, Range, Min, Max) of Ordinal (Categorical) variable 'AdoptionPurchaseHabitsFrequency'

AdoptionPurchaseHabitsFrequency					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I never personally shop for clothing	2	2.0	2.0	2.0
	Once to three times a year	30	30.0	30.0	32.0
	Once or twice every three months	32	32.0	32.0	64.0
	Once or twice every two months	17	17.0	17.0	81.0
	Twice or three times per month	16	16.0	16.0	97.0

	At least once per week	3	3.0	3.0	100.0
	Total	100	100.0	100.0	

Table 19, Frequency distribution of Ordinal (Categorical) variable 'AdoptionPurchaseHabitsFrequency'

In Q5[12] 'AdoptionPurchaseHabitsStores', participants responded to shopping Fast fashion mostly Once to three times a year (37%), indicating infrequent buying. The Std. Deviation (1.353) proved to be about 27% of the range, i.e. low to moderate variability. Furthermore, the majority (77%) 'Never' shop from Luxury stores – the Std. Deviation (0.064) was about 15.1% of the range, i.e. very low variability. As for the options indicating predisposition to sustainability, similarly to Q4, all (Sustainable, Vintage, Second-hand stores[13]) were answered towards 'Never' (54%; 66%; 53%). The next most popular answer overall was 'Once to three times a year' (33%; 19%; 29%), thus Infrequent buying but still showing slight preference (Appendix J) – which compared to the overall infrequent buying tendencies shown, could be enough of interest shown towards sustainable consumption.

Then, Q6 and Q7 asked: "Rate the following factors regarding their importance when buying clothes, where 1 = Not at all important and 9 = Extremely important" and "When purchasing clothes, please rate the importance of price to you" respectively. Calculating Descriptive statistics for all aspects of Q6, the Mean was 6.2244 and Std. Deviation 1.13718. To pinpoint which answer matches the Mean, some calculations were completed (Appendix J). The new scale became: 1-1.9 (1), 2-2.8 (2), 2.9-3.7 (3), 3.8-4.6 (4), 4.7-5.5 (5), 5.6-6.3 (6), 6.4-7.2 (7), 7.3-8.1 (8), 8.2-9 (9). Thus, The **Mean** falls **6th on the importance scale**. The Std. Deviation represents about 19.7% of the range, indicating low variability. In similar calculations, the scale of Q7 becomes: Not

[12] "How often do you shop from the following store types, either physically or online?"
[13] Sustainable stores: The Std. Deviation (0.812) is about 27% of the range. Low to moderate variability. Vintage stores: The Std. Deviation (1.015) is about 25.4% of the range. Low to moderate variability. Second-hand stores: The Std. Deviation (1.016) is about 25.4% of the range. Low to moderate variability.

important at all (1-1.8), Slightly important (1.9-2.6), Moderately important (2.7-3.4), Very important (3.5-4.2), Extremely important (4.3-5). The **Mean** falls under the **'Moderately important'** answer, with the Std. Deviation representing about 18.5% of the range, again with low variability (Appendix J).

As for frequencies of the components of Q6 "Rate the following factors regarding their importance when buying clothes, where 1 = Not at all important and 9 = Extremely important", the following answers received the following rating: Trendiness 7 (18%), Quality 9 (31%), Price 7 (28%), Brand Popularity 6 (15%), Accessibility 7 (29%), Brand Transparency 5 (20%), Availability 8 (26%), Design 9 (43%), Brand Preference 8 (18%). Although Brand Transparency was rated lower than others – which had to do with choosing something based on the brand's sustainable and ethical promises – Quality, which is strongly correlated to Slow Fashion, received one of the highest ratings (Appendix J).

Then, Q7 asked "When purchasing clothes, please rate the importance of price to you". The answers had the following ratings, in majority: "The price of the product being low, regardless of quality" Moderately important (41%), "The price and quality of the product being equal" Very important (57%) and "The price of the product being higher, indicating better quality" Moderately important (40%) (Appendix J). It is suggested that there is a desire to pay a relevant price to the quality received.

Furthermore, the questions Q8 asked "Have you ever heard of the 'Slow Fashion' movement?". It included two follow-up questions that only appeared if it was positively answered: Q9 "Where did you first hear about/encounter the 'Slow Fashion' movement?" and Q10 "Are you aware of any 'Slow Fashion' businesses?". For Q8, the answers were Yes (47%) and No (**53%**), with a Std. Deviation being about 50.2% of the range, indicating high variability. Out of those who answered Yes on Q8, they

learned about Slow Fashion through: Online (**32%**), Physical store (2%), Friends/Family (11%), Professional colleagues (2%). No respondents chose the 'Other' option. The Std. Deviation was about 35.7% of the range, with moderate to high variability. Amidst the highly digital life of most individuals, it seems that the movement has received great exposure in being discussed online. Lastly, out of those who answered Yes on Q8, **72%** know of any Slow Fashion businesses, while 28% don't. The Std. Deviation is about 45.2% of the range, with high variability (see Table 20) (Appendix J).

Statistics						
		SFAwareness	SFAwarenessIntroduction	SFAwarenessIntroduction	SFAwarenessBusiness	SFAwarenessSoMe
N	Valid	100	47	100	47	100
	Missing	0	53	0	53	0
Mode		2	1		1	2
Std. Deviation		.502	1.427		.452	.461
Variance		.252	2.036		.204	.212
Range		1	4		1	1
Minimum		1	1		1	1
Maximum		2	5		2	2

Table 20, Descriptive statistics (Mode, Std. Deviation, Variance, Range, Min, Max)) of Nominal (Categorical) variables 'SFAwareness', 'SFAwarenessIntroduction', 'SFAwarenessBusiness' and 'SFAwarenessSoMe'

The following questions were placed after the Slow Fashion 'Heel' Case Study; thus, respondents were now informed of the movement and most of its values through the business examples. To begin, in Q11 asking "Do you follow any 'Slow Fashion' businesses' accounts on social media?", of all respondents, **30%** follow Slow Fashion businesses on social media, versus **70%** who don't (Appendix J). The Std. Deviation is about 46.1% of the range, thus having high variability (see Table 20). Using a Chi-square test, the analysis wanted to explore whether there is a statistically significant difference in the categorical variable of Q11 when cross-tabulated with the categorical

variable ‘SFAwareness’ (Q8). There was indeed a **statistically significant difference**: Interestingly, out of the 30 respondents that followed the businesses on social media, 86.7% knew of the movement before the Case Study. In addition, 13.3% reported following Slow Fashion businesses on social media, even though they had identified as non-aware towards the movement (Appendix K); a very positive result considering these participants were already exposed to, and ‘open’ to follow sustainable content.

Q12 “On what social media platforms do you follow these businesses?’, as a multiple-choice question, was formatted through the Multiple Response SPSS option, and then analyzed for Frequencies and Crosstabs. Only 30 respondents replied to this question, since it was meant to appear only if they replied positively on Q11, i.e. that they follow Slow Fashion businesses on social media (Appendix J). Reportedly: The (9) out thirty respondents who use Facebook to follow Slow Fashion businesses, also mostly use Facebook generally **Daily (5)**. In total, out of thirty respondents who use apps to follow Slow Fashion businesses, they match general Facebook use frequency the most, accordingly: **Several times a week (7)** and **Daily (9)** (Appendix K).

Then, the (3) out thirty respondents who use YouTube to follow Slow Fashion businesses, also mostly use YouTube generally, **Daily (3)**. Out of thirty respondents who use apps to follow Slow Fashion businesses, they match general YouTube use frequency the most, accordingly: **Several times a week (9)** and **Daily (12)**. Moreover, the (29) out thirty respondents who use Instagram to follow Slow Fashion businesses, also mostly use Instagram generally **Daily (23)**. In total, out of thirty respondents who use apps to follow Slow Fashion businesses, they match general Instagram use frequency the most, accordingly: **Daily (23)** (Appendix K). The high usage of the app, especially with regards to Slow Fashion, justifies its selection for the research at hand.

For TikTok, the (6) out thirty respondents who use it to follow Slow Fashion businesses, also mostly use it generally **Daily (5)**. In total, out of thirty respondents who use apps to follow Slow Fashion businesses, they match general TikTok use frequency the most, accordingly: **Daily (12)**. Furthermore, the (1) out thirty respondents who uses Snapchat to follow Slow Fashion businesses, also uses Snapchat generally **Daily (1)**. Out of thirty respondents who use apps to follow Slow Fashion businesses, they match general Snapchat use frequency the most, accordingly: **Never (23)** (Appendix K).

The (1) out thirty respondents who uses X/Twitter to follow Slow Fashion businesses, also uses X/Twitter generally **Daily (1)**. In total, out of thirty respondents who use apps to follow Slow Fashion businesses, they match general X/Twitter use frequency the most, accordingly: **Never (14)**. The (2) out thirty respondents who use Pinterest to follow Slow Fashion businesses, also mostly use Pinterest generally **Several times a week (1)** and **Daily (1)**. In total, out of thirty respondents who use apps to follow Slow Fashion businesses, they match general Pinterest use frequency the most, accordingly: **Never (12)** (Appendix K).

The (3) out thirty respondents who use LinkedIn to follow Slow Fashion businesses, also use LinkedIn generally **Several times a month (1)**, **Once a week (1)** and **Daily (1)**. In total, out of thirty respondents who use apps to follow Slow Fashion businesses, they match general LinkedIn use frequency the most, accordingly: **Several times a month (8)**. Lastly, there are no 'Other' responses selected for Q12, Slow Fashion businesses followed on social media platforms (Appendix K).

The next question, Q14 asked "How frequently do you purchase from 'Slow Fashion' businesses, like the one you just saw?". Out of all respondents, **54% never** shop from Slow Fashion businesses, or they shop **Once to three times a year (43%)**. The Std. Deviation (0.595) of the measurement is about 19.8% of the range, indicating

low variability (Appendix J). Using a *Chi-square test*, the analysis wanted to explore whether there is a statistically significant difference in the categorical variable of Q14 when cross-tabulated with the categorical variable 'SFAwareness' (Q8). However, there was a **non-statistically significant difference**: Overall, one can observe that most Slow-Fashion-aware buyers (72.1%) reported shopping Slow Fashion 'One to three times a year, with 25.9% of Slow-Fashion-aware buyers 'Never' investing in such purchases (Appendix K).

Descriptive Statistics							
	N	Range	Minimum	Maximum	Mean	Std. Deviation	Variance
SFCompatibilityActual	100	3.70	1.00	4.70	3.3850	.79435	.631
SFRisk	100	3.67	1.22	4.89	3.2389	.67897	.461
SFRelativeAdvantageRelevance	100	4.00	1.00	5.00	3.8740	.64911	.421
SFCompatibilityPerceived	100	3.80	1.00	4.80	2.6340	.98311	.967
SFRelativeAdvantageTrust	100	4.00	1.00	5.00	3.6700	.70342	.495
Valid N (listwise)	100						

Table 21, Descriptive statistics (Range, Min, Max, Mean, Std. Deviation, Variance) of Interval (Metric) variables 'SFCompatibilityActual','SFRisk', 'SFRelativeAdvantageRelevance', 'SFCompatibilityPerceived', 'SFRelativeAdvantageTrust'

Q15 (Actual Compatibility), Q16 (Risk), Q17 (Relative Advantage: Relevance), Q18 (Perceived Compatibility) and Q20 (Relative Advantage: Trust) represent the main constructs of the Diffusion of Innovation adoption model (see Research Design & Methodology chapter). Calculating Descriptive statistics for all aspects of those questions, Table 21 shows the Means and Std. Deviations. To pinpoint which answers match the Mean, some calculations were completed to set the new scales (Appendix J). Thus, the Mean answers were found as: Q15 "Very Important", Q16 "Neither agree nor disagree", Q17 "Very relevant" (see Figure 11), Q18 "Disagree", Q20 "Agree". Based on the Std. Deviations, all answers indicate low variability, except for Q18 with low to moderate variability (see Table 21) (Appendix J). The answers suggest that the

respondents i) greatly valued Slow Fashion 'advantages', ii) were not much affected by perceived Slow Fashion risks, iii) highly understood the relevance of the key axes to the movement, iv) did not feel as connected to the movement itself, yet v) trusted Slow Fashion businesses.

Descriptive Statistics							
	N	Range	Minimum	Maximum	Mean	Std. Deviation	Variance
SFPurchaseWoMIntention	100	4.00	1.00	5.00	3.6050	.86218	.743
Valid N (listwise)	100						

Table 22, Descriptive statistics (Range, Min, Max, Mean, Std. Deviation, Variance) of Interval (Metric) variable 'SFPurchaseWoMIntention'

Moreover, Q19, which represents the eventual adoption of Slow Fashion, through Intention to purchase and positive WoM, asked: "Please indicate how likely you are to agree with each of the following statements". (Extremely unlikely: 1-Extremely likely: 5). Calculating Descriptive statistics, Table 22 shows the Mean and Std. Deviation. To pinpoint which answer matches the Mean, some calculations were completed (Appendix J). The new scale became: Extremely unlikely (1-1.8), Somewhat unlikely (1.9-2.6), Neither likely nor unlikely (2.7-3.4), Somewhat likely (3.5-4.2), Extremely likely (4.3-5). Thus, the Mean answer is: "Somewhat likely" (see also Figure 12), a very positive answer towards 'adopting' Slow Fashion consumption practices in the future. The Std. Deviation is about 21.5% of the range, indicating low variability (see Table 22) (Appendix J) and thus consistency in answers.

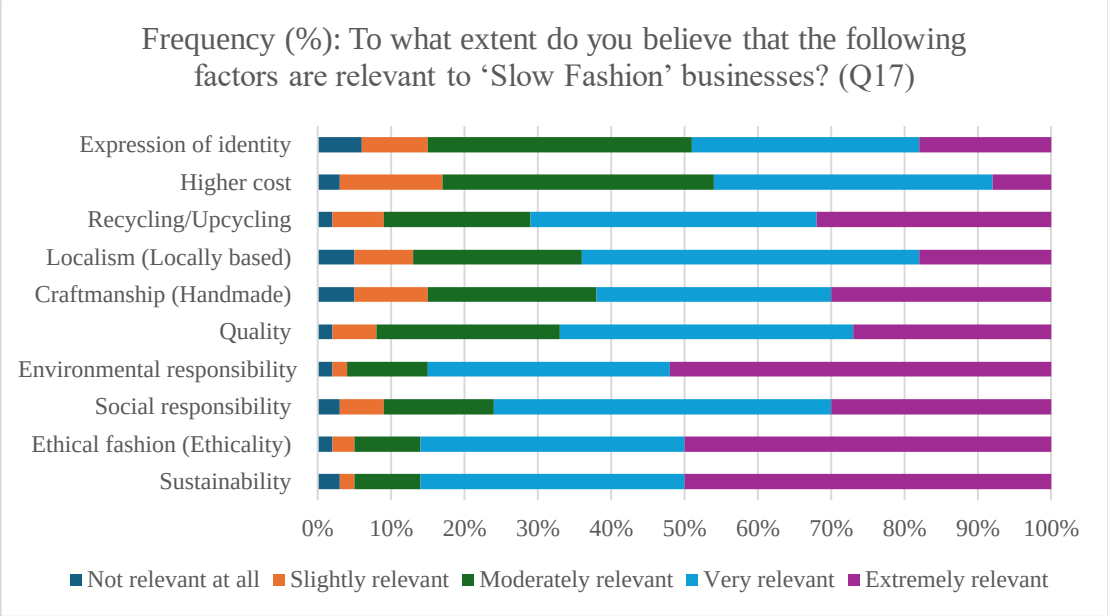


Figure 11, Bar chart depiction of the Frequency distribution of Interval (Metric) variable 'SFRelativeAdvantageRelevance'.

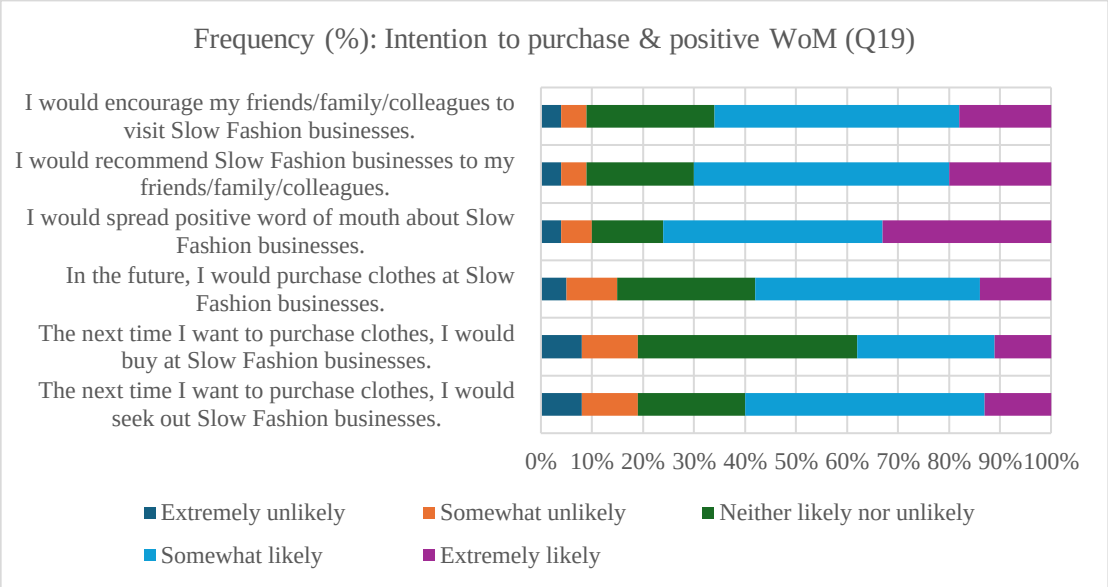


Figure 12, Bar chart depiction of the Frequency distribution of Interval (Metric) variable 'SFPurchaseWoMIntention'

Lastly, Q21-27 aimed to reveal the demographic details of respondents. The latter manifested in 46% Male and **54%** Female respondents (Q22) (see Figure 13). Age-wise (Q21), participants reported being 18-27 (**56%**), 28-43 (28%), 44-59 (10%), 60-78 (6%) (see Figure 13). As for Education level (Q25), participants have graduated from the following degrees: Upper Secondary school (Lyceum/High school) degree

(5%), **Undergraduate degree (39%)**, **Masters (Postgraduate) degree or Doctorate of Philosophy (PhD) degree (56%**). Employment-wise (Q26), **75%** were currently working, with gross monthly income (Q27) in the following ranges: < 500 euros (17%), **500 - 1,500 euros (43%**) 1,501 - 2,500 euros (18%), 2,501 - 3,500 euros (7%), > 3,500 euros (15%) – although not being employed does not negate having income. The last pair of questions involved whether someone was Greek or not, and how many years they have lived in Greece if applicable: The results revealed **67% Greek** and 33% non-Greek respondents – out of all, 64 had lived in Greece for 'Over 10 years' (**64%**) (Appendix J).

The analysis included a Chi-square test to cross-tabulate some of these elements: For example, although proven non-significant, the cross-tabulation of Q23 ('GreekNationality') and Q24 ('GreeceYearsLived') revealed that there were 19 participants who had lived in Greece without carrying the nationality, whilst 3 who were Greek but had not lived in the country. In addition, when comparing Age (Q21) with Gender (Q22), almost all pairs were equal, with slightly more female-identifying people representing the 18-27 group (Appendix K).

The variables 'GreeceYearsLived', 'Gender', 'GreekNationality' and 'Employment' showed high variability (Std. Deviation: 42%; 50.1%; 47.3%; 43.5%). The variables 'AgeGen', 'Education' and 'GrossMonthlyIncome' showed moderate variability (29.6%; 29.8%; 32%) (Appendix J).

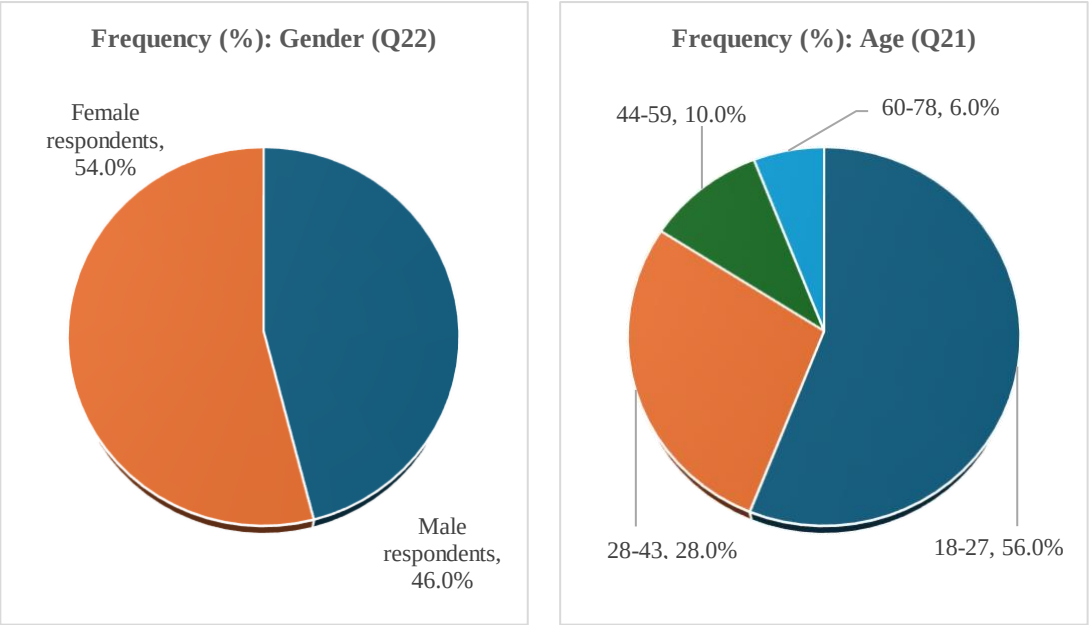


Figure 13, Pie chart depictions of the Frequency distributions of Ordinal (Categorical) variable 'AgeGen' & Nominal (Categorical) variable 'Gender'.

Indeed, having based the majority of survey on the "Characteristics-based innovation adoption" model by Flight et al. (2011), the six (6) overarching themes of *Information*, *Relative advantage*, *Compatibility*, *Risk* and *Adoption* have been used to create the categories of measurement questions, as seen in Appendix I.

In addition, some questions were combined to deepen the analysis, i.e. those representing the constructs *Information*, *Compatibility*, *Relative Advantage* that included more than one question, as well as some answers in the questionnaire that indicated a certain predisposition to sustainability, before participants were introduced to the Case Study. This was completed through the 'Compute variable'[14] option in SPSS. Please consult Appendix I for the combined questions.

[14] For example, for Q2: Compute variable > Q2 = Mean (Q2a, Q2b, Q2c, Q2d, Q2e, Q2f, Q2g, Q2h, Q2i)

4.2.2 Diffusion of Innovation Adoption: Information

Having outlined the above, the data analysis shall test the hypotheses set in the Literature Review (section 2.7).

H2: To begin, in testing whether *Information* is positively related to *Compatibility*, i.e. the relationship between the social media activity of respondents (General or Slow-Fashion-related) and compatibility to Slow Fashion, both bivariate linear regression tests were deemed **insignificant** ($p > 0.05$). There was a **weak negative relationship** for the general social media activity of respondents (IV) and Slow Fashion compatibility (DV), and a **weak positive relationship** for the Slow-Fashion-related social media activity of respondents (IV) and Slow Fashion compatibility (DV) (Appendix M).

H3: Then, in testing whether *Information* is positively related to *Relative Advantage*, i.e. the relationship between the social media activity of respondents (General or Slow-Fashion-related) and Slow Fashion relative advantages, both bivariate linear regression tests were proven **insignificant** ($p > 0.05$). There was a **weak negative relationship** for both the general / Slow-Fashion-related social media activity of respondents (IV) and Slow Fashion relative advantages (DV) (Appendix M).

H4: Lastly, in testing whether *Information* is negatively related to *Risk*, i.e. the relationship between the social media activity of respondents (General or Slow-Fashion-related) and Slow Fashion risks, both bivariate linear regression tests were proven **insignificant** ($p > 0.05$). There was a **weak positive relationship** for both the general / Slow-Fashion-related social media activity of respondents (IV) and Slow Fashion risks (DV) (Appendix M). Please refer to section 5.2.7 for the summary of all the above relationships and what they signify with regards to the research.

4.2.3 Diffusion of Innovation Adoption: Compatibility, Relative Advantage, Risk

The analysis continued in testing the three (3) main constructs' relationship to eventual Slow Fashion *Adoption*.

H5: The first measurement considered whether *Compatibility* is positively related to *Adoption*. More specifically, a bivariate linear regression was conducted to evaluate the prediction of Intention to Purchase/WoM (SFPurchaseWoMIntention) from the Compatibility of respondents to Slow Fashion (SFCompatibilityActualPerceived). The regression was **significant, F (1, 98) = 81.424, p < 0.05**; 45.4% of the variance in the Intention to Purchase/WoM (SF) in the sample can be accounted for by the Compatibility of respondents to Slow Fashion. The distance between the regression line and the data points is .64044, demonstrating low dispersion (see Table 23). There is a **strong positive relationship** between the two variables (see Figure 14) (Appendix M).

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.674	.454	.448	.64044
Predictors: (Constant), SFCompatibilityActualPerceived				
Dependent Variable: SFPurchaseWoMIntention				

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	33.397	1	33.397	81.424	<.001
	Residual	40.195	98	.410		
	Total	73.592	99			
Dependent Variable: SFPurchaseWoMIntention						
Predictors: (Constant), SFCompatibilityActualPerceived						

Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	1.273	.266		4.782	<.001
	SFCompatibilityActualPerceived	.775	.086	.674	9.024	**<.001**
Dependent Variable: SFPurchaseWoMIntention						

Table 23, Bivariate Linear Regression of independent Interval (Metric) variables 'SFCompatibilityActualPerceived' & 'SFPurchaseWoMIntention'

H6: Then, another bivariate linear regression was conducted to evaluate the prediction of Intention to Purchase/WoM (SFPurchaseWoMIntention) from the perceived Relative Advantages of Slow Fashion by respondents (SFRelativeAdvantage). The regression was **significant, F (1, 98) = 58.419, p < 0.05**; 37.3% of the variance in the Intention to Purchase/WoM (SF) in the sample can be accounted for by the perceived Relative Advantages of Slow Fashion by respondents. The distance between the regression line and the data points is .68592, demonstrating moderate dispersion (see Table 24). There is a **strong positive relationship** [also shown by (R)] between the two variables (see Figure 14) (Appendix M).

H7: Moreover, in testing whether *Risk* is negatively related to *Adoption*, i.e. the relationship between the prediction of Intention to Purchase/Spread positive WoM from the perceived Risks of Slow Fashion by respondents, the tests was proven **insignificant** ($p > 0.05$). Nevertheless, there was a **weak negative relationship** for the risks of Slow Fashion perceived by respondents (IV) and Slow Fashion adoption (DV) (Appendix M). Please refer to section 5.2.8 for the summary of all the above relationships and what they signify with regards to the research.

In conducting multiple *Independent samples t-tests*, the three constructs' different categories were further cross-related with whether respondents were aware or not of the movement, before the Case Study. For *Actual Compatibility* (Aware='Very important', Non-aware='Moderately important'), *Perceived Compatibility* (Aware='Neither agree nor disagree', Non-aware='Disagree'), *Risk* (Aware=Non-aware='Neither agree nor disagree'), *Relative Advantage (Relevance)* (Aware=Non-aware='Very relevant') and *Relative Advantage (Trust)* (Aware=Non-aware='Agree'). Nevertheless, the tests were deemed **insignificant (p > 0.05)** (Appendix L) – i.e. there was no significant difference in the constructs-related answers, depending on the level of awareness.

Since all aspects of the *Information* construct were deemed insignificant in their potential prediction of *Compatibility*, *Relative Advantage*, *Risk* (section 4.2.2), the analysis thought crucial to investigate the relationship between *Information* and *Adoption*. Through regression analyses between the social media activity of respondents (General or Slow-Fashion-related) and Slow Fashion Adoption (Q19), both tests were found **non-significant (p > 0.05)**, with weak negative and positive relationships respectively (Appendix M). The importance of these tests shall be detailed in the 'Discussion of findings' chapter (section 5.2.8).

Model Summary[b]					
Model		R	R Square	Adjusted R Square	Std. Error of the Estimate
1		.611	.373	.367	.68592
Predictors: (Constant), SFRelativeAdvantage					
Dependent Variable: SFPurchaseWoMIntention					

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	27.485	1	27.485	58.419	<.001
	Residual	46.107	98	.470		
	Total	73.592	99			
Dependent Variable: SFPurchaseWoMIntention						
Predictors: (Constant), SFRelativeAdvantage						

Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	.323	.435		.743	.459
	SFRelativeAdvantage	.870	.114	.611	7.643	**<.001**
Dependent Variable: SFPurchaseWoMIntention						

Table 24, Bivariate Linear Regression of independent Interval (Metric) variables 'SFRelativeAdvantage' & 'SFPurchaseWoMIntention'

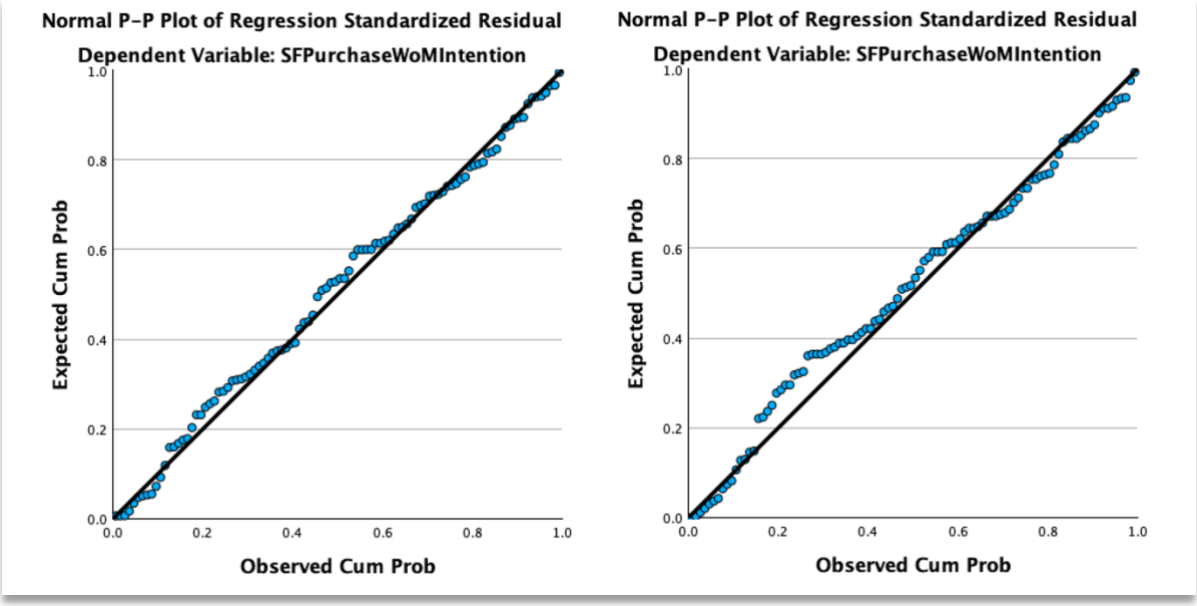


Figure 14, Normal probability plot of Bivariate Linear Regression of independent Interval (Metric) variables 'SFCompatibilityActualPerceived' & 'SFPurchaseWoMIntention' (left) and Bivariate Linear Regression of independent Interval (Metric) variables 'SFRelativeAdvantage' & 'SFPurchaseWoMIntention' (right).

4.2.4 Diffusion of Innovation Adoption: Purchasing Habits

Within the diffusion of innovation model (see Figures 5, 6), the category 'Purchase Habits' has been placed alongside Purchase Intention/WoM, in the *Adoption* category. 'Purchase Habits' actually involves four (4) questions about general purchasing habits (Q4-7) and one (1) about Slow-Fashion-related purchases (Q14). The analysis seeks to find out if the Purchase Habits' can be placed within the Adoption category – and is linearly dependent on the Compatibility, Relative Advantage, Risk constructs – or is differently separate from Adoption, and could perhaps have a linear relationship with Purchase/WoM Intention instead.

To begin, to find out the relationships between *Compatibility*, *Relative Advantage*, *Risk*, with both general and Slow-Fashion-related purchasing habits, both regression and *Analysis of variance (ANOVA)* tests were conducted respectively. All tests were found **insignificant (p > 0.05)**, except for the ANOVA conducted between *Compatibility* and Slow-Fashion-related purchasing habits, i.e. there was a **statistically**

significant difference in the interval variable 'Q15_18_*Compatibility'* for the four (4) independent groups of the variable 'AdoptionSFPurchaseHabits' which were chosen by respondents, i.e. Never, Once to three times a year, Once to twice every three months, Once or twice every two months (Appendix L): Indicating that the level of compatibility they felt towards the movement differed depending on their Slow Fashion purchasing frequency.

Since there was high insignificance in the previous tests, the next regression analyses tested whether the Purchase/WoM Intention (Q19) variable could be predicted from the general and Slow-Fashion-related purchasing habits. The general purchasing habits did prove **insignificance (p > 0.05)** through a regression test. The Slow-Fashion-related purchasing habits were examined through an ANOVA *test*, to see if there is a statically significant difference in the Interval (Metric) variable 'SFPurchaseWoMIntention' and for the six (6) independent groups of the Ordinal (Categorical) variable 'AdoptionSFPurchaseHabits' (Q14). More specifically, to test if the Intention to Purchase/WoM (SF) differs depending on the different Slow Fashion purchase habits. The differences, when the six (6) groups were taken as a whole, were found to be **statistically significant** (p value < 0.05) for the Slow Fashion Intention to Purchase/WoM (see Table 25): Indicating that the intention to purchase or spread positive word-of-mouth regarding Slow Fashion differed depending on their Slow Fashion purchasing frequency.

ANOVA					
SFPurchaseWoMIntention					
	Sum of squares	df	Mean Square	F	Sig.
Between Groups	14.348	3	4.783	7.750	**<.001**
Within Groups	59.244	96	.617		
Total	73.592	99			

Table 25, ANOVA of independent Ordinal (Categorical) variable 'SFAdoptionPurchaseHabits' and dependent Interval (Metric) variable 'SFPurchaseWoMIntention'

4.2.5 Diffusion of Innovation Adoption: Sustainable predisposition

Furthermore, the analysis continued in examining the relationship between certain answers in the questionnaire that indicated a certain predisposition to sustainability – before Slow Fashion was introduced as a concept – and Slow Fashion *Adoption*. These answers came from the questions Q3, Q5, Q6 and Q7.

Since Q3 belongs in the *Information* category of adoption, it was used in a regression analysis with *Compatibility*, *Relative Advantage*, *Risk*, to reflect the diffusion of innovation model design (see Figures 5, 6). Accordingly, a bivariate linear regression was conducted to evaluate the prediction of Compatibility (SFCompatibilityActualPerceived) from the Q3 'SoMeFashionFrequency' answers that showed participants' predisposition to sustainability (Q3SustainablePredisposition). The regression was **significant, F (1, 98) = 17.614, p < 0.05**; 15.2% of the variance in the Compatibility in the sample can be accounted for by the Q3 'SoMeFashionFrequency' answers that showed participants' predisposition to sustainability. The distance between the regression line and the data points is .69363, demonstrating moderate to high dispersion (see Table 26). There is a **moderate positive relationship** between the two variables – i.e. the more sustainable fashion-related social media content respondents engage with, the more compatible they feel towards Slow Fashion. The relationships with the other two constructs were **insignificant (p > 0.05)** (Appendix M).

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.390	.152	.144	.69363

Predictors: (Constant), Q3SustainablePredisposition

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	8.474	1	8.474	17.614	<.001

	Residual	47.149	98	.481		
	Total	55.623	99			
Dependent Variable: SFCompatibilityActualPerceived						
Predictors: (Constant), Q3SustainablePredisposition						
Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.608	.118		22.084	<.001
	Q3SustainablePredisposition	.274	.065	.390	4.197	<.001
Dependent Variable: SFCompatibilityActualPerceived						

Table 26, Bivariate Linear Regression of independent Interval (Metric) variables 'Q3SustainablePredisposition' & 'SFCompatibilityActualPerceived'

In addition, on section 4.2.2 it was proven that the *Information* construct was deemed insignificant in its potential prediction of *Compatibility*, *Relative Advantage*, *Risk*, the analysis once again examined the sustainable aspects of Q3, which is part of *Information*, with regards to *Adoption*. Accordingly, a bivariate linear regression was conducted to evaluate the prediction of Intention to Purchase/WoM (SFPurchaseWoMIntention) from the Q3 'SoMeFashionFrequency' answers that showed participants' predisposition to sustainability (Q3SustainablePredisposition). The regression was **significant, F (1, 98) = 9.548, p < 0.05**; 8.9% of the variance in the Intention to Purchase/WoM in the sample can be accounted for by the Q3 'SoMeFashionFrequency' answers that showed participants' predisposition to sustainability. The distance between the regression line and the date points is .82721, demonstrating moderate to high dispersion (see Table 27). There is a **weak positive relationship** between the two variables (Appendix M) – i.e. the more sustainable fashion-related social media content respondents engage with, the more they intend to purchase or spread positive word-of-mouth about Slow Fashion.

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.298	.089	.079	.82721

Predictors: (Constant), Q3SustainablePredisposition						
Dependent Variable: SFPurchaseWoMIntention						
ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	6.534	1	6.534	9.548	.003
	Residual	67.058	98	.684		
	Total	73.592	99			
Dependent Variable: SFPurchaseWoMIntention						
Predictors: (Constant), Q3SustainablePredisposition						
Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	3.253	.141		23.093	<.001
	Q3SustainablePredisposition	.241	.078	.298	3.090	**.003**
Dependent Variable: SFPurchaseWoMIntention						

Table 27, Bivariate Linear Regression of independent Interval (Metric) variables 'Q3SustainablePredisposition' & 'SFPurchaseWoMIntention'

Since Q5, Q6, Q7 involve purchasing habits, these have been tested with regards to their relationship to Intention to Purchase/Spread positive WoM – perhaps the only aspect of *Adoption*, as revealed in section 4.2.4. From the Q5 'AdoptionPurchaseHabitsStores' answers that showed participants' predisposition to sustainability, the bivariate linear regression test was proven **insignificant (p = 0.05)**. The SPSS graph showed a **weak positive relationship** for the Q5 'sustainable' answers (IV) and Slow Fashion adoption (DV) (Appendix M) – i.e. the more respondents shop from sustainable fashion stores, the more they intend to purchase or spread positive word-of-mouth about Slow Fashion.

Then, a bivariate linear regression was conducted to evaluate the prediction of Slow Fashion Intention to Purchase/WoM (SFPurchaseWoMIntention) from the Q6 'AdoptionPurchaseHabitsImportance' answer that showed participants' predisposition to sustainability (AdoptionPurchaseHabitsImportance_BrandTransparency). The regression was **significant, F (1, 98) = 9.870, p < 0.05**; 9.2% of the variance in the Intention to Purchase/WoM (SF) in the sample can be accounted for by the Q6

'AdoptionPurchaseHabitsImportance' answer that showed participants' predisposition to sustainability ('Brand transparency'). The distance between the regression line and the data points is .82597, demonstrating moderate to high dispersion (see Table 28). There is a **moderate positive relationship** between the two variables (Appendix M) – i.e. the more respondents consider 'Brand transparency' as important when buying clothes, the more they intend to purchase or spread positive word-of-mouth about Slow Fashion.

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.302	.092	.082	.82597

Predictors: (Constant), AdoptionPurchaseHabitsImportance_BrandTransparency

Dependent Variable: SFPurchaseWoMIntention

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	6.734	1	6.734	9.870	.002
	Residual	66.858	98	.682		
	Total	73.592	99			

Dependent Variable: SFPurchaseWoMIntention

Predictors: (Constant), AdoptionPurchaseHabitsImportance_BrandTransparency

Coefficients[a]

		Unstandardized Coefficients		Standardized Coefficients		
Mode		B	Std. Error	Beta	t	Sig.
1	(Constant)	3.069	.189		16.201	<.001
	AdoptionPurchaseHabitsImportance_BrandTransparency	.120	.038	.302	3.142	**.002**

Dependent Variable: SFPurchaseWoMIntention

Table 28, Bivariate Linear Regression of independent Interval (Metric) variables 'AdoptionPurchaseHabitsImportance_BrandTransparency' & 'SFPurchaseWoMIntention'

Furthermore, in examining the relationship between the prediction of Intention to Purchase/Spread positive WoM, from the Q7 'AdoptionPurchaseHabitsImportancePrice' answers that showed participants'

predisposition to sustainability, the bivariate linear regression test was proven **insignificant** ($p > 0.05$). The SPSS graph showed a **weak negative relationship** for the Q7 'sustainable' answers (The price and quality of the product being equal / The price of the product being higher, indicating better quality) (IV) and Slow Fashion adoption (DV) (Appendix M).

4.2.6 Diffusion of Innovation Adoption: Demographics & Slow Fashion Awareness

The next measurements involved the survey questions concerning demographics (Q21-27), to observe whether there was a statistically significant difference between the groups of these (independent) variables, and the (dependent) variable Q19 'SFPurchaseWoMIntention'. *Independent samples t-tests* were conducted for Q22 (Gender), Q23 (GreekNationality), Q26 (Employment) since they each involved two groups, whereas *Analysis of variance (ANOVA)* tests were conducted for Q21 (AgeGen), Q25 (Education), Q27 (GrossMonthlyIncome) since they each involved five groups. For the dependent variable Q19 'SFPurchaseWoMIntention', all the tests were proven **insignificant** ($p > 0.05$), so there was no statistically significant difference in the dependent variable, for the relevant independent groups (Appendix L) – i.e. there is no statistically significant difference in the intention to purchase or spread word-of-mouth for Slow Fashion depending on different demographics.

More specifically, the Mean evaluation of 'SFPurchaseWoMIntention' was 3.3007 for Male and 3.8642 for Female participants (Q22), representing the answers "Neither likely nor unlikely" and "Somewhat likely"[15] respectively. Furthermore, it was 3.5995 for Greek and 3.6162 for Non-Greek participants (Q23), representing the answer

[15] Updated scale (mentioned earlier): Extremely unlikely (1-1.8), Somewhat unlikely (1.9-2.6), Neither likely nor unlikely (2.7-3.4), Somewhat likely (3.5-4.2), Extremely likely (4.3-5).

"Somewhat likely" – then, for either being employed (3.6178) or not (3.5667), the Mean answer was still "Somewhat likely" (Appendix L).

In addition, the Mean evaluation of 'SFPurchaseWoMIntention' by Age was 3.5982 (18-27), 3.4821 (28-43), 4.0167 (44-59), 3.5556 (60-78), i.e. "Somewhat likely". The Mean evaluation of 'SFPurchaseWoMIntention' by Education was 3.4333 for those with an Upper Secondary school (Lyceum/High school) degree, 3.6111 for those with an Undergraduate degree and 3.6161 for those with a Masters (Postgraduate) degree or Doctorate of Philosophy (PhD) degree, i.e. "Somewhat likely". Lastly, the Mean evaluation of 'SFPurchaseWoMIntention' by Gross Monthly Income was 3.8333 (< 500 €), 3.4845 (500 - 1,500 €), 3.4259 (1,501 - 2,500 €), 4.0952 (2,501 - 3,500 €), 3.6778 (> 3,500 €), i.e. "Somewhat likely" (Appendix L).

Some further measurements were completed to observe whether the same demographic independent variables would present (non)statistically significant differences between their groups for general Slow Fashion awareness (Q8 'SFAwareness'), rather than its adoption (Q19). *Chi-square t-tests* were conducted for all variables, indicating that: Those aware of Slow Fashion, on the majority, were aged 18-27 and 28-43 (63.8%; 25.5%), were Female-identifying (61.7%), and then of Greek nationality (66%). In addition, those aware of the movement were mostly employed (76.6%); the gross monthly incomes most relevant to awareness were < 500€ (19.1%), 500 - 1,500€ (38.3%) and 1,501 - 2,500€ (19.1%) (Appendix K). Nevertheless, the overall Chi-square test was deemed **insignificant**, since in all cases some cells had expected count less than 5, which is a requirement for this type of test – i.e. there was no statistically significant difference between the demographics mentioned (in their respective groups) as far as their awareness towards Slow Fashion.

The next measurement wanted to test whether there is a statistically significant difference in the interval variable 'SFPurchaseWoMIntention' for the different groups involved in Slow Fashion awareness variables (Q8-10). Using an *Independent samples t-test* for Q8 ('SFAwareness'), the Mean answers were 3.8191 (Aware) 3.4151 (Non-aware), i.e. "Somewhat Likely" – however the test was **not significant (p > 0.05)** – i.e. there was no statistically significant difference between those aware and non-aware of the movement and their intention to purchase or spread word-of-mouth. For Q9 ('SFAwarenessIntroduction'), an *ANOVA* test was used, with Mean answers 3.8854 (Online), 3.4167 (Physical store), 3.7424 (Friends/Family), 3.5833 (Professional Colleagues), i.e. "Somewhat Likely" – however the test was **not significant (p > 0.05)** – i.e. there was no statistically significant difference between how individuals became aware of the movement and their intention to purchase or spread word-of-mouth. Lastly, for Q10 an *Independent samples t-test* was employed, with Mean answers 4.0098 (Aware of SF businesses) and 3.3205 (Non-aware of SF businesses): The first category thus answered the most "Extremely Likely" and the second "Somewhat Likely"– however, the test was **not significant (p > 0.05)** – i.e. there was no statistically significant difference between those aware and non-aware of Slow Fashion businesses and their intention to purchase or spread word-of-mouth about Slow Fashion. Overall, no statistically significant difference can be identified for 'SFPurchaseWoMIntention', for the different groups involved in Slow Fashion awareness (Appendix L).

4.2.7 Reliability & Validity tests

On the discussion of surveys, Fowler Jr (2013) supports that a good methodology should consist of information about the "reliability and validity of the major measures used" (p. 148) – i.e. "how reproducible the survey instruments' data are" (Fink &

Litwin, 1995, p. 6) and how well questions measure what they are supposed to measure (Fowler Jr, 2013), respectively.

The main questionnaire section, which included Likert-scale (Interval) questions measuring the Compatibility, Relative Advantage, Risk and Adoption (Q15-Q20) constructs were all found **reliable** ($\alpha > .60$). Some other Likert-scale (Interval) questions (Q3; Q6) were too found **reliable** ($\alpha > .60$), except for Q7 whose $\alpha < .60$. Two more questions (Q2; Q5) whose variables were Ordinal – yet they were designed as matrix-style questions – were found unreliable ($\alpha < .60$) (Appendix N).

The same questions (Q15-Q20) were tested for validity: They were all **significant** ($p < 0.05$) and had KMO values > .60 – their Variance (Cumulative %) was further > 60. As for Q3 & Q6, they were **significant** ($p < 0.05$) with KMO values > .60, and Variance (Cumulative %) of > 60. In contrast, Q7 was, again, deemed insignificant ($p > 0.05$). In addition, Q2 & Q5 were insignificant ($p > 0.05$) (Appendix N).

In reality, before being used in the questionnaire, most of the aforementioned questions were adapted from other studies, which are all referenced within various paragraphs and Appendix Q of the '5. Discussion of findings' chapter, alongside the respective reliability and validity scores for the original scales.

5. Discussion of findings

5.1 Content Analysis

As mentioned in the 'Data analysis' chapter, the content analysis – conducted through SPSS – incorporated twenty (20) Slow Fashion brand accounts found on the Instagram platform, through keyword mentions like 'slow fashion', 'ethical fashion', 'sustainable' or 'handmade' within their account descriptions, or similar keywords searched in search engines to identify such businesses on the platform. The businesses selected were small to medium-sized and had diverse followings to ensure variety in the research: The smallest one amounted to 1.3k followers (founded on October 2021), whereas the largest to 59.9k followers (founded in March 2015).

5.1.1 Slow Fashion Instagram Profiles: Account elements

Following RQ1, i.e. "How do Greek 'Slow Fashion' businesses employ Instagram to identify themselves as part of the movement?", the analysis first involved visiting each Instagram account to pinpoint different commonalities in their outlook: Overall, visually, the accounts were vibrant when leaning into the more 'crafty' side of Slow Fashion, whereas quite minimalist when employing more 'luxurious' undertones. Furthermore:

- All accounts had the logo of the brand as profile picture.
- All accounts included a 'Contact' button (Phone Number/Email) to facilitate communication and utilized the 'Highlights' feature to showcase e.g. brand details and crafting processes, or re-posted customer stories.
- All businesses included their websites' or selling platforms' links within the account descriptions, whereas the location feature and emojis were present in fifteen (15) and thirteen (13) cases respectively; emojis were often used as sentence dividers.
- Additionally, hashtags were used in seven (7) cases, alongside five (5) brands who employed '|' or '/' dividers to separate phrasing.
- Lastly, open hours were used by only two (2) brands.

As for general themes:

- Twelve (12) account descriptions mentioned the brands' local 'Greek' identity – with some (3) reinforcing this with the Greek flag emoji.
- Handcrafted products and specific materials used, like sails, balcony awnings, 'deadstock' fabric, linocut were mentioned nine (9) times (Brand 19; Brand 2; Brand 5; Brand 1).
- There were six (6) mentions of creating unique, custom pieces.
- There were four (4) mentions of the brands being 'sustainable'.
- The phrase "Made with love" was mentioned thrice (3).
- With two (2) mentions each, brands referred to recycling, upcycling, and being zero-waste – interestingly, the latter manifested in a brand whose clothing tags could be planted (Brand 16). The same brand further communicated their donation scheme, where 10% of their profits were given to animal rescue.
- Themes of naturalism, ethicality, responsibility and diversity were mentioned once (1).

Overall, there is good alignment between the mentioned themes and how they contribute to brand identification within the movement, since they link to the different Slow Fashion Key Axes – which Greek 'Slow Fashion' businesses thus indirectly employ Instagram to identify themselves as part of the movement: The accounts descriptions detail businesses whose 'heart' entails *locality*, 'unique' *craftsmanship*, as well as the utmost care towards the materials used. The protection of the environment is further deemed highly important, with respect to *sustainable*, *recycling/upcycling* practices, alongside the connoted *ethical* conduct of all stakeholders involved.

Surprisingly, only three (3) referred to their businesses as 'Slow Fashion', though research on their respective websites revealed that all branded themselves or described

their production processes as ‘Slow’. Such mentions were included in their website ‘About’ sections, or in ‘Sustainability’, ‘Values’, or ‘Transparency’ pages.

For example, Brand 11 describes its products as “timeless high-quality pieces in responsible stock volumes, following a slow fashion philosophy” and categorizes its ‘Sustainability’ page in the sections ‘Materials & Craftsmanship’, ‘Zero Waste Fashion’, ‘No overproduction’, emphasizing how “the company works to ensure that every person involved in the production process is treated with respect”.

Similarly, Brand 9 structures its ‘Values’ page in the sections: ‘Raw Materials & Suppliers’, ‘Minimum waste & Recycling’, ‘Slow Fashion’, ‘Giving Back’ and ‘Transparency’. Moreover, Brand 2 pinpoints their future brand targets: “Our target is to be leather-free, polyester-free and use only sustainable materials in the near future”. When explaining the production materials used, the brand further provides reading to customers, linking the ‘UN Sustainable Development Goal 13’ whose main axis is to “Take urgent action to combat climate change and its impact” (*Goal 13*, n.d.).

5.1.2 Slow Fashion Instagram Profiles: Post Elements

In a similar manner, to answer RQ1 in a more practical sense, i.e. the ways relevant business utilize in-app elements to promote themselves and the movement, the content analysis first looked at the different elements found within Instagram posts: Such as who posted the content (i.e. the brand itself, or in collaboration with another brand), what type of content first appears on the post (i.e. Image or Video/Reel), how many slides the post includes (i.e. Single or Carousel post) and lastly, whether the Instagram music option was used. Regarding the frequency of appearance of such elements, it was found that:

- Brands preferred to post by themselves (87.4%), rather than collaborating (12.6%)
- Posts used more Images (71.3%) than Videos/Reels (28.7%)
- Single posts (54.1%) were slightly more popular than Carousel ones (45.9%).
- Instagram music was largely not employed (77.4%).

The above could well indicate a general tendency to facilitate and accelerate posting operations. For example, Brands can post content to their desire without having to consult the other brands involved first; images and single posts of course require preparation, but are not as demanding as videos, or posts with multiple audiovisual slides. As for the music, perhaps Brands do not find it a relevant addition, or fear it might distract from their messaging – especially if the posts are detailed.

The analysis further cross-related these elements, providing twelve (12) comparisons, yet not all were proven statistically significant in their differences. Following the significant results:

- Brands utilized more Single posts (95.1%), whereas Brand collaborations more Carousel posts (21.6%).
- Images were mostly shown as first Carousel posts slides (98.3%), whereas Videos/Reels were posted slightly more as Single posts (51.6%)
- Most Image-centric posts did not include music (89.8%), with Video-centric ones largely including it (91.8%).
- Most Single posts had music (95.8%), but Most Carousel posts did not (58.1%).

Indeed, Brand collaborations involve two parties, and thus more information to be shared. In addition, Images become great 'thumbnails' that introduce the rest of the carousel posts, and naturally, Video posts with pace and movement largely benefit from relevant sound. Finally, music can enrich the minimalistic presence of a single post.

5.1.3 Slow Fashion Instagram Profiles: Slow Fashion Key Axes

The next aspect of the analysis focused on the eleven (11) Slow Fashion Key Axes, to further explore RQ1: Each key axis was identified within the posts in terms of

the visual connotations of the images or videos shown, alongside caption and hashtag mentions relevant to the axes' themes.

Key Axes	**Frequency (Most to Least)**	**Justification**
Localism	24.5%	Most posts examined tended to reinforce the 'Greekness' of the brands, or included products inspired by Greek tradition or modern reality. For example, Brand 7 described itself as exclusively creating objects inspired by pop culture and ancient Greece, often showcasing relevant visuals. Differently, many brands urged their followers to "support local" (Brand 4).
Craftsmanship	20.2%	On the other hand, there was big emphasis on the 'handmade' aspect of products, whether within post captions, or shown in video, e.g. through presenting the people and the process behind how products are made.
Sustainability	13.3%	Mostly mentioned in post descriptions as representing a main pillar of the brand.
Quality	11.2%	Most observed through the posts' visual focus on the textures and materials used.
Expression of identity	8.5%	The most abstract axis, since it was located either in relevant post descriptions, e.g. "I'm aware of my childhood traumas, but my mom thinks I'm marriage material" (Brand 5) – a quote also present on the clothing item displayed – or within content referring to a specific social group, such as Brand 12, whose imagery and wording were all focused on female empowerment: The brand often paired images of women-centric ceramic products with inspiring descriptions, like "Female friendships hide beauty, trust, sensitivity. They are bonds indelibly etched".
Ethicality	7.6%	Mostly present in caption hashtags, e.g. #ethicalfashion, or through detailed descriptions regarding production processes and materials used. Brand 11 states: "We do our best to use all production offcuts cleverly, by incorporating them in selected apparel designs and considering them our primary raw material for all [brand name] accessories! Zero ♻waste 💚philosophy 🌍".
Recycling/ Upcycling	4.2%	Similarly, the acts of recycling and upcycling were described by the brands when referring to production processes, rather than shown. Brand 19 e.g. states that their products are made to be reusable and suggests: "You can return a [product name] to us for it to be reused and we will make sure it is repurposed into new [product name]" – alongside offering a discount in the next purchase.
Environmental responsibility	4%	Bran 19 also greatly incorporates environmental responsibility, for example by posting a visual of natural forestry on 'Earth Day' with the statement "Let's make a lighter impact on the planet together💚🌍". Other brands involved similar content regarding this axis.
Social responsibility	2.9%	This axis was assigned to posts discussing the different people involved in product labor – which would denote the respect the brand held for its stakeholders – or alternatively, the frequent advice of such brands to "support small" (Brand 4) businesses. Some other relevant indications involved discussions of social issues like feminism or animals' rights; one post celebrated World Stray Animal Day and advocated for their protection (Brand 16). Another form of social

		responsibility manifested in donation mentions, e.g. "With loving respect of [artist's] memory, all revenue from #Project[name] will contribute to initiatives promoting craftsmanship in our country" (Brand 11).

Table 29, Discussion of the Frequency (%) of the Slow Fashion Key Axes

The term *Slow Fashion* was not mentioned as expected (3.6%) compared to other axes; sometimes, it was opposed to 'fast fashion', such as in a Reel with text: "pov. you stop supporting fast fashion & you start supporting small slow fashion brands" (Brand 16). In other instances, it was included in hashtags, or when describing crafting processes as 'slow'. Lastly, the axis 'Higher price' was not identified at all, due to the lack of monetary mentions in such content.

Overall, the frequency of the Key Axes within the Instagram content, actually matches the frequency of the themes previously found within the accounts' profile descriptions. Namely, *Localism* and *Craftsmanship* which appeared the most, were also incorporated in the account descriptions the most, with mentions of the brands' 'Greekness', handmade and unique aspects. Additionally, *Sustainability*, *Recycling/Upcycling* and *Slow Fashion* (ranked 3rd, 7th, 9th in presence respectively) appeared in the account descriptions in almost the same prevalence.

5.1.4 Slow Fashion Instagram Profiles: Post Elements & Slow Fashion Key Axes

After researching these two overarching categories, the analysis attempted to test whether the presence of the Key Axes within posts differed between the elements included in those posts in a significant manner, using a Chi-square calculation. Since the cells examined had expected count less than 5, one of the assumptions to conduct the test was missing, and thus no significance could be proven. Nevertheless, the cross-tabulation revealed some interesting results (Appendix D): Posts published by Brand

themselves were involved in 100% of *'Environmental responsibility'* mentions, as well as 95.7%, 92.7% and 91.8% of *'Slow Fashion', 'Expression of identity'* and *'Ethicality'* ones respectively; this indicates clear brand willingness to showcase their dedication to environmental protection through their craft.

In opposition, Brand collaborations held the highest percentages regarding '*Recycling/Upcycling', 'Craftsmanship'* and *'Quality'* (18.5%; 17.7%; 15.3%) – this could occur through the power of co-creation and love for craftsmanship expressed together by likeminded brands. For Images, *'Recycling/Upcycling'* and *'Social responsibility'* were the most apparent axes (96.3%; 84.2%), whereas Videos/Reels centered on *'Quality'* and *'Localism'* (37.5%; 32.9%). Naturally, video format is great to showcase product quality, though close-ups on the materials; the local aspect was further presented through many brands showcasing their crafts in recognizable Greek nature landscapes.

To continue, Single Posts mostly included themes of *'Quality'* (61.1%) and *'Slow Fashion'* (60.9%), whereas Carousel ones followed *'Social responsibility'* and *'Recycling/Upcycling'* ones (63.2%; 55.6%) (Appendix D). Although the first category cannot be exactly justified on the themes, carousel posts are good to explain concepts as complex as the most prominent ones. As for the use of Instagram music, *'Expression of identity', 'Environmental responsibility', 'Craftsmanship' and 'Localism'* were those most identified (29.1%; 26.9%; 25.4%; 25.3%) (Appendix D). Music was not employed the most with the *'Recycling/Upcycling'* axes (96.3%), followed by '*Ethicality'* (85.7%) (Appendix D). For the former category, of course the expression of one's identity is perfectly paired with the presence of by-definition-expressive concept of music – as opposed to the last two axes that largely did not include music, perhaps due to their more serious nature.

5.1.5 Slow Fashion Instagram Profiles: Audience Engagement

To continue, the analysis involved digital engagement metrics, such as likes, comments and post engagement rate (ER) which is calculated through the first two. The average Likes per post were approximately 121, the Comments approximately 2, and the Post ER 1.97%. Hootsuite, a certified social media managing platform reports that experts in the field agree "that a good engagement rate is between 1% to 5%" (Sehl & Mikolajczyk, 2024), although the more followers, the harder it is to achieve such percentages. Thus, on average, the chosen Slow Fashion Instagram accounts have good engagement. More specifically, the ER of each brand is mentioned in Appendix C: Brand 4 (5k followers) held the highest engagement rate of 5.13%.

In answering, RQ2, i.e. "What type of Instagram content published by Greek 'Slow Fashion' businesses most contributes to audience engagement?", the aforementioned elements found within Instagram posts were cross related with the above metrics, to prove whether there is a statistically significant difference between the four categories of post elements and the post engagement rate. The tests whose results were statistically significant showed that:

- The average ER of posts published by Brands was approximately **2%**, whereas from Brand collaborations 1.6%.
- The average ER of Single posts was 1.7%, whereas from Carousel posts **2.2%**.

As for the tests for Post Type (Image, Video/Reel) and Post Music (Music/No music), they were not statistically significant, yet revealed (section 4.1.2):

- 1.95% and **2%** for Images and Videos accordingly.
- 1.7% and **2.1%** for Music and No Music accordingly.

As aforementioned in section 2.4, Carousel posts and Videos/Reels are reported by digital marketers as the highest engaging Instagram elements (Newberry, 2022; Couch, 2024). For videos, this could be justified on their more interactive nature that urges

users to stay and watch. Additionally, Carousels involve multiple slides; users become curious to see the content and are thus urged to scroll through. All elements thus revealed a good level of engagement; as shown, Brand posts, Carousel posts, Video posts and those with no Instagram music performed the best in terms of engagement, within their respective categories.

Moreover, the research combined the appearance of the Key Axes with the digital engagement metrics, i.e. the Total Post Engagements (i.e. the sum of Likes and Comments) and the Post ER. It was found that the Total Post Engagements significantly differ based on the Key Axes (statistically significant), as opposed to the Post ER (non-statistically significant). More precisely, the *Slow Fashion* axis had the highest average Total Post Engagements (approx. 160), followed by the *Expression of identity*, *Quality*, *Environmental responsibility*, *Craftsmanship*, *Sustainability* and *Localism* axes (approx. 147; 134; 129; 127; 125; 123) that surpassed the overall average of 123 engagements. The lowest average was identified for *Recycling/Upcycling* with 48 engagements.

These results enrich the previous findings for RQ2, and further prove great to begin unraveling RQ3, i.e. "Is there a relationship between the presence of Key Axes of Slow Fashion in Instagram content of Greek 'Slow Fashion' businesses, with the level of audience engagement?", since Slow Fashion already has such a central role in engagement. As for the Post ER, the highest average was found for *Social Responsibility* (2.45%), whereas the lowest for *Ethicality* (1.5%). Nevertheless, the 1.93% ER found for *Slow Fashion* is still sufficient, considering the average Post ER found for all posts is 1.97%. Since the Post ER calculations were found non-significant, one can focus on those for Total Post Engagements and suggest that posts including themes of *Slow Fashion*, *Expression of identity*, *Quality*, *Environmental responsibility*,

Craftsmanship, *Sustainability* and *Localism* contribute the most to audience engagement.

In order to further the discussion regarding RQ3, the analysis continued by evaluating the relationship between the frequency of appearance of the Key Axes and the Total Post Engagements. A significant, **weak positive** relationship was found; hence, it can be inferred that the Total Post Engagements can be predicted by the number of Key Axes present within Instagram content. The second relationship tested was that between the frequency of appearance of the Key Axes and the Post ER. A significant, **weak positive** relationship was found – thus, the Post ER can further be predicted by the number of Key Axes that appeared in the posts.

To answer RQ3, the research has thus three results: Firstly, the Total Post Engagements have been proven to significantly differ with the different Key Axes. The Mean of the former variable is 123.34, with the associated Means of the axes exceeding it being: Slow Fashion (160.22), Expression of identity (146.58), Quality (133.72), Environmental Responsibility (129), Craftsmanship (126.78), Sustainability (124.78), Localism (123.11). These represent more than half of the axes, showcasing the central role Slow-Fashion-related themes play on total audience engagements – as further proven regarding RQ2. Nevertheless, there was no statistical evidence that the associated Means of the Key Axes and the Post ER are significantly different.

Secondly, a **weak positive** relationship was found between the number of Key Axes present within the Instagram content, with the level of audience engagement (Total post engagements, i.e. likes and comments). Thirdly, there was a **weak positive** relationship between the number of Key Axes and the Post ER. Overall, the research revealed that 1.4% of the variance in the Total post engagements and 1.9% of the

variance in the Post ER in the sample could be accounted for by the number of Key Axes present in the brands' content.

These outcomes thus demonstrate the relationship between Instagram audience engagement and the Key Axes determined from relevant literature. The hypothesis (H1) initially considered is thus accepted as true, i.e. "*The more Slow Fashion key terms mentioned by small Slow Fashion Greek businesses within the content posted on their Instagram accounts, the better the audience engagement*".

5.2 Survey

As aforementioned, the *Survey* in the form of questionnaire was designed to test various aspects of the modified 'Diffusion of Innovation' model by Flight et al. (2011), as well as the social media and consumption habits of respondents, to determine whether Slow Fashion, perceived as an innovation, could be eventually adopted by consumers. The upcoming discussion shall combine the different tests completed in the 'Data analysis' chapter (section 4.2) to examine the questions by thematic groups, according to their relevance to the research.

5.2.1 Demographics

Question		**Explanation**
Q21	What is your age?	The age variable groups were formatted to represent different generations, i.e. Generation Z (12-17; 18-27), Generation Y (Millennials) (28-43), Generation X (44-59), Baby Boomers (60-78). The underage category was added to eliminate those participants' answers. This generational segmentation shall be useful to determine which groups are more prone to 'sustainable' social media and purchase habits, as implied in section 2.2.
Q22	What is your gender?	Included three answers, i.e. Male, Female and Non-binary (Other gender). The responses were meant to approximately follow the global quota of 49.8% Female and 50.2% Male population.

Q23	Is your nationality Greek?	Since the Case Study involved a Greek business, and the convenience sampling through social media would gather many Greek respondents due to the researcher's nationality, the question was used to perhaps unveil Greek Slow Fashion awareness – **this however did not concern the main research goals.**
Q24	How long have you lived in Greece?	A follow-up question to Q23, solely used to verify this 'Greek' awareness.
Q25	What is the highest degree of education you have completed?	Inquired the highest degree of education received, to examine whether it correlated to Slow Fashion awareness and Purchase/WoM Intention.
Q26	Are you employed?	Inquired whether respondents were employed, to examine whether it correlated to Slow Fashion awareness and Purchase/WoM Intention.
Q27	What is your gross monthly income?	Inquired for their gross monthly income, to examine whether it correlated to Slow Fashion awareness and Purchase/WoM Intention. Since the survey would possibly include many Greek participants, local statistics were used (*ERGANI: Pou kumanthikan oi misthoi to 2023*, 2024) and adapted to fit universal standards. The gaps between choices were larger, to prevent respondents from perhaps feeling insecure of sharing such information and accounted for both low and high incomes.

Table 30, Discussion of the 'Demographics' survey questions Q21-27

For Q21 (AgeGen), the analysis revealed that most respondents were Generation 'Z' & 'Y'. Additionally, for Q22 (Gender) the survey revealed 46% Male and 54% Female respondents – slightly different from global statistics, but still close to equal representation. These percentages further validated the required research quotas mentioned in section 3.3, where the gender binary was expected to reach almost 50-50%. Moreover, the two categories together (Q21; Q22) proved equality in representation, with slightly more Female, Generation Z respondents (Appendix K) – the latter could perhaps be justified on firstly, the high social media activity of this generation (Appendix P), and secondly, the heightened interest of Female-identifying people towards the fashion market (Appendix R).

As for Q23 (GreekNationality) and Q24 (GreeceYearsLived), Greek respondents did involve the majority (67%), with most having lived in the country for 'Over 10 years'. For Q25 (Education), the majority of respondents had finished a Bachelors, Masters or PhD degree, indicating high level of education. Reportedly, for Q26

(EmploymentStatus) and Q27 (GrossMonthlyIncome), most participants were currently working (75%) with most common income 500 - 1,500 euros (43%). This accurately reflects the generations most participants belonged to (Z; Y), since they are still in the primary to middle stages of their careers.

5.2.2 Slow Fashion Awareness

Regarding Slow Fashion Awareness, Q8 examined participants' awareness on the movement, before the Case Study; if aware, the respondents were further asked where they first heard about it (Q9) and whether they knew of any relevant businesses (Q10). As shown, Slow Fashion awareness had almost equal groups of non-aware (53%) and aware (47%) respondents. Of those aware, they learned of the movement either 'Online' or through 'Friends or Family' – additionally, more than two thirds of those aware, also knew Slow Fashion businesses. This represents a very good sample to examine both sides of the coin for movement-related awareness. Furthermore, learning about Slow Fashion online links greatly to the *Information* construct of innovation adoption that shall be discussed later: It has been suggested that heightened information about an innovation, shared through e.g. social media networks, heightens the probability of innovation adoption (Flight et al., 2011).

In examining whether these demographic variables would present statistically significant differences between their groups for general Slow Fashion awareness (Q8 'SFAwareness'), the analysis showed that: In majority, those aware of Slow Fashion involved i) Female, ii) Greek and iii) Generation Z and Y participants. Additionally, they were iv) employed, with v) gross monthly incomes ranging from < 500€ to 2,500€ and vi) had completed a Masters (Postgraduate) degree or Doctorate of Philosophy (PhD) degree (Appendix K). Compared to the demographics mentioned earlier, the

income is higher – this could be justified on the 'Higher cost' Key Axis, that urges its consumers to be able to afford it. Nevertheless, the differences observed were not found statistically significant ($p > 0.05$).

5.2.3 Social media networking habits (Information): General discussion

Question		Explanation
Q1	How many hours, on average, would you say that you spend on social media daily? Please move the slider according to the number of hours spent, from 0 to 24 hours. For none, use 0.	Asked how many hours, on average, respondents spend on social media daily (0-24-hour scale). To provide context, the following statistics have been provided by Kemp (2024) and are i) global, ii) valid as of January 2024: Firstly, since 62.3% of the population are social media users (5.04B), and 84.2% of total social media users are adults, the research shall look to validate these in the participants gathered. Additionally, the social media users involve 46.5% Female and 53.5% Male ones. The average time spent on social media daily is reported as 2 hours 23 minutes with small differences per age group (Appendix P).
Q2	How often do you use the following social media platforms?	Inquired the frequency in which respondents used specific social media platforms. The platforms were based on the most popular social networks worldwide as of January 2024, ranked by number of monthly active users, i.e. Facebook (3B), YouTube (2.4 B), WhatsApp (2B), Instagram (2B), TikTok (1.5B), Snapchat (750M), X/Twitter (619M), Pinterest (482M) (We Are Social et al., 2024c), LinkedIn (310M) (*50 LinkedIn Statistics for Social Media Marketers in 2024*, 2024). Additionally, the platforms most used in frequency are: Facebook (64.1%), YouTube (63.7&), TikTok (61.7%), Instagram (61.6%), X (42.2%), Snapchat (40.3%), Pinterest (27.2%), LinkedIn (25.5%) (Kemp, 2024). The scale used for Q2, i.e. Never/Less often/Once a month/Several times a month/Once a week/Several times a week/Daily was taken from research by Statista (2024). The 'Less often' and 'Once a month' answers shall indicate *Infrequent* users, the 'Several times a month' and 'Once a week' *Moderately frequent*, and lastly the 'Several times a week' and 'Daily' *Frequent*. Although Ordinal, the scale was tested for reliability and validity since it appeared in a matrix-style question but was found 'negative' for both measures (section 4.2.7).
Q3	How frequently do you engage with the following types of fashion-related social media content?	Asked the frequency of engagement with fashion-related social media content – e.g. Fast fashion brand accounts, Luxury fashion brand accounts, Sustainable fashion brand accounts – to unveil predisposition to sustainability before the Case Study. These five (5) 'sustainable' answers options were balanced with other five (5) general ones. The scale was deemed reliable and valid (section 4.2.7).

Table 31, Discussion of the general social media networking habits 'Information' survey questions Q1-Q3

In the actual analysis of Q1, the minimum and maximum values were one (1) and eighteen (18) hours accordingly – thus all respondents represented social media users. All respondents were also adults, with a 46% Male and 54% Female overall presence, close to the global example. Furthermore, the average time spent daily was 4.7 hours, and 4.2 and 5 for Male and Female respondents respectively (Appendix L); considering the 2h23mins benchmark, both groups seem quite active on social media use: These results further validated the required research quotas mentioned in section 3.3, where 63% or more of the respondents were expected to be active social media users. Per age, the average times spent were 5.2 hours (18-27), 4.9 hours (28-43), 2.8 hours (44-59), 2 hours (60-78) (Appendix L); the most active were Generation Z and Y, reflecting the global generational divide (Appendix P).

From the analysis of Q2, the platforms most used 'Daily' with *Frequent* users were firstly Instagram, YouTube and Facebook. Although TikTok had the same number of *Frequent* users as the latter, there was a higher percentage of people 'Never' using it. Similarly, Snapchat, X/Twitter and Pinterest were mostly 'Never' used. LinkedIn was the only app that indicated larger variety in its usage, of *Moderately frequent*, *Frequent* use but also non-users. Overall, the results do not mirror those referenced above (Kemp, 2024), but do place high importance on Instagram, which shall prove helpful in later analysis. Moreover, for *Frequent* usage, Instagram was most used by Generation Z and Millennials, as with most other platforms (Appendix K).

In the analysis of Q3, those who answered 'Frequently' for sustainably predisposed answers were: 24% for 'Sustainable fashion brand accounts', 21% for 'Vintage stores', 18% for 'DIY/Upcycling', 23% for 'Second-hand stores' and 17% for 'Sustainable fashion advocates' (Appendix J). The 'Extremely Frequently' answers were much less; overall, the highest average percentages for each category were

presented for those engaged ‘Not at all’ with such content. Thus, there is sustainable predisposition present, but it scores lower than overall non-engagement towards such content. For the ‘Frequently’ category, it was again proven that those choosing ‘sustainable’ social media content were mostly Generation Z and Millennials (Appendix K).

Regarding Slow-Fashion-related social media activity, after the ‘HEEL’ Case Study, respondents were asked if they followed any Slow Fashion businesses' accounts on social media (Q11); if yes, the specific social media platforms used had to be selected (Q12). Additionally, they were asked “How many hours, on average, would you say that you engage with ‘Slow Fashion’ content on social media weekly?” (Q13), on a 0-24-hour scale, to compare to general social media activity (Q1).

Please note that since the Case Study informed participants about Slow Fashion, even if non-previously aware (Q8), some Slow-Fashion-related social media activity answers were positive even for those ‘non-aware’. Accordingly, 30% of all respondents followed Slow Fashion businesses on social media (Q12), out of which 86.7% knew of the movement before the Case Study (Q8). Additionally, 13.3% ‘realized’ they followed such businesses after reading the case study and ‘becoming aware’ of the movement (Q12) (Appendix K).

As for the platforms used to access Slow Fashion, those most referenced were Instagram (29 responses), Facebook (9 responses) and TikTok (6 responses). When cross-related with general frequency of app use (Q2), it was revealed that out of those respondents who used the aforementioned apps for Slow Fashion, most further used them ‘Daily’ in general frequency (Appendix K). This both strengthens the presence of Instagram relative to Slow Fashion, and thus justifies the choice of the platform for the thesis – it is also incredibly positive that respondents use it for Slow Fashion purposes,

and seem to be *Frequent* app users, eventually rendering them more receptive to relevant information.

Additionally, since respondents spent 4.7 hours on average for daily social media usage (Q1), whereas 0.94 hours on average for weekly social media usage regarding Slow Fashion (Q13), the former could be represented in 32.6 hours on average for weekly (general) social media usage. Thus, on a weekly basis, Slow-Fashion-related social media usage represents **0.31%** of general social media usage. This represents a very small part of overall social media frequency, leaving room for growth once the movement is adopted.

Moreover, it was found that the time spent weekly for Slow Fashion on social media (Q13) were 0.7 for Male and 1.2 hours and Female respondents respectively; per age, the average times spent were 1.1 hours (Generation Z), 0.8 hours (Millennials), 1.1 hours (Generation X), 0.3 hours (Baby Boomers) (Appendix L). Interestingly, Generation Z and X match in frequency – the latter is known to be of the 'smaller' generations in numbers yet are quite technologically adept and social-media-active, bridging the digital gap between Millennials and Baby Boomers (*Marketing to Gen X: Reaching the Lost Generation*, n.d.).

Namely, all the above questions concern the *Information* category of innovation adoption, as they observed general and Slow-Fashion-related social networking habits (see Figures 5, 6).

5.2.4 Purchase habits (Adoption): General discussion

Question		**Explanation**
Q4	How often do you shop for clothes?	Inquired how often participants shop for clothes. The scale used the answers: 'Once to three times a year' for Infrequent buyers, 'Once or twice every three months' for Seasonal buyers, 'Once or twice every two months' for Frequent buyers, 'Twice or three times per

		month' for Very frequent buyers and 'At least once per week' for 'Shopaholics'. There was also the answer "I never personally shop for clothing".
Q5	How often do you shop from the following store types, either physically or online?	Asked how often respondents shop from the following store types – i.e. Fast fashion stores, Luxury fashion stores, Sustainable fashion stores, Vintage stores, Second-hand (thrift) stores, either physically or online. The frequency scale used was the same the above, except the first option being 'Never'. Predisposition to sustainability could further be counted when respondents picked the choices 'Sustainable fashion stores', 'Vintage stores', 'Second-hand (thrift) stores'. Although Ordinal, the scale was tested for reliability and validity since it appeared in a matrix-style question but was found 'negative' for both measures (section 4.2.7).
Q6	Rate the following factors regarding their importance when buying clothes, where 1 = Not at all important and 9 = Extremely important.	Inquired to rate some factors regarding their importance when buying clothes; one of the factors, 'Brand transparency' was placed to uncover sustainability predisposition. All the factors were modified to have opposite meanings from the bibliography stated in Q16 (see later), as well as employing research from Mandarić, et al. (2022) and Aakko and Niinimäki (2022) (Appendix Q). Since the latter presented an integrated literature review, it did not require reliability and validity tests. Mandarić, et al. (2022) report an 'acceptable' reliability of Cronbach's alpha 0.695. After analysis, the adapted survey question was further deemed reliable and valid (section 4.2.7).
Q7	When purchasing clothes, please rate the importance of price to you.	Aimed to further validate Q6's predisposition, by examining the 'Price' factor and how participants relate to it. The statements used for rating were: "The price of the product being low, regardless of quality", "The price and quality of the product being equal", "The price of the product being higher, indicating better quality". The latter two mostly relate to sustainable fashion types, since they normally involve higher prices, or ones matching the quality – linking again to the Key Axes. However, when tested for reliability and validity the scale was found 'negative' for both.

Table 32, Discussion of the general purchase habits 'Adoption' survey questions Q4-Q7

For Q4, it was revealed that most buyers of the questionnaire were either *Infrequent* or *Seasonal* ones, with slightly smaller groups for *Frequent* and *Very Frequent* buyers. The *'Shopaholic'* and non-buyer categories only involved a couple of respondents.

Accordingly, for Q5 'sustainable' answers, the higher percentages referred to 'null' buying in such stores, with some instances of *Infrequent* buying too. Interestingly, even for more popularized Fast fashion stores, the buying was mostly deemed *Infrequent*; thus, the respondents were generally not as prone to frequent purchases (see

also Q4). The somewhat *Infrequent* buying reported for sustainable options could thus present an adequate amount of predisposition.

Setting the scale of importance (1-9) into three approximate categories for Q6, i.e. 1-3 *Slightly Important*, 4-6 *Moderately important*, 7-9 *Very important*, the most chosen value for all categories being (6) shows *Moderate Importance* given towards different factors when shopping. For sustainably predisposed answer 'Brand Transparency', the most chosen value (5) still indicates *Moderate Importance*. 'Quality', which is further correlated to Slow Fashion, received the highest rating of (9).

Furthermore, the analysis proved that for all price-related statements of Q7, most deemed them *Moderately Important* – as for the ones most relating to sustainable/Slow fashion, in that they either require equal price to quality, or higher price indicating higher quality, they were rated *'Very important'* and *'Moderately important'* accordingly – the former reveals strong preference to pay a price relevant to what quality is delivered.

Regarding Slow-Fashion-related purchase habits, after the 'HEEL' Case Study, Q14 (AdoptionSFPurchaseHabits) asked "How frequently do you purchase from 'Slow Fashion' businesses, like the one you just saw?", using the same frequency scale as Q4-5 to ensure consistency. Out of all respondents, those shopping Slow Fashion report a frequency of Once to three times a year (43%), i.e. *Infrequent* buying. Moreover, more participants report 'never' shopping from such businesses (54%). When cross-relating awareness of Slow Fashion and those actually making purchases – although the test was deemed non-significant (Appendix K) – one can observe that the majority of Slow-Fashion-aware buyers (72.1%) matched *Infrequent* purchases, which means that the rest actually realized they 'infrequently' buy Slow Fashion, after being made aware of what

it involves. Nevertheless, 25.9% of Slow-Fashion-aware buyers 'never' invested in purchases. Even though the responses tend towards the negative spectrum of purchasing, there is still a small co-existence between being aware of the movement and infrequent purchases.

The aforementioned questions concern the *Adoption* category of innovation adoption, as they related to general and Slow-Fashion-related purchase habits (see Figures 5, 6).

5.2.5 Compatibility, Relative Advantage, Risk: General discussion

5.2.5.1 Compatibility

Q15 (SFCompatibilityActual) asked "To what extent do these factors seem important to you, when purchasing 'Slow Fashion' products?". The answers included the Key Axes of Slow Fashion, except the 'slow fashion' axis which could not concern this case. The survey question was further deemed reliable and valid (section 4.2.7). As the analysis showed, most of the axes were deemed *'Very Important'*, indicating that the respondents highly valued Slow Fashion 'advantages'. Indeed, the information provided to them through the Case Study, did mention many of these axes in direct or similar terms – being made aware could thus have influenced their responses, in them mirroring what they read about the values of the 'Heel' brand, yet the evaluation of importance is a subjective measure per participant. We can thus infer the participants were genuine in their ratings.

Q18 (SFCompatibilityPerceived) asked to what extent respondents agree to some statements like "Slow Fashion businesses reflect who I am" to see whether individuals believe that Slow Fashion is compatible with them. The scale was formatted from Van

der Westhuizen's (2018) scale measurement item titled 'Self-brand connection' (Appendix Q). The reliability revealed a Cronbach's a of 0.893 and validity (AVE) of 0.630. The adapted survey question was further deemed reliable and valid (section 4.2.7).

The analysis showed that participants did not feel as connected to Slow Fashion, with most popular answer *'Disagree'*. In reality, even after learning about a movement, it would be hard for non-aware respondents to feel compatibility towards its values immediately: Cases of compatibility could perhaps present in people with existing affinity towards sustainable consumption. Differently, incompatibility could be resolved only after increased exposure to the movement.

Namely, these questions concern the *Actual and Perceived Compatibility* categories of innovation adoption (see Figures 5, 6). Although found non-significant, when cross-related with whether respondents were initially aware (or not) with the slow Fashion movement (Appendix L), the average answers were: For the former, those aware deemed most factors 'Very important', whereas the rest 'Moderately important'. For the latter, those aware replied 'Neither agree nor disagree', whereas the rest 'Disagree': It is thus visible, as suggested above, that those non-previously knowledgeable towards the movement 'felt' less compatible to Slow Fashion.

5.2.5.2 Relative Advantage

Q17 (SFRelativeAdvantageRelevance) inquired "To what extent do you believe that the following factors are relevant to 'Slow Fashion' businesses?", where the factors included the Key Axes, except again, the 'slow fashion' axis. The adapted survey question was further deemed reliable and valid (section 4.2.7). The analysis proved the most common answer to be *'Very relevant'*, which showcases great understanding of

the relevance of the key axes to the movement itself, thus reinforcing the general understanding of Slow Fashion and its values by consumers. Once again, the presentation of the Case Study could have influenced the correct identification of the axes by participants, yet the relevance rating remains subjective.

Q20 (SFRelativeAdvantageTrust) asked to what extent respondents agree to some statements to see the extent to which individuals trust Slow Fashion businesses. As Bruner (2019) mentions, the original scale and statements have been remodelled from research from Darke et al. (2016) who conducted three studies, drawing inspiration from the work of Tax et al. (1998). The studies of Darke et al. (2016) had very high internal scale consistency "with construct reliability being .92 (Study 2) and .97 (Studies 1 and 3)" (p. 468). The scale, as presented in the questionnaire, was further proven reliable and valid (section 4.2.7). The analysis proved that most respondents *'Agreed'* to trusting Slow Fashion businesses, thus revealing a good base for the movement to flourish in consumers' minds. Indeed, since Slow Fashion businesses present such positive attributes, with regards to social and environmental protection, trust is a feeling that would easily manifest with regards to relevant businesses.

These questions concern the *Relative Advantage* category of innovation adoption (see Figures 5, 6). Although found non-significant, when cross-related with whether respondents were initially aware (or not) with the slow Fashion movement (Appendix L), the average answers were: For the former, both those aware and non-aware deemed most factors 'Very relevant'. For the latter, both those aware and non-aware 'Agreed' in trusting Slow Fashion businesses. The above are very positive results, indicating that regardless of previous knowledge towards the movement, the presentation of Slow Fashion values created a feeling of trust – and the values were correctly understood.

5.2.5.3 Risk

Q16 (SFRisk) asked "To what extent do you agree that the following factors could prevent you from purchasing 'Slow Fashion' products?", where the answers included perceived Slow Fashion risks – these were verified through relevant literature (Musova et al., 2021; Park & Lin, 2020; Paço, et al., 2021; YouGov, 2023). For Musova et al. (2021), the factors were adapted from their literature review so one cannot present reliability nor validity measures. In Park & Lin (2020), the reliability was above 0.70 (Cronbach's a) and the validity above 1875.77 (Bartlett's test of sphericity) for all factors. No reliability or validity measures were mentioned for Paço, et al. (2021) and YouGov (2023).

After examination, the adapted survey question was deemed reliable and valid (section 4.2.7). Overall, Q16 concerns the *Risk* category of innovation adoption (see Figures 5, 6). Its analysis proved quite ambiguous, since the most common answer was *'Neither agree nor disagree'*. Namely, the factors relating to this answer were: Expected Quality, Cleanliness, Lack of information and Lack of Fashionability (Appendix J). Additionally, the factors for which participants mostly *'Agreed'* would prevent them buying Slow Fashion were: Higher Cost, Expected Design, Limited Accessibility and Limited Availability (Appendix J).

It thus seems that factors regarding the cost, the functionality of clothing, the difficulty to find and limited ranges of items, sizes are the most detrimental in preventing Slow Fashion purchases. The only factor clearly not affecting purchases was the 'Opinion of others' – positively, this mirrors the 'Expression of identity' key axis of the movement, that emphasizes freedom in expression through what one wears. In truth, when presenting respondents with information they might take literately, the risks mentioned may be perceived more severely or as definite; for example, participants

could perceive Slow Fashion products as definitely 'unclean' due to the mentioned factor 'Cleanliness'. This possibility could partly justify the most common answer *'Neither agree nor disagree',* in that many risk factors are perceived subjectively, or could vary between businesses in the minds of respondents.

Although found non-significant, when cross-related with whether respondents were initially aware (or not) with the slow Fashion movement (Appendix L), the average answer for both those aware and non-aware was 'Neither agree nor disagree' – which is relatively positive, since the risks do not seem to strictly prevent both groups of buying Slow Fashion.

5.2.6 Purchasing Intention (Adoption): General discussion

As for Q19 (SFPurchaseWoMIntention), it asked the extent of likeliness to agree to statements regarding Purchase and positive Word of Mount (WoM) Intention, e.g. "In the future, I would purchase clothes at Slow Fashion businesses". For Purchase Intention, the scale and statements used were adapted from Steinhoff and Palmatier (2016), whose scale, titled "customer attitudinal loyalty" (Bruner, 2019, p. 381), was further adapted from a measure from Wagner et al. (2009). Steinhoff and Palmatier (2016) reported a reliability of 0.93 (Study 1, 2) and 0.95 (Study 3). The validity (AVE) was 0. 79 (Study 1, 2) and 0.86 (Study 3) (Bruner, 2019). For positive WoM Intention, the scale and statements were based on the scale by Lim et al. (2017), as adapted from Maxham and Netemeyer (2002). The version of the scale used had a 0.94 Cronbach's a. (Lim et al., 2017). The combined scale, as presented in the questionnaire at hand, was proven reliable and valid (section 4.2.7). This question belongs to the *Adoption* category of innovation adoption, since it has to do with Purchase Intention (see Figures 5, 6).

In this case, the analysis proved the most common answer to be *'Somewhat Likely'*, which is a very good, positive result when asking for action-related intention. More specifically, out of three statements provided to express Intention to Purchase to participants, the two were still answered as *'Somewhat Likely'*, with one *'Neither likely nor unlikely'*. Out of three statements regarding Intention to spread positive WoM, all indicated *'Somewhat Likely'*. All the results thus showcase clear, positive intention towards Slow Fashion businesses. The positive traits presented in other questions vis-à-vis the businesses could further had influence the above.

5.2.7 Social media networking habits (Information): Relationship with Compatibility, Relative Advantage, Risk

As aforementioned, within their research, Flight et al. (2011) categorized the characteristics of innovation between primary and secondary: the former are "universally accepted as its traits" (p. 346), whereas the latter are solely perceived by certain consumers. The writers did consider *Information* as the sole primary characteristic, given that its interpretation does not differ across consumers; *Information* then operates in guiding knowledge regarding the secondary characteristics towards adopters. Additionally, in the midst of all their proven hypotheses (section 2.7), the only one not proven was the negative relationship between *Information* and *Risk*; thus, they assumed the latter could represent a primary, rather a secondary characteristic.

For H2, i.e. *"The social media activity of consumers, related or not to Slow Fashion, is positively related to Slow Fashion Compatibility"*, both regression analyses conducted – for general and Slow-Fashion-related social media use – were deemed insignificant ($p > 0.05$). Both relationships found were **weak**: the former was **negative**,

whereas the latter **positive**. Considering Flight et al. (2011)'s research, it could thus be inferred that *Compatibility* is a primary rather than secondary characteristic. As for the relationships, they can be summarized as:

- "The more general *Information* provided through social networks, the less individuals feel *Compatible* to Slow Fashion"
- "The more Slow-Fashion-related *Information* provided through social networks, the more individuals feel *Compatible* to Slow Fashion".

For H3, i.e. "*The social media activity of consumers, related or not to Slow Fashion, is positively related to Slow Fashion Relative Advantage"*, both regression analyses conducted – for general and Slow-Fashion-related social media use – were deemed insignificant ($p > 0.05$). Both relationships found were **weak** and **negative**. Similarly to above, based on Flight et al. (2011), it could be suggested that *Relative Advantage* is a primary rather than secondary characteristic. As for the relationships, they can be summarized as:

- "The more general or Slow-Fashion-related *Information* provided through social networks, the less perceived are the *Relative Advantages* of Slow Fashion by individuals".

For H4, i.e. "*The social media activity of consumers, related or not to Slow Fashion, is negatively related to Slow Fashion Risks"*, both regression analyses conducted – for general and Slow-Fashion-related social media use – were deemed insignificant ($p > 0.05$). Both relationships found were **weak** and **positive**. Once again, in line with the research of Flight et al. (2011), it could be inferred that *Risk* is a primary rather than secondary characteristic. As for the relationships, they can be summarized as:

- "The more general or Slow-Fashion-related *Information* provided through social networks, the more perceived are the *Risks* of Slow Fashion by individuals".

For the above hypotheses, the analysis further used the 'Q3SustainablePredisposition' variable to evaluate the prediction of *Compatibility*,

Relative Advantage, *Risk* from general social media activity showing sustainable predisposition: Namely, the relationship between the 'sustainable' aspects of Q3 and *Compatibility* proved to be **moderate** and **positive**, with significance ($p < 0.05$). In opposition, the regression tests for *Relative Advantage* and *Risk* (**weak, positive** relationships) were insignificant ($p > 0.05$) (Appendix M). This could lead one to suggest that the more general 'sustainable' *Information* provided through social networks, the more individuals feel *Compatible* to Slow Fashion. Overall, H2-H4 are not accepted as true.

5.2.8 Compatibility, Relative Advantage, Risk: Relationship to Adoption

Regarding *Adoption*, the adapted model from Flight et al. (2011) (see Figures 5, 6) includes two categories: Purchase Habits and Purchase (WoM) Intention of Slow fashion. The research will first test the latter (Q19). For H5, i.e. "*Slow Fashion Compatibility is positively related to the movement's Adoption"*. Indeed, the linear combination of *Compatibility*, and Slow Fashion Purchase/WoM Intention change was significant ($p < 0.05$), proving a **strong positive** relationship as Flight et al. (2011) proposed.

For H6, i.e. "*Slow Fashion Relative Advantage is positively related to the movement's Adoption"*, the linear combination of *Relative Advantage*, and Slow Fashion Purchase/WoM Intention change was again, significant ($p < 0.05$), indicating a **strong positive** relationship as Flight et al. (2011) proposed.

For H7, i.e. "*Slow Fashion Risk is negatively related to the movement's Adoption"*, the linear combination of *Risk*, and Slow Fashion Purchase/WoM Intention change was found insignificant ($p > 0.05$), with a **weak negative** relationship. Although the type of relationship mirrors the findings by Flight et al. (2011), the insignificance

could relate to *Risk* not being a strong enough characteristic to prevent *Adoption*. Thus, H7 is not accepted as true.

To continue, within the model depiction (see Figures 5, 6), the category 'Purchase Habits' has been placed in the same framework as Purchase Intention. The former represents four (4) questions that inquired general purchase habits (Q4-7) and one (1) inquiring about Slow-Fashion-related purchases (Q14). The analysis conducted various test to find out the relationships between *Compatibility, Relative Advantage, Risk* (IVs), with both general and Slow-Fashion-related purchase habits (DVs) but were all deemed insignificant ($p > 0.05$) – except the **moderate positive** relationship between *Compatibility* and Slow-Fashion-related purchase habits (Appendix M).

To delve deeper into what 'Purchase Habits' represent within the adapted model, in an alternative approach, the general and Slow-Fashion-related purchase habits were put in regression and ANOVA analyses accordingly, with the Slow Fashion Purchase/WoM Intention (Q19) variable. The general purchase habits proved insignificant ($p > 0.05$) – with a **moderate** and **positive** relationship – in predicting Slow Fashion Purchase/WoM Intention (Appendix M), whereas Slow-Fashion-related purchase habits proved significant ($p < 0.05$) (section 4.2.4). Thus, the model could be formatted with the category 'Purchase habits' outside the *Adoption* framework, but rather placed above it using a positive connection – since the general purchase habits were not proven significant, one could keep only the Slow-Fashion-related purchase habits for this *Adoption* connection. As follows, the general purchase habits of consumers are not directly related to Slow Fashion *Adoption*.

From the general purchase habits, just the aspects that showed sustainable predisposition (Q5[16]_SustPredisposition; Q7[17]_SustPredisposition) were further put in regression tests with Slow Fashion Purchase/WoM Intention, but there was still no significance ($p = 0.05$; $p > 0.05$) (Appendix M), and thus no reason to support that they are directly related to Slow Fashion *Adoption*.

For the equivalent 'sustainable' answer of Q6[18], i.e. Brand transparency, the linear combination of sustainable predisposition, and Slow Fashion Purchase/WoM Intention change was significant ($P < 0.05$), showing a **moderate positive** relationship. Thus, one could suggest that general 'sustainable' purchase habits could be directly related to Slow Fashion *Adoption*, however, the significance of only one aspect perhaps does not allow the generalization of such a statement. That is why Figure 15 presents the findings with and without the two connections found with sustainably predisposed answers.

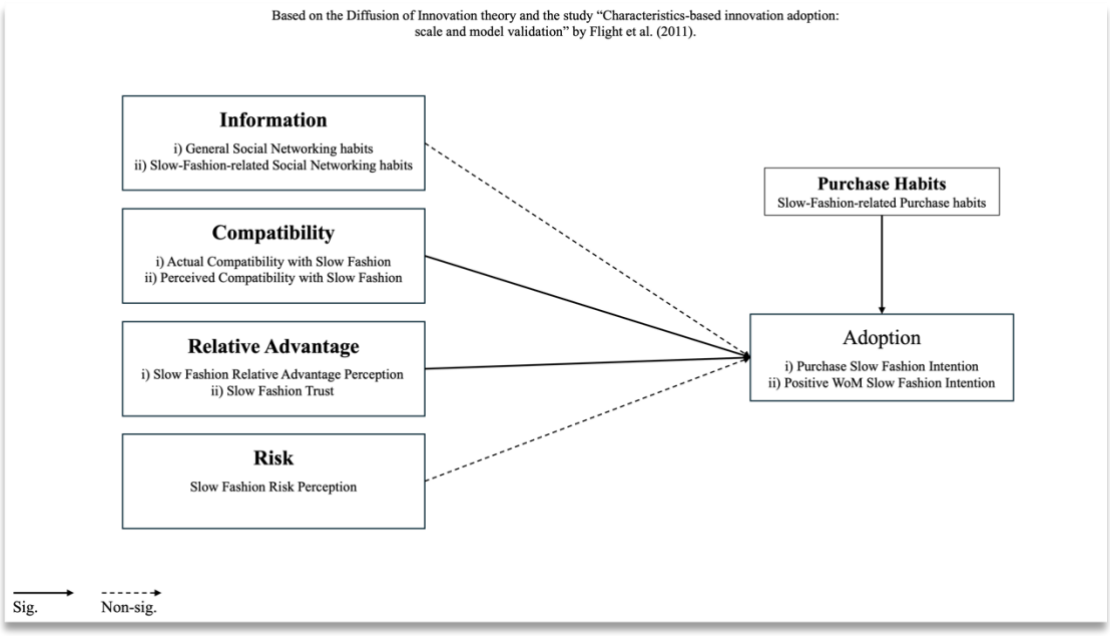
Moreover, since the hypotheses H2-4 were previously deemed insignificant, the research by Flight et al. (2011) instead suggests that the *Compatibility*, *Relative Advantage*, *Risk* constructs could be primary rather than secondary characteristics of adoption. Thus, one must further examine whether *Information* is instead directly related to *Adoption*, in order to re-formulate the model depiction for the thesis at hand. Nevertheless, when testing the prediction of Slow Fashion Purchase/WoM Intention (Q19) from general and Slow-Fashion-related social media use, both regressions were found insignificant ($p > 0.05$). The general social media use revealed a **weak negative** relationship, whereas the latter presented a weak positive one.

[16] Q5: "How often do you shop from the following store types, either physically or online?"
[17] Q7: "When purchasing clothes, please rate the importance of price to you"
[18] Q6: "Rate the following factors regarding their importance when buying clothes, where 1 = Not at all important and 9 = Extremely important".

The only aspect of *Information* that did prove significant ($p < 0.05$) was located in Q3, i.e. "How frequently do you engage with the following types of fashion-related social media content?" which inquired general social media use, more specifically within its answers that indicated sustainable predisposition. The aforementioned revealed a **weak positive** relationship to Slow Fashion Purchase/WoM Intention (Q19) (Appendix M).

From the above, although insignificant, one could suggest that 'general' *Information* is negatively related to Slow Fashion Adoption, whereas Slow-Fashion-related *Information*, naturally, is positively related to the adoption of the movement. Furthermore, in revealing that sustainably related 'general' *Information* could significantly predict Slow Fashion adoption, the former claim is somehow resolved; however, the significance of only one aspect perhaps does not allow the generalization of such a statement. That is why Figure 15 presents the findings with and without the two connections found with sustainably predisposed answers.

Naturally, the research at hand cannot eliminate *Information* as part of the model depiction – since it based in highly-credible scholarly research – but could suggest that for this specific study, the general and Slow-Fashion-related social media habits were not strong enough to influence *Adoption* – with the exception of sustainable social media content that does influence it. Figure 15 shows the adapted model. As Velasco-Molpeceres et al. (2023) supported through their own research (section 2.4), "digital communication is confirmed as essential by allowing fashion brands to get closer to their consumers, and in the case of slow fashion brands, at a low cost also raising awareness" (p. 15).



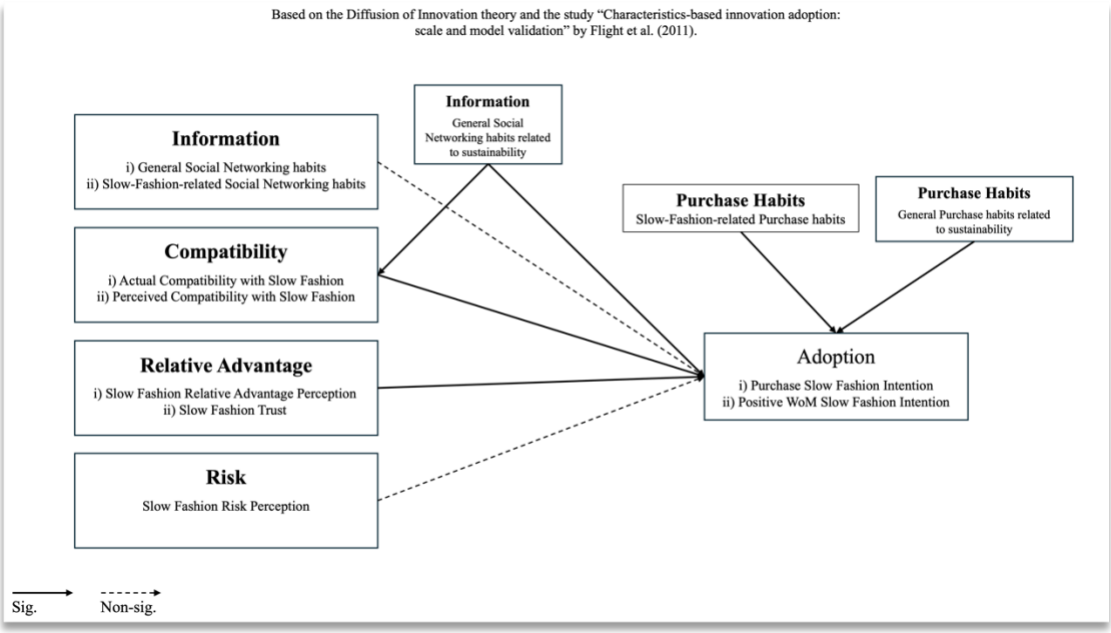


Figure 15, Post-Data-Analysis Characteristics-based model of innovation adoption in relation to Slow Fashion, adapted from Flight et al. (2011).

5.2.9 Demographics & Slow Fashion Awareness: Relationship to Adoption

To observe whether there is a statistically significant difference between the groups of the demographic variables, and Slow Fashion Purchase/WoM Intention (Q19), the tests conducted for Q22 (Gender), Q23 (GreekNationality), Q26 (Employment) were proven insignificant ($p > 0.05$). In the same manner, the tests conducted for Q21 (AgeGen), Q25 (Education), Q27 (GrossMonthlyIncome were too, proven insignificant ($p > 0.05$) (Appendix L). Although there is no statistically significant difference in the various groups of the demographic variables for Purchase/WoM Intention, the tables produced revealed some interesting results:

Whereas Female participants chose 'Somewhat Likely' in relation to their intention to purchase or spread positive WoM about Slow Fashion, Male participants mostly answered, 'Neither likely nor unlikely'. Then, for all other groups relating to nationality, employment, education and income, the most chosen answer was 'Somewhat Likely'. The above showcase clear, positive intention towards Slow Fashion businesses, with room to grow for the perceptions of the Male sample.

Additionally, to further examine whether there is a statistically significant difference between Slow Fashion awareness and Slow Fashion Purchase/WoM Intention (Q19), the tests used were all proven insignificant ($p > 0.05$). Nevertheless, for all relative questions Q8-10, the most selected answer was 'Somewhat Likely'; those who were already aware of Slow Fashion businesses further answered, 'Extremely Likely'. Despite the insignificance, one can still observe positive intention towards Slow Fashion adoption, especially for the people already aware of the movement.

5.3 Survey & Content analysis: Combined outcomes

In connecting the results of both methods of analysis, the search shall attempt to answer RQ4, i.e. "Could 'Slow Fashion', as presented through relevant Greek businesses on Instagram, be adopted by consumers and thus influence consumption habits towards the movement?".

5.3.1 Content Analysis

In summary, through the *Content analysis*, it was revealed that the brands involved mostly preferred posting; by themselves, Images, Single Posts, and not including Instagram music. Interestingly, the highest Engagement Rates (ER%) were observed in Video-centric and Carousel posts. Posts uploaded by the brands themselves, and those not including music additionally received higher engagement rates than their counterparts, similarly to above.

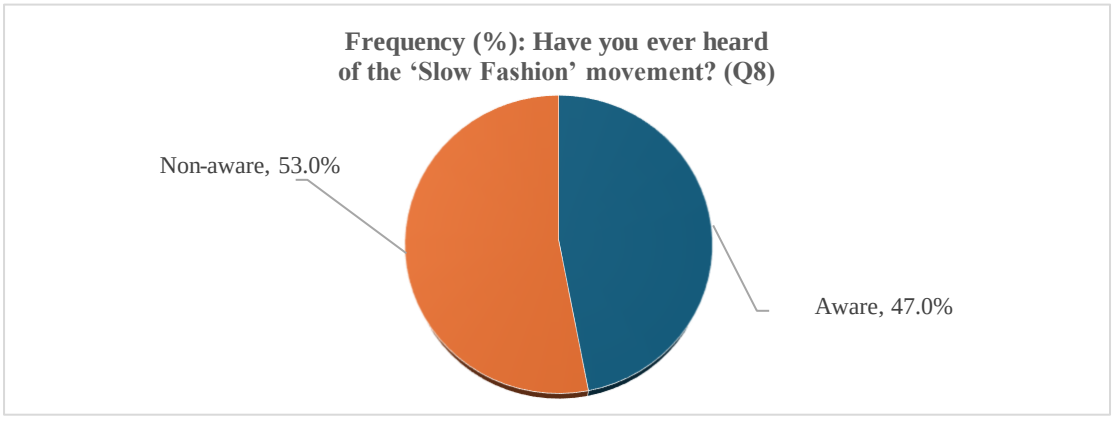
Engagement-wise, the Total Post Engagements, revealed the highest average for the 'Slow Fashion' axis, followed by 'Expression of identity', 'Quality', 'Environmental responsibility', 'Craftsmanship', 'Sustainability' and 'Localism' axes that surpassed the overall average of 123 engagements. For the ER (%), the highest average was found in the 'Social Responsibility' axis, followed by 'Quality', 'Expression of identity', 'Craftsmanship', 'Localism' who surpassed the average of 1.97%. The 1.93% ER found for 'Slow Fashion' was further deemed a good result.

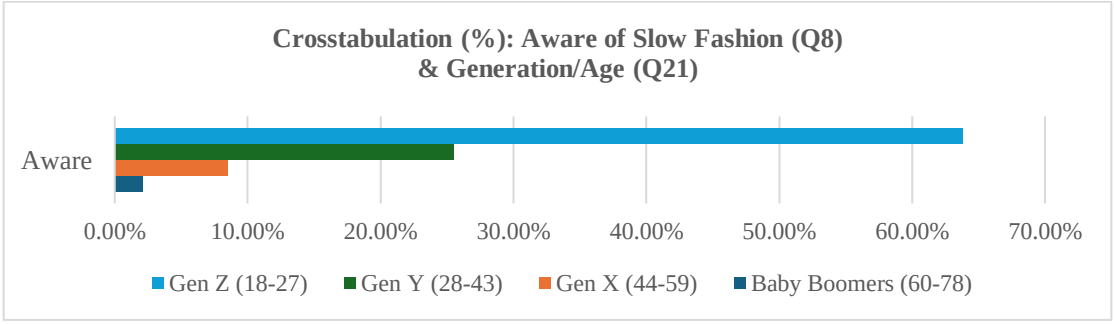
Overall, the connection between the Key Axes of Slow Fashion and audience engagement was proven significant, since there was: i) a statistically significant difference in the Total Post Engagements for the different Slow Fashion Key Axes, ii) a **weak positive** relationship between the number of Key Axes present within the

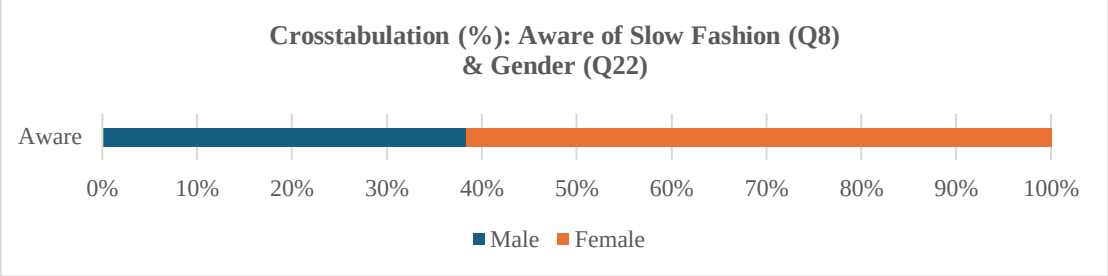
Instagram content of the businesses, with the level of audience engagement and iii) a **weak positive** relationship between the number of Key Axes present within the Instagram content of the businesses, and the Post Engagement Rate (ER).

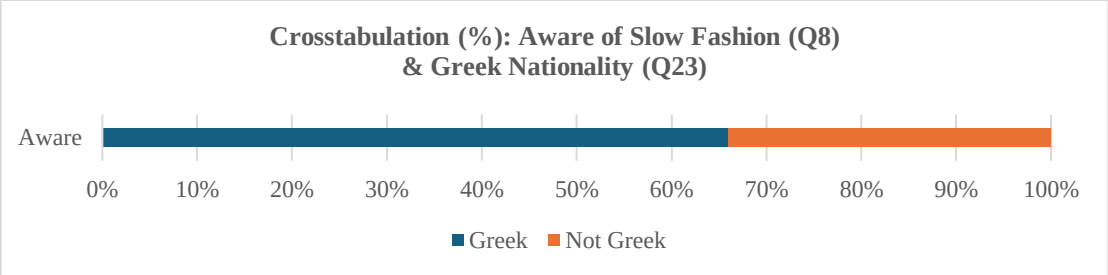
5.3.2 Survey

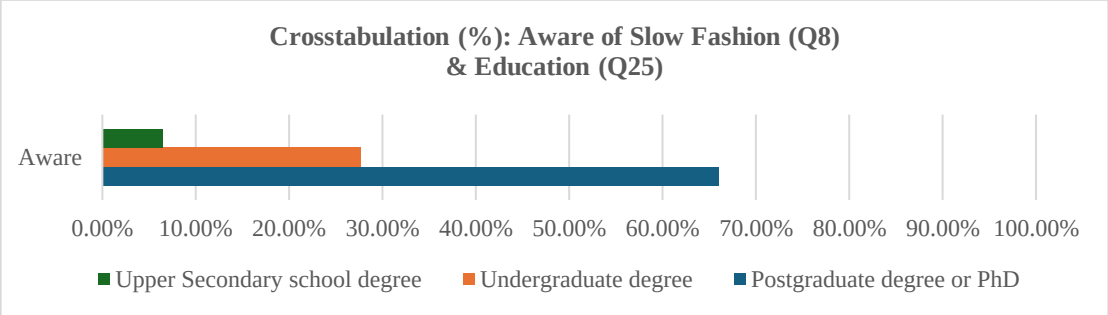
Namely, through the *Survey*, the research showed that respondents were almost equally aware and non-aware of Slow Fashion; those aware involved i) Female, ii) Greek, iii) Generation Z and Y, iv) employed participants, with v) gross monthly incomes ranging from < 500€ to 2,500€. In their majority, they had vi) completed a Masters (Postgraduate) degree or Doctorate of Philosophy (PhD) degree (see Figure 16). All respondents were social media users, with average time spent 4.7 hours, indicating high activity compared to global benchmarks.

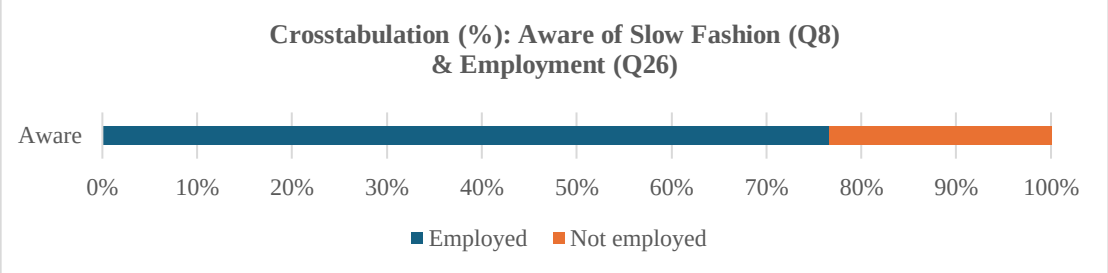












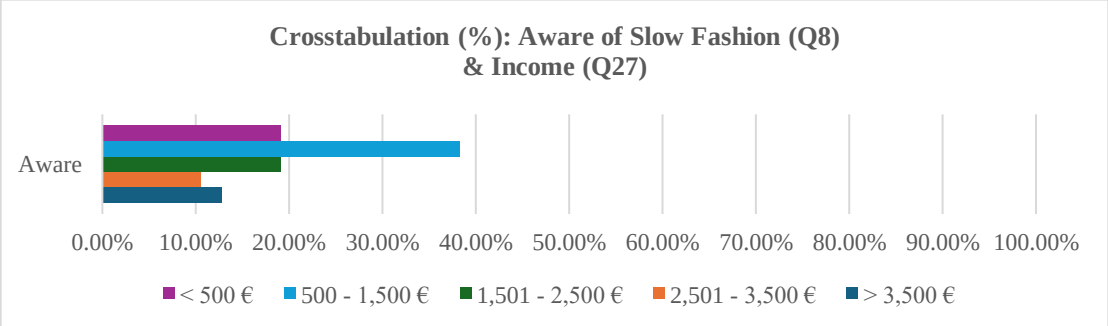


Figure 16, Pie chart depiction of the Frequency distribution of the Nominal (Categorical) variable 'SFAwareness' & Bar chart depictions of the Crosstabulations of the Nominal (Categorical) variable 'SFAwareness' and Categorical variables 'AgeGen', 'Gender', 'GreekNationality', 'Education', 'Employment', 'GrossMonthlyIncome'

In general, social media was most used by Generation Z and Millennials – additionally, social-media-related results highlighted Instagram as the most used platform, both regarding general and Slow-Fashion-centric use (see Figure 17, 19). These two generations further used Instagram the most, in high frequency (see Figure 17). To continue, slow-Fashion-related social media use only represented 0.31% of the general use, thus leaving much room for growth (see Figure 18): Interestingly, the majority of those who used Instagram to access Slow Fashion, further used the app daily (see Figure 19). Additionally, social media content regarding the movement and sustainable themes, were most consumed by Generation Z, and Generation X this time.

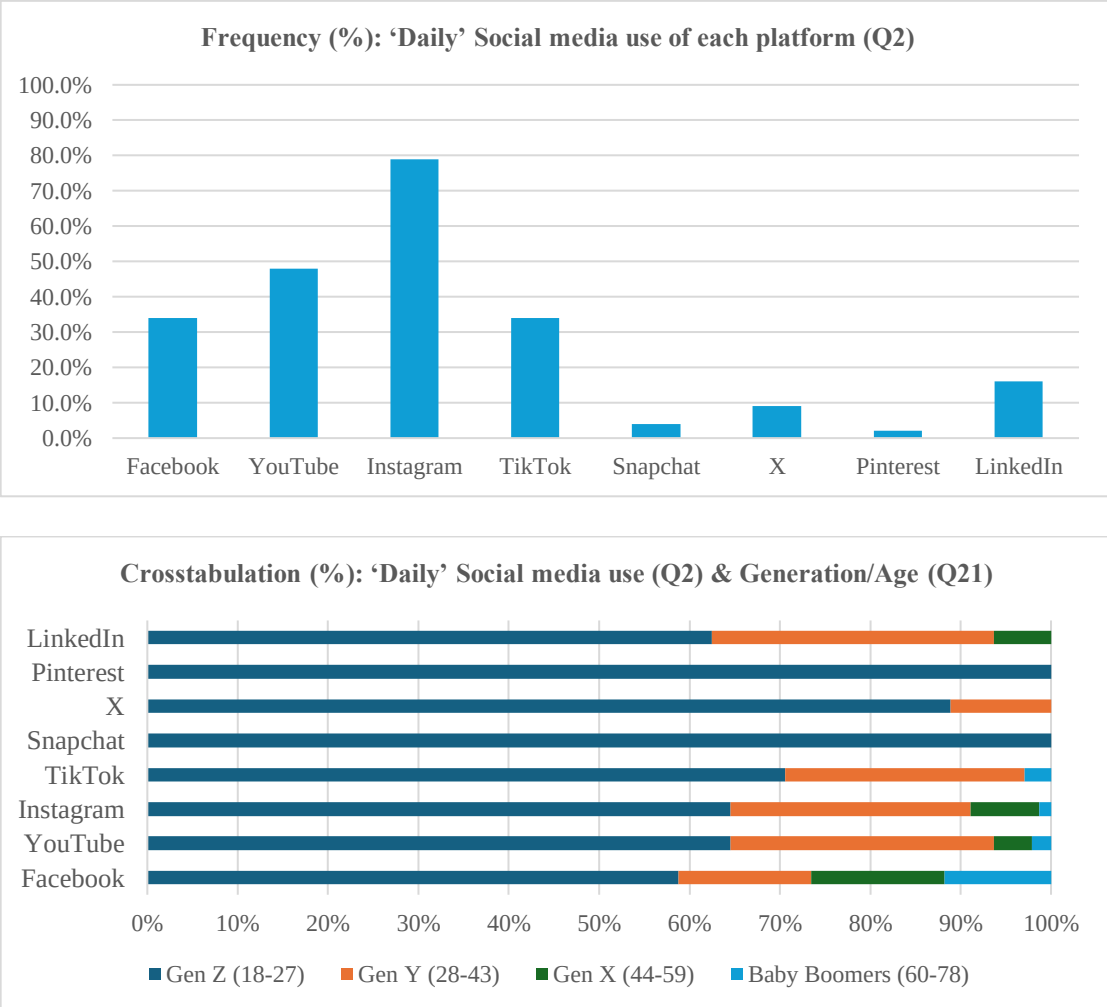


Figure 17, Bar chart depiction of the Frequency distribution of the Ordinal (Categorical) variable 'SoMePlatformsFrequency' & Bar chart depiction of the Crosstabulation of the Ordinal (Categorical) variable 'SoMePlatformsFrequency' and the Ordinal (Categorical) variable 'AgeGen'

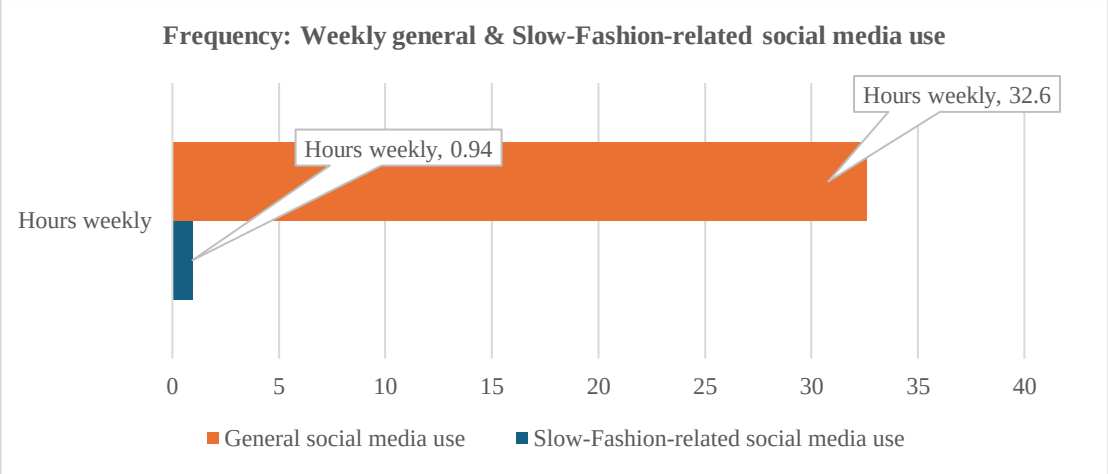
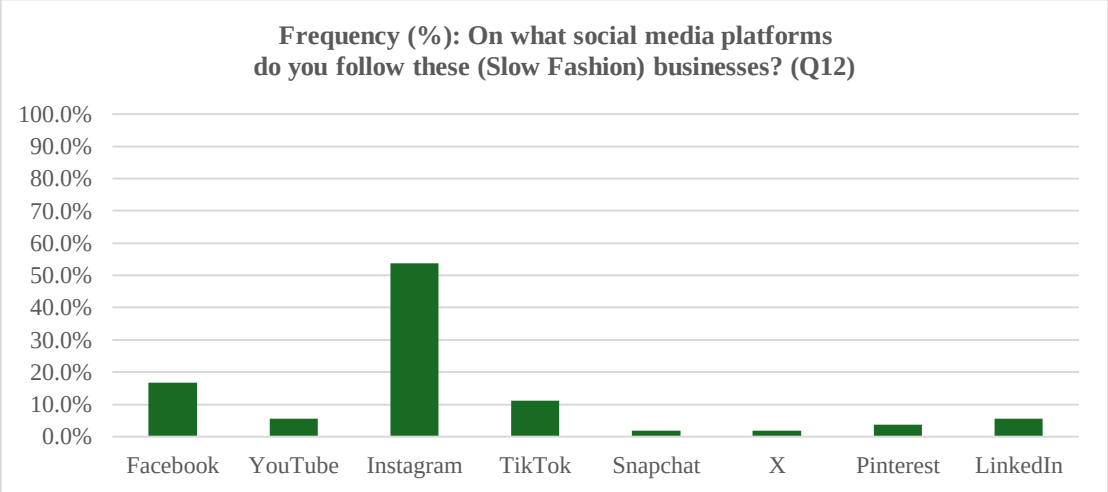


Figure 18, Bar chart depiction of the Frequency distribution of the Ratio (Metric) variables 'SoMeFrequency' & 'SFSoMeFrequency'



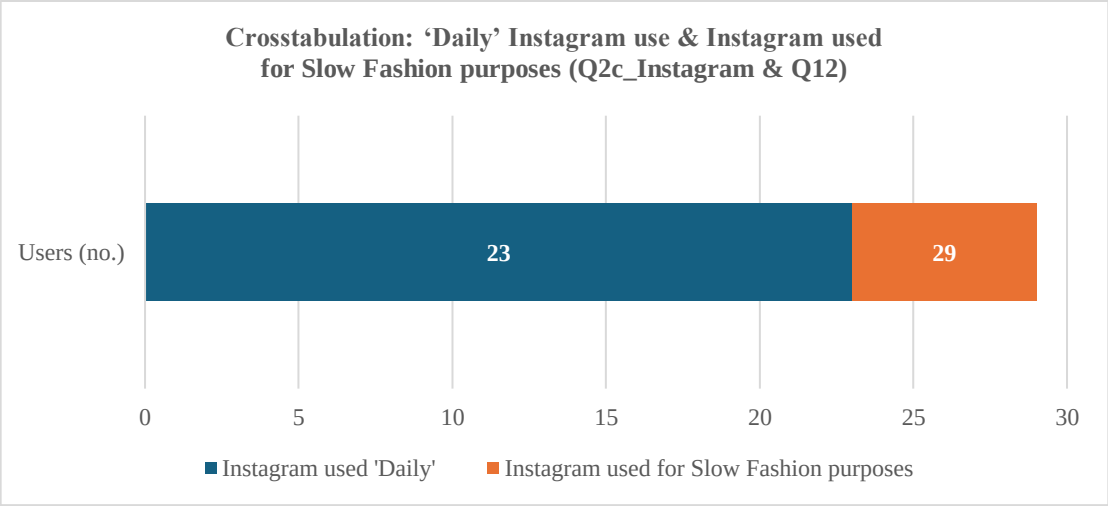
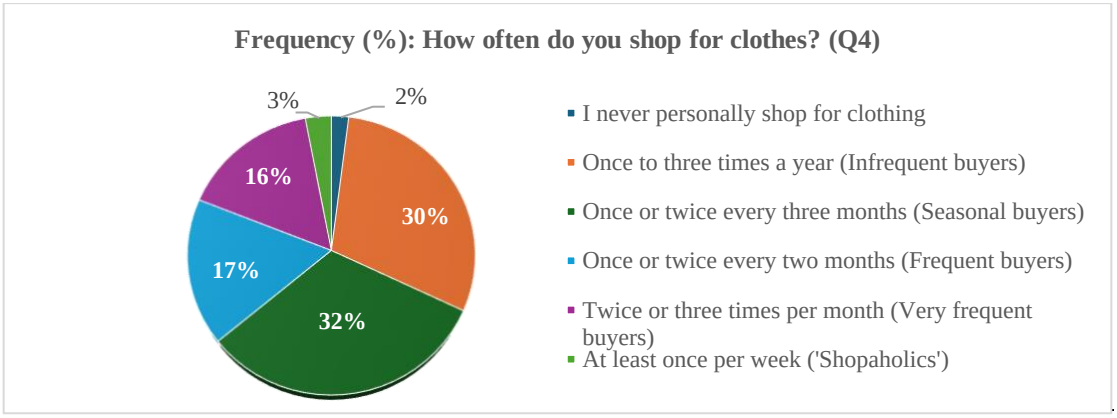


Figure 19, Bar chart depiction of the Frequency distribution of the Nominal (Categorical) variable 'SFAwarenessSoMePlatforms' & Bar chart depiction of the Crosstabulation of the Nominal (Categorical) variable 'SFAwarenessSoMePlatforms' and Ordinal (Categorical) variable 'SoMePlatformsFrequency'

As for purchasing habits, they were not as frequent for respondents, since they reported making purchases either 'infrequently' or 'seasonally'. As for Slow Fashion, there was limited purchasing behavior; nevertheless, there was still a small co-existence between being aware of the movement and 'infrequent' purchases (see Figure 20).



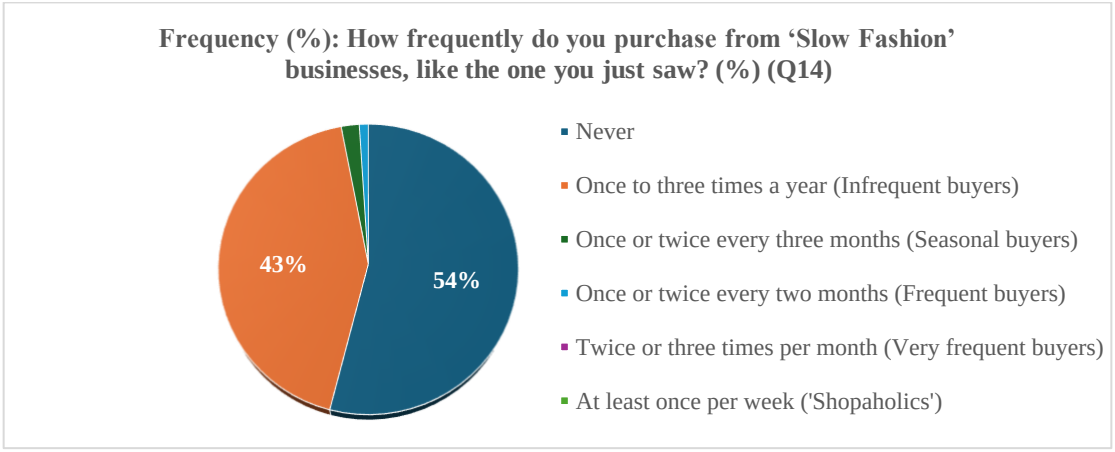


Figure 20, Pie chart depiction of the Frequency distributions of the Ordinal (Categorical) variables 'AdoptionPurchaseHabitsFrequency' and 'AdoptionSFPurchaseHabits' & Bar chart depiction of the Crosstabulation of the Nominal (Categorical) variable 'SFAwareness' and Ordinal (Categorical) variable 'AdoptionSFPurchaseHabits'

In terms of the questions relating to the *Compatibility*, *Relative Advantage* and *Risk* constructs of innovation adoption, the answers were mostly positive – only those relating to feeling personally connected to the movement [Compatibility (Perceived)] were on the cusp between negative and neutral (see Table 33). Then, there were some differences depending on the level of knowledge regarding Slow Fashion: Firstly, those non-previously knowledgeable towards the movement 'felt' less compatible to Slow Fashion (Compatibility), yet secondly, both groups understood its values and reported trusting relevant businesses (Relative Advantage). Thirdly, the average answer for both those aware and non-aware regarding Slow-Fashion-related risks was 'Neither agree nor disagree' – which is relatively positive, since the risks do not seem to strictly prevent both groups of purchasing Slow Fashion (Risk). Furthermore, the intention to purchase and spread positive word-of-mouth for the movement was 'Somewhat likely' for both groups (see Table 34).

		'Mean' Answer	**'Mean' Survey Answer**
Compatibility (Actual)	**Q15:** To what extent do these factors seem important to you, when purchasing 'Slow Fashion' products? e.g. "Environmental responsibility"	3.3850	Moderately important
Risk	**Q16:** To what extent do you agree that the following factors could prevent you from purchasing 'Slow Fashion' products? e.g. "Expected quality (Materials, Construction, Durability)"	3.2389	Neither agree nor disagree
Relative Advantage (Relevance)	**Q17:** To what extent do you believe that the following factors are relevant to 'Slow Fashion' businesses? e.g. "Environmental responsibility"	3.8740	Very relevant

Compatibility (Perceived)	**Q18:** To what extent do you agree to the following statements? e.g. "I feel a personal connection with slow fashion businesses"	2.6340	Neither agree nor disagree
Relative Advantage (Trust)	**Q20:** To what extent do you agree to the following statements? e.g. "Slow Fashion businesses probably have high integrity"	3.6700	Agree
Intention to Purchase & WoM	**Q19:** Please indicate how likely you are to agree with each of the following statements. e.g. "I would spread positive word of mouth about Slow Fashion businesses"	3.6050	Somewhat likely

Table 33, Descriptive statistics (Mean) of Interval (Metric) variables 'SFCompatibilityActual','SFRisk', 'SFRelativeAdvantageRelevance', 'SFCompatibilityPerceived', 'SFRelativeAdvantageTrust', 'SFPurchaseWoMIntention': Translated into the most represented Survey answers regarding the adoption of 'Slow Fashion' as an innovation (see also Table 21)

		Awareness of Slow Fashion	**'Mean' Answer**	**'Mean' Survey Answer**
Compatibility (Actual)	**Q15:** To what extent do these factors seem important to you, when purchasing 'Slow Fashion' products? e.g. "Environmental responsibility"	**Yes**	3.5404	Very important
		No	3.2472	Moderately important
Risk	**Q16:** To what extent do you agree that the following factors could prevent you from purchasing 'Slow Fashion' products? e.g. "Expected quality (Materials, Construction, Durability)"	**Yes**	3.1773	Neither agree nor disagree
		No	3.2935	Neither agree nor disagree
Relative Advantage (Relevance)	**Q17:** To what extent do you believe that the following factors are relevant to 'Slow Fashion' businesses? e.g. "Environmental responsibility"	**Yes**	3.8894	Very relevant
		No	3.8604	Very relevant
Compatibility (Perceived)	**Q18:** To what extent do you agree to the following statements? e.g. "I feel a personal connection with slow fashion businesses"	**Yes**	2.8809	Neither agree nor disagree
		No	2.4151	Disagree

Relative Advantage (Trust)	**Q20:** To what extent do you agree to the following statements? e.g. "Slow Fashion businesses probably have high integrity"	**Yes**	3.7287	Agree
		No	3.6179	Agree
Intention to Purchase & WoM	**Q19:** Please indicate how likely you are to agree with each of the following statements. e.g. "I would spread positive word of mouth about Slow Fashion businesses"	**Yes**	3.8191	Somewhat likely
		No	3.4151	Somewhat likely

Table 34, Descriptive statistics (Mean) of Interval (Metric) variables 'SFCompatibilityActual','SFRisk', 'SFRelativeAdvantageRelevance', 'SFCompatibilityPerceived', 'SFRelativeAdvantageTrust', 'SFPurchaseWoMIntention': Translated into the most represented Survey answers regarding the adoption of 'Slow Fashion' as an innovation, based on whether respondents knew of the movement (see also Appendix L)

5.3.3 Combined results

In summarizing the results of both methods, one must explore the suggestions made in the research before the analysis, to examine whether the results are eventually relevant to the literature surrounding the topic, and to thus combine the different outcomes: To begin, the Literature Review discussed the digital competency and high involvement of Generation Z and Y sustainability matters (*Engaging Millennials and Generation Z in the Coronavirus Era*, 2021), which is positively reflect in the survey results related to Slow Fashion awareness. The enhanced female presence in the survey sample is further justified on their heightened activity towards the fashion market (Appendix R). Then, the active employment status and relatively good salaries could relate to the higher costs involved in Slow Fashion, which only people of similar standing could indulge in. Lastly, the high level of education could suggest that those most educated would be more likely to be aware of Slow Fashion.

Additionally, the discussion findings have validated Instagram as a good platform choice regarding Slow Fashion: In section 2.4, the app was deemed appropriate for

relevant brands to utilize, due to its broader demographic and advertising-receptive audience (Crain, 2022) and popularity in younger users of 18-34 years old (We Are Social et al., 2024b) – additionally to its visual and textual elements that allow for brand storytelling, product showcasing and brand-customer communication. Furthermore, those in-app elements mentioned by the literature (Zote, 2023; Newberry, 2022; Couch, 2024) that carry the most engagement, e.g. Videos/Reels, Carousel posts, are further reflected in the study's findings. Accordingly, brands can leverage those insights to specify their Instagram digital strategies, to schedule more posts with such elements – of course, in combination to their insights on the 'elements' their own audiences seem to be most engaged in.

Further mirroring the literature, it is also highly positive that there was such high frequency found regarding Instagram, especially for the aforementioned generations: All the above details further point to the good social media foundation the movement seems to have, relating to the *Information* construct of innovation adoption. In connecting the latter with targeting those individuals that would be likely to be aware of Slow Fashion, i.e. those highly active, belonging in younger generations, with high education, the spread of the movement online could be facilitated – the heightened likeliness to engage with Slow Fashion from both those aware and non-aware of the movement, further adds to the above.

The Literature Review further presented the 'Uses and Gratifications' theory (section 2.6) that discusses how people seek out media that match their needs; using those defined by Whiting and Williams (2013) relating to 'information seeking' and 'social interaction', the theory was employed to suggest that individuals may be more engaged in relation to Slow Fashion Instagram content when interacting with information about the movement itself or other relevant topics, or through feeling a

sense of social co-existence with like-minded people that too, engage with such content. Indeed, the topics users most engaged with, represented by the Key Axes, did prove very good total engagements and overall engagement rate, suggesting high association between social media users' media needs and relevant content (section 5.1.5).

The above are further supported by the 'Social Media Engagement' theory by Di Gangi and Wasko (2016), which discusses "that the user experience, encompassing both the social interactions among users and the technical features of the social media platform" (p. 54) has an influence on user engagement. As aforementioned, in interacting with content that relates to a social movement, individuals feel more connected to the businesses themselves and users of like mind: Although the analysis has not proven the latter interaction between users, the digital engagement tools that are central to the Instagram platform reflect this synergy, in that they allow individuals to express themselves and their beliefs through what they 'like' and 'comment' on.

In line with the above theoretical mentions regarding engagement, one could further combine audience engagement regarding the Slow Fashion Key Axes on Instagram (see 5.1.3), and relevant survey results (see 5.2.5.1, 5.2.5.2), i.e. Q15 (SFCompatibilityActual) "To what extent do these factors seem important to you, when purchasing 'Slow Fashion' products?" and Q17 (SFRelativeAdvantageRelevance) "To what extent do you believe that the following factors are relevant to 'Slow Fashion' businesses?". Those questions' answers listed the Key Axes, except the 'slow fashion' one, which was not relevant to add as an option.

As the analysis showed, most of the axes were deemed *'Very Important'* (Q15), indicating that the respondents highly valued Slow Fashion 'advantages', as well as *'Very relevant'* (Q17), showcasing great understanding of the relevance of the key axes to the movement itself, thus reinforcing the general understanding of Slow Fashion and

its values by consumers. As for Instagram audience engagement, the *Slow Fashion* axis had the highest average Total Post Engagements (approx. 160), followed by the *Expression of identity*, *Quality*, *Environmental responsibility*, *Craftsmanship*, *Sustainability* and *Localism* axes that surpassed the overall average (approx. 123).

Since more than half of the Key axes showed good audience engagement, in combination to the highly valued and understood responses regarding the axes in the survey, the overall audience sentiment is very positive; this information shows how these Key Axes influence consumer engagement and serves as a great base to aid relevant businesses' understanding of what drives this consumer interest.

Coming back to the Literature Review, to continue with another theory, 'Social identity' stressed the ways people try to explore their identities in accordance with social groups; when they become part of a group, they consider it their 'in-group'. The latter plays central role to their identity, so other 'out-groups' often seem subordinate. As actually shown through cross relating the 'aware' and 'non-aware' participants of the survey with the *Compatibility*, *Relative Advantage*, *Risk* constructs (section 5.2.5.1), both groups mostly scored towards the positive sides of the relevant scales; it thus did not matter whether they previously knew of Slow Fashion, to become positively predisposed after learn about its values through the Case Study. The only case where the 'Social identity' theory could be applied appeared in relation to how connected (Self-brand scale) they felt to the movement, since the non-aware respondents replied negatively.

Additionally, the 'digital storytelling', 'emotional branding' and 'brand transparency' frameworks discussed in the Literature review have been clearly showcased by the majority of the Greek Slow Fashion brands examined (sections 5.1.1, 5.1.3, 5.1.4), who frequently employ themes related to sustainability, environmental

conservation, or express their truthfulness of how their brand operates, to attract their audiences – additionally to the engagement outcome of these techniques which has been proven positive and significant. The emotional aspect is particularly strong, reminiscent of the 'Pathos' persuasion tactic (section 2.6), regarding messages promoted by the brands about not supporting fast fashion, or how the planet needs people to take care of it through conscious purchase choices.

Algorithmic branding, as discussed by Kozinets (2022) is further mentioned, i.e. when brands employ engagement practices that reinforces the algorithmic connectivity of the content their audience consumes, and thus involving them "in networks of brand-related desire" (p. 437). Through posting frequently and being up to date by utilizing methods that are known to increase digital engagement on Instagram (section 2.4), such as Reels or Carousel posts, Greek Slow Fashion brands successfully reach audiences and produce engagement – one cannot pinpoint though, whether audiences end up in Slow-Fashion-related content cycles. The above further link to the concept of 'affordances' of social media, that "both enable and limit what users can do" (Delfanti & Arvidsson, 2019, p. 19) within the relevant platforms. In the case of Instagram, it was proven that certain affordances of the app, i.e. the different elements included in posts, do drive engagement (section 5.1.5).

Overall, the thesis presented the manner in which Greek Slow Fashion businesses are active on social media, like Instagram, in that they promote the movement itself and its principles, through great employment of the different affordances the platform can offer. This application of in fact, the Key Axes of Slow Fashion within their content, has been proven to drive audience engagement; this is a greatly positive result, that showcases an 'introductory' embrace of both the movement and its relevant businesses

by consumers, with an implication that engagement to such content could lead to analogous consumption practices.

Since this framework of Slow-Fashion-related information, spread through social media has been confirmed to interest audiences, the next step would be to establish whether this interest could be translated into an actual change of consumption habits, i.e. the eventual adoption of Slow Fashion by consumers. Thus, considering this somewhat novel movement as an innovation, the thesis utilized the foundations of the 'Diffusion of Innovation' theory, alongside a modern study by Flight et al. (2011) titled "Characteristics-based innovation adoption: scale and model validation"; as they discuss, the recency of the innovation is not of primary importance, but rather its perceived newness by potential adopters (Rogers, 2003). Namely, the application of the study enabled the examination of the different characteristics consumers evaluate before adopting an innovation, which in this case related to the Key Axes of Slow Fashion. Indeed, Flight et al. (2011) suggest that "the ability to measure consumer perceptions of innovation characteristics is expected to have a significant impact on the ability to predict its eventual success in the marketplace" (p. 344).

Within the thesis, the model relating to diffusion of innovation by Flight et al. (2011) was formatted to convey that information, either general or Slow-Fashion related, as spread through social media, is positively related to the level of *compatibility* individuals feel to the movement, as well as the *advantages* of the movement they perceive; *information* was further suggested to be negatively related, in turn, to the perceived *risks* of consumers regarding Slow Fashion. Due to these positions, *information* was deemed a primary characteristic, with the others secondary. The model thus proposed that these secondary characteristics of innovation, i.e. *Compatibility*, *Relative advantage* and *Risk* are then related to eventual adoption.

Nevertheless, the latter part of thesis did not significantly prove the relationships between social-media-led *information* and the characteristics, except some cases of sustainability-centric information: This led the research to establish the secondary characteristics as primary, and to place them in the same vertical axis as information, in their path to adoption (see Figure 15). Moreover, compatibility and relative advantage were proven to be positively related to adoption – risk was found negatively related, although the measurement did not prove significant, indicating that within this project, it was not strong enough of a factor in preventing adoption. Due to these changes in the model, Information was further tested whether it linked to final adoption – again, there were no significantly proved relationships except some cases of 'sustainable' social media information. Additionally, through various measurements, it was suggested that existing consumption habits influence adoption ((i.e. Purchase and WoM intention), solely in cases of slow-fashion-related buying or purchases led by sustainability considerations.

Of course, *information* is central to the aforementioned framework and could not be removed in this re-examination of the model. To support its presence, one could consider that the primary part of the research did demonstrate that Slow-Fashion related social media information inspires user engagement nonetheless, which under future investigation, could be proven to further inspire adoption (i.e. Purchase and WoM intention). Additionally, it is of great importance that the Key Axes of Slow Fashion – as formatted to represent the *compatibility* and *relative advantage* characteristics – were recognized by consumers, pointing the positive course to adoption. Moreover, the lack of significance Slow-Fashion-related *risks* revealed in preventing adoption, ultimately present a good outcome – especially when paired with the answers in that category, which were not completely accepting or dismissive of the risks. As for intention to

purchase, those with similar purchase habits, e.g. sustainable, slow-fashion-centric, seem more likely to adopt; nevertheless, the overall positive answer towards intention to engage with Slow Fashion, even for those not previously aware of the movement, appears very proactive in terms of the acceptance of Slow Fashion in the market.

6. Conclusion & Recommendations for Future Research

6.1 Overview

This thesis titled "*Audience engagement with Greek Instagram 'Slow Fashion' accounts: A study of the impact of Slow Fashion factors on consumers' intention to purchase and word-of-mouth*" aimed to explore the 'Slow Fashion' movement and the manner in which it has manifested in small to medium Greek businesses the last few years: Kickstarted as a movement around the late 2000s, Slow Fashion advocates for respecting all stages of the clothing production process, that is, creating whilst maintain the main axes of ethicality, environmentalism, craftsmanship, quality and fair social treatment of its workers – the movement has further been known to be highly localized business-wise, giving power to smaller 'crafters'.

Accordingly, the research identified the relative newness of the movement – especially on a local scale – and wondered whether its manifestation in Greek brands is initially, recognized by audiences and then, whether it could eventually be adopted within their consumption habits. To examine the aforementioned, the study first recognized the Key Axes of Slow Fashion through reviewing relevant literature, i.e. i) Slow fashion, ii) Sustainability, iii) Ethicality, iv) Social responsibility, v) Environmental responsibility, vii) Quality, vii) Craftsmanship, viii) Localism, ix) Recycling/upcycling, x) Higher price, xi) Expression of identity.

Since the study aimed to examine audience recognition vis-à-vis Slow Fashion, the analysis deemed appropriate to explore this through the level of engagement shown towards Greek Slow Fashion brands on social media; indeed, following the general digital advancement of all kinds of businesses, 'Slow Fashion' ones have too, utilized online tools and social media platforms to promote their art. Thus, in conducting a quantitative *Content analysis* in the Instagram profiles of Slow Fashion Greek businesses, the thesis explored, firstly, what kind of Slow-Fashion-related principles are adopted by relevant Greek businesses and secondly, how the presence of these Key Axes, as located within the Instagram accounts, impacts digital audience engagement.

In examining whether the presence of these Slow Fashion principes impact Instagram engagement, the thesis was able to pinpoint whether audiences recognize these Key Axes – and thus the movement – and additionally, whether they are interested towards it. This engagement could be translated into a primary acceptance towards the movement; to thus examine whether there could be a possibility of eventual change in consumption practices, the research utilized theories around the 'Diffusion of innovation adoption' framework, and more specifically, the study "Characteristics-based innovation adoption" by Flight et al. (2011). Namely, the thesis equated 'Slow fashion' to an innovation and thus tested the feasibility of its adoption (i.e. Purchase and WoM intention) through its key characteristics, i.e. Key Axes, through a highly-quantitative *Survey* in the form of questionnaire – distributed to via convenience sampling to social media users present in the researcher's relative channels.

The methods mentioned have been employed within an *Exploratory* research design framework, since the specific area of study was relatively new, and the research problem was not as clear before the various explorations were completed. Slow Fashion is, indeed, a somewhat recent movement – especially in the minds of consumers – and

has had some academic coverage, even with regards to social media; however, the examination of the interaction between its relevant businesses and audiences online, in addition to the assessment of its subsequent adoption provide the current study with significance. The highly localized aspect of the Slow Fashion brands considered further supports the equivalent industry, in providing them with useful information on how to operate, as well as engage audiences online. In addition, the diffusion of innovation adoption is very well academically known concept – many scholars have re-examined its applications, such as in the case of the Flight et al. (2011) study. Nevertheless, the exploration of the Slow Fashion adoption path, especially through its pre-defined 'Key Axes' contributes great usefulness to relevant research.

6.2 Key Findings

To continue, the aforementioned methods proved some key findings: First of all, following RQ1, i.e. "How do Greek 'Slow Fashion' businesses employ Instagram to identify themselves as part of the movement?', the analysis examined each brand profile for its overall outlook; despite the initial perceptions of whether a brand presented itself in a more 'crafty' or polished manner, the account descriptions greatly showcased the different Slow Fashion themes that each brand identified itself through. Most mentions included the 'Greekness' of the businesses, as well as the handcrafted quality of its products, with clear indications to the materials used. Some further mentions were made about the uniqueness of their craft, alongside the respect to sustainable practices: The keyword 'slow fashion' was surprisingly not as apparent in the account descriptions but was found in the equivalent websites when illustrating brand values.

As for different Instagram elements used to identify with the movement, the most popular outlets included Brands posting by themselves rather than in collaboration with other businesses, posting more Images rather than Videos, posting more Single posts rather than Carousel ones, and preferring not to use the Instagram music feature as much. The section 5.1.2 further details on which elements co-existed the most together, e.g. that Brands utilized more Single posts, whereas Brand collaborations more Carousel posts.

Furthermore, RQ2, i.e. "What type of Instagram content published by Greek 'Slow Fashion' businesses most contributes to audience engagement?" examined the four aforementioned categories of Instagram elements employed on posts, that were thought to bring most engagement – posts published solely by Brands or in collaboration with others, Image or Video posts, Single or Carousel posts, and posts with or without the Instagram music feature: With Engagement Rates of 2-2.2%, those elements with the most engagement were actually included in posts published by the Brands themselves, Carousel posts, Video posts, and those not including Instagram music. In addition, it was found that the Total Post Engagements significantly differ according to the different Slow Fashion Key Axes present within the Instagram content of the businesses: the 'Slow Fashion' axis had the highest average Total Post Engagements, closely followed by the 'Expression of identity', 'Quality', 'Environmental responsibility', 'Craftsmanship', 'Sustainability' and 'Localism' axes.

Moreover, the measurements regarding RQ3[19] – which was alternatively formatted in a more precise hypothesis (H1), i.e. "*The more Key Axes of Slow Fashion key terms mentioned by 'Slow Fashion' Greek businesses within the content posted on*

[19] RQ3: "Is there a relationship between the presence of Key Axes of Slow Fashion in Instagram content of Greek 'Slow Fashion' businesses, with the level of audience engagement?".

their Instagram accounts, the better the audience engagement" – were proven statistically significant. More specifically, it was found that there is a weak positive relationship between the number of Key Slow Fashion Axes present within the Instagram content of the brands, with the level of audience engagement (Total Post Engagements and Post Engagement Rate).

As for H2-4[20], which followed the study "Characteristics-based innovation adoption", the relationships between general and Slow-Fashion-related *Information*, with the *Compatibility*, *Relative Advantage* and *Risk* constructs were all found insignificant; in accordance with what Flight et al. (2011) suggested, those constructs were deemed primary alongside *Information*, rather than secondary. Then, H5 and H6[21] were found significant and mirrored the relationships proposed in the model of Flight et al. (2011) – for H7[22], the *Risk* construct further mirrored the relationship but was insignificant. This led the analysis to consider *Risk* not a strong enough characteristic to prevent adoption (i.e. Purchase and WoM intention). Some further measurements were conducted between other combinations of the model – such as whether sustainably-related answers had any relationship towards adoption – as well as the relationship between general and Slow-Fashion-related purchase habits and adoption. The final relationships can be summarized in Figure 15.

In combining the above considerations, the analysis planned to answer RQ4, i.e. "Could 'Slow Fashion', as presented through relevant Greek businesses on Instagram, be adopted by consumers and thus influence consumption habits towards the

[20] H2: *"The social media activity of consumers, related or not to Slow Fashion, is positively related to Slow Fashion Compatibility".*
H3: "*The social media activity of consumers, related or not to Slow Fashion, is positively related to Slow Fashion Relative Advantage".*
H4: "*The social media activity of consumers, related or not to Slow Fashion, is negatively related to Slow Fashion Risks".*
[21] H5: "*Slow Fashion Compatibility is positively related to the movement's Adoption".*
H6: "*Slow Fashion Relative Advantage is positively related to the movement's Adoption".*
[22] H7: "*Slow Fashion Risk is negatively related to the movement's Adoption".*

movement?": The latter was answered compared to some theories discussed in the Literature Review to provide further context. Overall, in showcasing how Greek Slow Fashion businesses promote themselves and the movement's principles (Key Axes), through the different affordances Instagram can offer – in addition to the good digital engagement found – the analysis proved an interest towards the movement and its businesses by social media users, with a possibility of leading to analogous consumption practices. Thus, through the measurements of the questionnaire, the analysis established whether this engagement could lead to this change in consumption, or differently, the adoption of Slow Fashion by consumers.

Although the research did not significantly prove the relationships between social-media-led *information* and the *Compatibility*, *Relative Advantage* and *Risk* characteristics, as well as final adoption – except some cases of sustainability-centric information – information is central to the aforementioned model and could thus not be removed in this explanation. To further support it, one could look at the content analysis which showed that Slow-Fashion-related social media information does bring out user engagement, which could be proven to further inspire adoption with further measurements.

Furthermore, the Key Axes of Slow Fashion which were used to format the characteristics' questions, were indeed acknowledge by the respondents, showcasing a positive path towards adoption; in addition, it is greatly positive that *Risk* was proved as not significant enough to prevent final adoption. Then, in terms of the intention to purchase, adoption was proven more likely for those with similar purchase habits, e.g. sustainable, slow-fashion-centric. Overall, the heightened intent of engaging with Slow Fashion, both shown from the content analysis and survey, demonstrates very positive development for acceptance of Slow Fashion in the market.

6.3 Implications

6.3.1 Theoretical Implications

Regarding the theoretical implications of the research at hand, the thesis has added to the overall academic discussion apropos the rising interest towards Slow Fashion, as well as sustainable and ethical craftmanship. The above have been explored alongside the agency social media platforms provide such businesses to advocate for the Slow Fashion movement – potentially enabling them to influence consumer behavior through spreading information of the movement's key values. Moreover, in focusing on concrete theoretical models like those related to 'Diffusion of innovation', the research evaluated whether Slow Fashion – considered an innovation – can become commercially embraced. All in all, bridging various theoretical areas pertaining to social movements, digital marketing, business management and innovation.

Overall, the thesis has i) expanded the existing research in the Communication field, in utilizing a digital emphasis: In addition, it has ii) highlighted aspects of the business sector, in exploring how SMEs pertaining to social or environmental movements operate, and moreover, has iii) provided clarity on localized business management; i.e., the manner in which a difficult socioeconomic environment can be navigated to promote more sustainable approaches in fashion. Furthermore, through displaying the presence of Slow Fashion businesses on social media, the research has iv) enriched the understanding of the digital tactics businesses could employ, and the kind of audience engagement received in return. Moreover, it has v) added to the already-established 'Diffusion of innovation' theoretical framework, in pinpointing the initial interest and potential adoption of an innovation – utilizing a 'social movement' approach. Ultimately, challenging the idea that if the Slow Fashion movement could be

accepted as an alternative course of action from fashion consumers, the corresponding local businesses could be able to stand the test of time.

6.3.2 Practical Implications

As for practical implications, one should first discuss those involving i) small to medium-sized Slow Fashion businesses; as aforementioned in section 6.1, the research and its findings have provided key pointers to such – not only Greek – brands, to use social media to their fullest to promote the movement but also their craft. It has further pinpointed the elements and slow-fashion-related themes that gather the most audience engagement, to aid them in achieving the best online performance. Moreover, the topics discussed in the thesis could urge ii) consumers to become more aware of different production and consumption practices – this would be greatly supported by businesses who do educate consumers on their key foundations through their communication channels. Lastly, the Slow Fashion movement, and thus more sustainable consumption practices, could be better promoted by various iii) policy makers through awareness campaigns or regulatory frameworks, as in the case of 'The Fashion Pact' and 'ReSet the Trend' as mentioned in section 2.2 – or even incentive-led campaigns which could further produce beneficial results.

6.4 Limitations & Recommendations for Future Research

6.4.1 Limitations

Naturally, the study presented some limitations. To begin, cultural gaps could have occurred when producing the Key Axes of Slow Fashion from 'global'

bibliography, to implement it on local instances: However, the movement presents very clear definitions regarding its foundations, across literature. Moreover, by drawing conclusions only between 'local' examples, the line of comparison has been linear. As for its first quantitative exploration through *Content analysis*, it could have been quite subjective according to the experiences of the researcher with social media – nevertheless, the objective format of the method, alongside the engagement metrics employed have remove any bias.

To continue, there were concerns regarding the lack of qualitative elements, since both methods chosen were highly quantitative (*Content Analysis*, *Survey*). Since the latter have been suggested to 'lead' researchers more, towards believing their initial assumptions are proven true (Blumberg et al., 2014), the analysis worked to alleviate such concerns; qualitative secondary data was thus used extensively to firstly define the Key Axes of Slow Fashion and then, employ the innovation adoption framework. Additionally, the *Survey* instrument made use of open-ended questions when needed.

Lastly, the research was based on a model that succeeded the original theory, i.e. "Characteristics-based innovation adoption" by Flight et al. (2011) – consequently, its use on a novel study could provide less secure findings: Nevertheless, this was mitigated through the reliability and validity scores of the Flight et al. (2011) study, in combination to the scores the thesis' *Survey* scales produced; for those adapted from previous studies, the reliability and validity were cross-checked with the original scales too.

6.4.2 Recommendations for Future Research

In relation to the *Content analysis* and social media research, analogous future research could delve more deeply into the digital strategy tactics used from such brands

(e.g. Search Engine Optimization, Pay-per-click advertising, Content marketing, Email marketing, Social media marketing, Influencer marketing) that do end up impacting engagement – this will provide a more complete examination into all factors that influence digital content performance. Such an approach shall also encompass different platforms involved in the online and social media presence of Slow Fashion businesses; TikTok would be especially interesting to examine, due to its great popularity with younger demographics and 'virality' factor that can skyrocket any content into immediate fame. Furthermore, another path to similar research could manifest in in-depth case studies or interviews with the brands involved – in exploring their stories or 'hearing' their personal recollections of their 'Slow Fashion' journeys, alongside the manner in which they utilize digital tools to their advantage, the analysis would benefit from valuable information straight from the source. Finally, since the thesis explored Greek brands, similar research could certainly assess Slow Fashion businesses from other cultures – or differently, not solely localize to one region and thus include brands from all around the globe, or bigger businesses that operate on a global scale.

In like manner, an alternative use of the 'Diffusion of Innovation' theory could be based on its 1962 discussion by Rogers and more specifically, the five groups people are classified in with respect to innovation adoption, i.e. Innovators, Early adopters, Early majority, Late majority and Laggards (see section 2.7) – relevant research could thus examine the pace in which Slow Fashion is adopted by consumers. Then, in a different approach towards adoption, a study could assess consumer behavior analysis and identify specific drivers and barriers towards adopting Slow Fashion, which could be conducted through various methods like survey, interviews or consumer observation in natural environments. For example, a driver that could influence audiences could be the positive environmental impact of shopping Slow Fashion. Lastly, in any related

research that shall utilize a survey as the chosen method, it would naturally be advantageous to not implement convenience non-probability sampling, but rather the probability types of simple random or stratified random sampling. In the former every participant has an equal chance of being chosen for the sample from the population and data is selected, for example, using random number generators (Acharya et al., 2013); the latter segments the population into mutually exclusive sub-groups based on specific characteristics and selects a random sample from each group to analyze – achieving equal representation and statistical precision (Blumberg et al., 2014).

6.5 Conclusion

Overall, the thesis at hand has strongly detailed the manifestations of the Slow Fashion movement vis-à-vis the Greek socioeconomic reality; the small to medium-sized businesses examined have shown their powerful presence on social media, which they use to their advantage to promote the movement and key principles, and thus themselves. The audiences of these Slow Fashion brands have further been proven to be highly engaged to the relevant content, thus embracing the movement and what it entails. In attempt to determine whether this social-media-based engagement could furthermore be translated in compatible consumption habits, the thesis examined the possibility of the adoption of Slow Fashion by such audiences: Despite the research proving only specific instances of social-media-spread information influencing eventual adoption (i.e. Purchase and WoM intention), the overall engagement towards Slow Fashion shown by the content analysis, alongside the recognition of the Key Axes of Slow Fashion in the questionnaire and the detached attitude towards its perceived

risks, demonstrated a very positive path towards the acceptance of Slow Fashion in the market.

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Figure 4:

Created by the researcher, adapted from 'Figure 1' of Flight, R. L., D'Souza, G., & Allaway, A. W. (2011). Characteristics-based innovation adoption: scale and model validation. *Journal of product & brand management, 20*(5), 343-355. https://doi.org/10.1108/10610421111157874

Figure 5:

Created by the researcher, adapted from 'Figure 1' of Flight, R. L., D'Souza, G., & Allaway, A. W. (2011). Characteristics-based innovation adoption: scale and model validation. *Journal of product & brand management, 20*(5), 343-355. https://doi.org/10.1108/10610421111157874

Figure 6:

Created by the researcher, based on Figure 5.

Figure 7:

Created by the researcher using Word tools, based on the SPSS data regarding the Frequency distribution of Nominal (Categorical) variables ‘PostedBy’, ‘PostType’, ‘PostSlidesNo’ and ‘PostMusic’.

Figure 8:

Created by the researcher using Word tools, based on the SPSS data regarding the Frequency distribution of Nominal (Categorical) variable ‘SFKeyAxes’.

Figure 9:

Screenshot of the SPSS data regarding the Descriptive statistics of Ratio (Metric) variables ‘PostLikes’, ‘PostComments’, ‘PostEngagements’ and ‘PostER’.

Figure 10:

Screenshot of the SPSS data regarding the Bivariate Linear Regressions of the independent Ratio (Metric) variable ‘SFKeyAxesNo’ & dependent Ratio (Metric) variable ‘PostEngagements’, the independent Ratio (Metric) variable ‘SFKeyAxesNo’ & dependent Ratio (Metric) variable ‘PostER’, and the independent Ratio (Metric) variable ‘PostEngagements’ & dependent Ratio (Metric) variable ‘PostER’.

Figure 11:

Created by the researcher using Word tools, based on the SPSS data regarding the Frequency distribution of Interval (Metric) variable ‘SFRelativeAdvantageRelevance’

Figure 12:

Created by the researcher using Word tools, based on the SPSS data regarding the Frequency distribution of Interval (Metric) variable ‘SFPurchaseWoMIntention’.

Figure 13:

Created by the researcher using Word tools, based on the SPSS data regarding the Frequency distributions of Ordinal (Categorical) variable ‘AgeGen’ & Nominal (Categorical) variable ‘Gender’.

Figure 14:

Screenshot of the SPSS data regarding the Bivariate Linear Regressions of independent Interval (Metric) variables ‘SFCompatibilityActualPerceived’ & ‘SFPurchaseWoMIntention’, and independent Interval (Metric) variables ‘SFRelativeAdvantage’ & ‘SFPurchaseWoMIntention’.

Figure 15:

Created by the researcher, after the analysis of the Survey data, based on Figure 5.

Figure 16:

Created by the researcher using Word tools, based on the SPSS data regarding the Frequency distribution of the Nominal (Categorical) variable ‘SFAwareness’ & Crosstabulations of the Nominal (Categorical) variable ‘SFAwareness’ and Categorical variables ‘AgeGen’, ‘Gender’, ‘GreekNationality’, ‘Education’, ‘Employment’, ‘GrossMonthlyIncome’

Figure 17:

Created by the researcher using Word tools, based on the SPSS data regarding the Frequency distribution of the Ordinal (Categorical) variable 'SoMePlatformsFrequency' & Crosstabulation of the Ordinal (Categorical) variable 'SoMePlatformsFrequency' and the Ordinal (Categorical) variable ‘AgeGen’

Figure 18:

Created by the researcher using Word tools, based on the SPSS data regarding the Frequency distribution of the Ratio (Metric) variables ‘SoMeFrequency’ & ‘SFSoMeFrequency’

Figure 19:

Created by the researcher using Word tools, based on the SPSS data regarding the Frequency distribution of the Nominal (Categorical) variable ‘SFAwarenessSoMePlatforms’ & Crosstabulation of the Nominal (Categorical) variable ‘SFAwarenessSoMePlatforms’ and Ordinal (Categorical) variable 'SoMePlatformsFrequency'

Figure 20:

Created by the researcher using Word tools, based on the SPSS data regarding the Frequency distributions of the Ordinal (Categorical) variables ‘AdoptionPurchaseHabitsFrequency’ and ‘AdoptionSFPurchaseHabits’ & Crosstabulation of the Nominal (Categorical) variable ‘SFAwareness’ and Ordinal (Categorical) variable ‘AdoptionSFPurchaseHabits’

Tables References

Table 1:

Created by the researcher, based on the 'Key Axes of Slow Fashion' which were defined by relevant literature.

Table 2:

Created by the researcher from 'AnswerThePublic' Keyword search 'slow fashion', Filter Country: United States, Language: English. Available from: https://answerthepublic.com/reports/66c5f127-e73d-4017-bc82-39361c8a6b67?recently_searched=true

Table 3:

Created by the researcher from 'AnswerThePublic' Keyword search 'slow fashion', Filter Country: Greece, Language: English. Available from: https://answerthepublic.com/reports/36269e51-da74-4104-b339-d6385b9304a2?recently_searched=true

Table 4:

Created by the researcher, based on the SPSS Variable View tab of the Content Analysis.

Table 5:

Created by the researcher, based on the SPSS Data View tab of the Content Analysis.

Table 6:

Created by the researcher, based on the SPSS data regarding the Statistics (Mode, Std. Deviation, Variance, Range) of Nominal (Categorical) variables 'PostedBy', 'PostType', 'PostSlidesNo' and 'PostMusic'.

Table 7:

Created by the researcher, based on the SPSS data regarding the Frequency distribution of Nominal (Categorical) variables 'PostedBy', 'PostType', 'PostSlidesNo' and 'PostMusic'.

Table 8:

Created by the researcher, based on the SPSS data regarding the Statistics (Mode, Std. Deviation, Variance, Range) of Nominal (Categorical) variable 'SFKeyAxes'.

Table 9:

Created by the researcher, based on the SPSS data regarding the Frequency distribution of Nominal (Categorical) variable ‘SFKeyAxes’.

Table 10:

Created by the researcher, based on the SPSS data regarding the Descriptive statistics of Ratio (Metric) variables ‘PostLikes’, ‘PostComments’, ‘PostEngagements’ and ‘PostER’.

Table 11:

Created by the researcher, based on the SPSS data regarding the Independent samples t-test of independent Nominal (Categorical) variables ‘PostedBy’, ‘PostType’ ‘PostSlidesNo’, ‘PostMusic’and dependent Ratio (Metric) variable ‘PostER’.

Table 12:

Created by the researcher, based on the SPSS data regarding the Bivariate Linear Regression of independent Ratio (Metric) variable ‘SFKeyAxesNo’ & dependent Ratio (Metric) variable ‘PostEngagements’.

Table 13:

Created by the researcher, based on the SPSS data regarding the Bivariate Linear Regression of independent Ratio (Metric) variable ‘SFKeyAxesNo’ & dependent Ratio (Metric) variable ‘PostER’.

Table 14:

Created by the researcher, based on the SPSS data regarding the Bivariate Linear Regression of independent Ratio (Metric) variable ‘PostEngagements’ & dependent Ratio (Metric) variable ‘PostER’.

Table 15:

Created by the researcher, based on the SPSS data regarding the Descriptive statistics (Range, Min, Max, Mean, St. Deviation, Variance) of Ratio (Metric) variables ‘SomeFequency’ and ‘SFSomeFrequency’.

Table 16:

Created by the researcher, based on the SPSS data regarding the Frequency distribution of all Ordinal (Categorical) variables related to ‘SoMePlatformsFrequency’.

Table 17:

Created by the researcher, based on the SPSS data regarding the Frequency distribution of all Interval (Metric) variables related to ‘SoMeFashionFrequency’

Table 18:

Created by the researcher, based on the SPSS data regarding the Statistics (Median, Std. deviation, Variance, Range, Min, Max) of Ordinal (Categorical) variable 'AdoptionPurchaseHabitsFrequency'

Table 19:

Created by the researcher, based on the SPSS data regarding the Frequency distribution of Ordinal (Categorical) variable 'AdoptionPurchaseHabitsFrequency'.

Table 20:

Created by the researcher, based on the SPSS data regarding the Descriptive statistics (Mode, Std. Deviation, Variance, Range, Min, Max)) of Nominal (Categorical) variables 'SFAwareness', 'SFAwarenessIntroduction', 'SFAwarenessBusiness' and 'SFAwarenessSoMe'.

Table 21:

Created by the researcher, based on the SPSS data regarding the Descriptive statistics (Range, Min, Max, Mean, Std. Deviation, Variance) of Interval (Metric) variables 'SFCompatibilityActual','SFRisk', 'SFRelativeAdvantageRelevance', 'SFCompatibilityPerceived', 'SFRelativeAdvantageTrust'.

Table 22:

Created by the researcher, based on the SPSS data regarding the Descriptive statistics (Range, Min, Max, Mean, Std. Deviation, Variance) of Interval (Metric) variable 'SFPurchaseWoMIntention'.

Table 23:

Created by the researcher, based on the SPSS data regarding the Bivariate Linear Regression of independent Interval (Metric) variables 'SFCompatibilityActualPerceived' & 'SFPurchaseWoMIntention'.

Table 24:

Created by the researcher, based on the SPSS data regarding the Bivariate Linear Regression of independent Interval (Metric) variables 'SFRelativeAdvantage' & 'SFPurchaseWoMIntention'.

Table 25:

Created by the researcher, based on the SPSS data regarding the ANOVA of independent Ordinal (Categorical) variable 'SFAdoptionPurchaseHabits' and dependent Interval (Metric) variable 'SFPurchaseWoMIntention'.

Table 26:

Created by the researcher, based on the SPSS data regarding the Bivariate Linear Regression of independent Interval (Metric) variables ‘Q3SustainablePredisposition’ & ‘SFCompatibilityActualPerceived’.

Table 27:

Created by the researcher, based on the SPSS data regarding the Bivariate Linear Regression of independent Interval (Metric) variables ‘Q3SustainablePredisposition’ & ‘SFPurchaseWoMIntention’.

Table 28:

Created by the researcher, based on the SPSS data regarding the Bivariate Linear Regression of independent Interval (Metric) variables ‘AdoptionPurchaseHabitsImportance_BrandTransparency’ & ‘SFPurchaseWoMIntention’.

Table 29:

Created by the researcher, to justify the discussion of the Frequency (%) of the Slow Fashion Key Axes, in the Content analysis.

Table 30-32:

Created by the researcher, to organize survey-related questions and explain their intent, as well as scale origin, scale validity and reliability (if applicable).

Table 33:

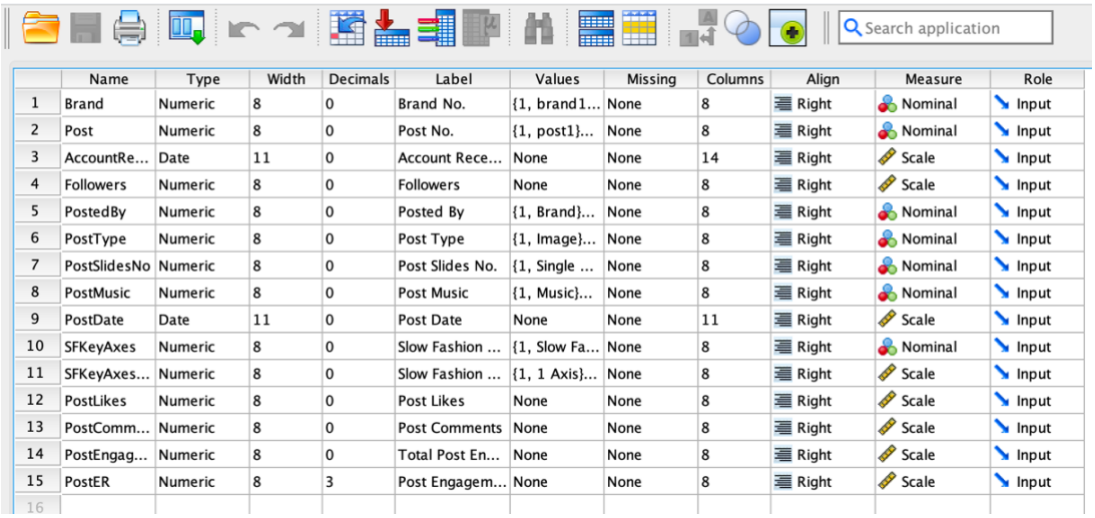
Created by the researcher, based on the SPSS data regarding the Descriptive statistics (Mean) of Interval (Metric) variables ‘SFCompatibilityActual’,’SFRisk’, ‘SFRelativeAdvantageRelevance’, ‘SFCompatibilityPerceived’, ‘SFRelativeAdvantageTrust’, ‘SFPurchaseWoMIntention’: Translated into the most represented Survey answers regarding the adoption of ‘Slow Fashion’ as an innovation (see also Table 21).

Table 34:

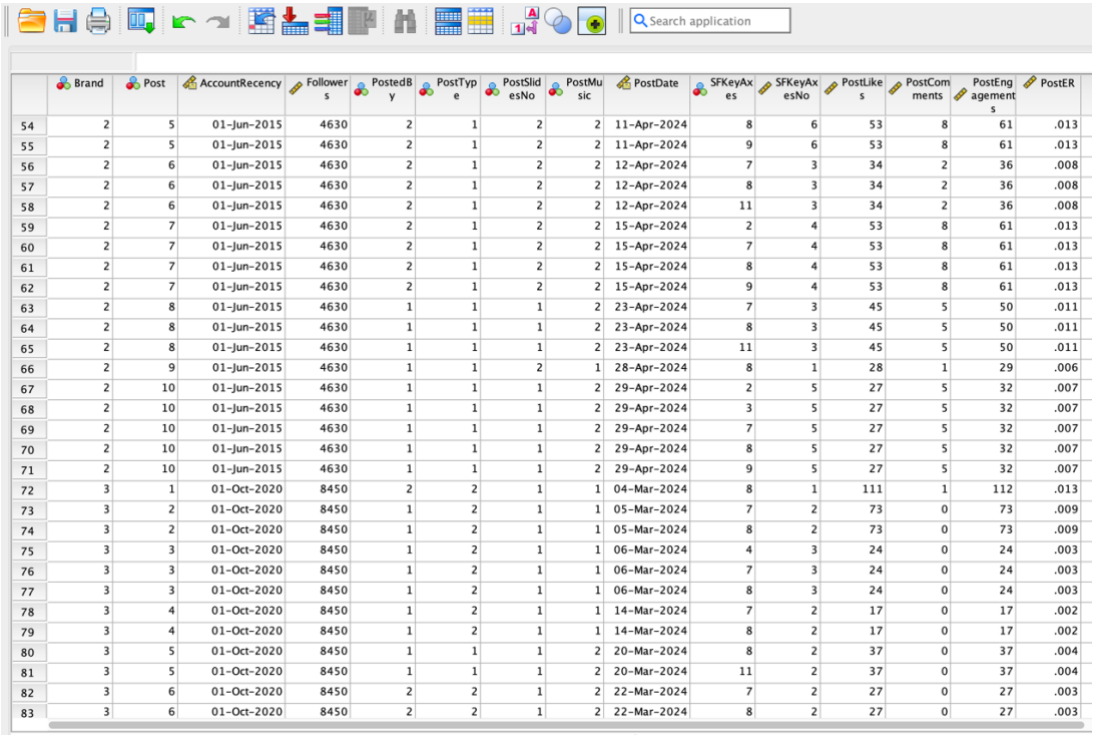
Created by the researcher, based on the SPSS data regarding the Descriptive statistics (Mean) of Interval (Metric) variables ‘SFCompatibilityActual’,’SFRisk’, ‘SFRelativeAdvantageRelevance’, ‘SFCompatibilityPerceived’, ‘SFRelativeAdvantageTrust’, ‘SFPurchaseWoMIntention’: Translated into the most represented Survey answers regarding the adoption of ‘Slow Fashion’ as an innovation, based on whether respondents knew of the movement (see also Appendix L).

Appendices

Appendix A – Content Analysis: Variables (SPSS) & Data visualization example



	Name	Type	Width	Decimals	Label	Values	Missing	Columns	Align	Measure	Role
1	Brand	Numeric	8	0	Brand No.	{1, brand1...	None	8	Right	Nominal	Input
2	Post	Numeric	8	0	Post No.	{1, post1}...	None	8	Right	Nominal	Input
3	AccountRe...	Date	11	0	Account Rece...	None	None	14	Right	Scale	Input
4	Followers	Numeric	8	0	Followers	None	None	8	Right	Scale	Input
5	PostedBy	Numeric	8	0	Posted By	{1, Brand}...	None	8	Right	Nominal	Input
6	PostType	Numeric	8	0	Post Type	{1, Image}...	None	8	Right	Nominal	Input
7	PostSlidesNo	Numeric	8	0	Post Slides No.	{1, Single ...	None	8	Right	Nominal	Input
8	PostMusic	Numeric	8	0	Post Music	{1, Music}...	None	8	Right	Nominal	Input
9	PostDate	Date	11	0	Post Date	None	None	11	Right	Scale	Input
10	SFKeyAxes	Numeric	8	0	Slow Fashion ...	{1, Slow Fa...	None	8	Right	Nominal	Input
11	SFKeyAxes...	Numeric	8	0	Slow Fashion ...	{1, 1 Axis}...	None	8	Right	Scale	Input
12	PostLikes	Numeric	8	0	Post Likes	None	None	8	Right	Scale	Input
13	PostComm...	Numeric	8	0	Post Comments	None	None	8	Right	Scale	Input
14	PostEngag...	Numeric	8	0	Total Post En...	None	None	8	Right	Scale	Input
15	PostER	Numeric	8	3	Post Engagem...	None	None	8	Right	Scale	Input
16											



	Brand	Post	AccountRecency	Followers	PostedBy	PostType	PostSlidesNo	PostMusic	PostDate	SFKeyAxes	SFKeyAxesNo	PostLikes	PostComments	PostEngagements	PostER
54	2	5	01-Jun-2015	4630	2	1	2	2	11-Apr-2024	8	6	53	8	61	.013
55	2	5	01-Jun-2015	4630	2	1	2	2	11-Apr-2024	9	6	53	8	61	.013
56	2	6	01-Jun-2015	4630	2	1	2	2	12-Apr-2024	7	3	34	2	36	.008
57	2	6	01-Jun-2015	4630	2	1	2	2	12-Apr-2024	8	3	34	2	36	.008
58	2	6	01-Jun-2015	4630	2	1	2	2	12-Apr-2024	11	3	34	2	36	.008
59	2	7	01-Jun-2015	4630	2	1	2	2	15-Apr-2024	2	4	53	8	61	.013
60	2	7	01-Jun-2015	4630	2	1	2	2	15-Apr-2024	7	4	53	8	61	.013
61	2	7	01-Jun-2015	4630	2	1	2	2	15-Apr-2024	8	4	53	8	61	.013
62	2	7	01-Jun-2015	4630	2	1	2	2	15-Apr-2024	9	4	53	8	61	.013
63	2	8	01-Jun-2015	4630	1	1	1	2	23-Apr-2024	7	3	45	5	50	.011
64	2	8	01-Jun-2015	4630	1	1	1	2	23-Apr-2024	8	3	45	5	50	.011
65	2	8	01-Jun-2015	4630	1	1	1	2	23-Apr-2024	11	3	45	5	50	.011
66	2	9	01-Jun-2015	4630	1	1	2	1	28-Apr-2024	8	1	28	1	29	.006
67	2	10	01-Jun-2015	4630	1	1	1	2	29-Apr-2024	2	5	27	5	32	.007
68	2	10	01-Jun-2015	4630	1	1	1	2	29-Apr-2024	3	5	27	5	32	.007
69	2	10	01-Jun-2015	4630	1	1	1	2	29-Apr-2024	7	5	27	5	32	.007
70	2	10	01-Jun-2015	4630	1	1	1	2	29-Apr-2024	8	5	27	5	32	.007
71	2	10	01-Jun-2015	4630	1	1	1	2	29-Apr-2024	9	5	27	5	32	.007
72	3	1	01-Oct-2020	8450	2	2	1	1	04-Mar-2024	8	1	111	1	112	.013
73	3	2	01-Oct-2020	8450	1	2	1	1	05-Mar-2024	7	2	73	0	73	.009
74	3	2	01-Oct-2020	8450	1	2	1	1	05-Mar-2024	8	2	73	0	73	.009
75	3	3	01-Oct-2020	8450	1	2	1	1	06-Mar-2024	4	3	24	0	24	.003
76	3	3	01-Oct-2020	8450	1	2	1	1	06-Mar-2024	7	3	24	0	24	.003
77	3	3	01-Oct-2020	8450	1	2	1	1	06-Mar-2024	8	3	24	0	24	.003
78	3	4	01-Oct-2020	8450	1	2	1	1	14-Mar-2024	7	2	17	0	17	.002
79	3	4	01-Oct-2020	8450	1	2	1	1	14-Mar-2024	8	2	17	0	17	.002
80	3	5	01-Oct-2020	8450	1	1	1	2	20-Mar-2024	8	2	37	0	37	.004
81	3	5	01-Oct-2020	8450	1	1	1	2	20-Mar-2024	11	2	37	0	37	.004
82	3	6	01-Oct-2020	8450	2	2	1	2	22-Mar-2024	7	2	27	0	27	.003
83	3	6	01-Oct-2020	8450	2	2	1	2	22-Mar-2024	8	2	27	0	27	.003

Appendix B – Content Analysis: Variables Codebook

Variable name	Variable Description	Values	Scale
Brand	Brand No.	1=brand1 2=brand2 3=brand3 4=brand4 5=brand5 6=brand6 7=brand7 8=brand8 9=brand9 10=brand10 11=brand11 12=brand12 13=brand13 14=brand14 15=brand15 16=brand16 17=brand17 18=brand18 19=brand19 20=brand20	Nominal
Post	Post No.	1=post1 2=post2 3=post3 4=post4 5=post5 6=post6 7=post7 8=post8 9=post9 10=post10	Nominal
AccountRecency	Account Recency	e.g. ’01-Oct-2020’	Scale
Followers	Followers	e.g. '13000'	Scale
PostedBy	Posted By	1=Brand 2=Brand Collaboration	Nominal
PostType	Post Type	1=Image 2=Video (Reel)	Nominal
PostSlidesNo	Post Slides No.	1=Single Post 2=Carousel Post	Nominal
PostMusic	Post Music	1=Music 2=No music	Nominal
PostDate	Post Date	e.g. '03-Mar-2024'	Scale

SFKeyAxes	Slow Fashion Key Axes	1=Slow fashion 2=Sustainability 3=Ethicality 4=Social responsibility 5=Environmental responsibility 6=Quality 7=Craftsmanship 8=Localism 9=Recycling/upcycling 10=Higher price 11=Expression of identity	Nominal
SFKeyAxesNo	Slow Fashion Key Axes No.	1=1 Axis 2=2 Axes 3=3 Axes 4=4 Axes 5=5 Axes 6=6 Axes 7=7 Axes 8=8 Axes 9=9 Axes 10=10 Axes 11=11 Axes	Scale
PostLikes	Post Likes	e.g. '345'	Scale
PostComments	Post Comments	e.g. '11'	Scale
PostEngagements	Total Post Engagements	e.g. '356'	Scale
PostER	Post Engagement Rate (= Total engagements on a post / Total followers *100)	e.g. '0.06' Please note: the values were written without percentages to facilitate calculations.	Scale

Appendix C – Content Analysis: Frequencies & Descriptive statistics

Nominal (Categorical) variables 'PostedBy', 'PostType' 'PostSlidesNo', 'PostMusic' and 'SFKeyAxes'

Calculations:

Posted By
Ratio = Std. deviation/Range
Ratio = 0.332 / (1)
Ratio = 0.169
Thus, the Std. Deviation is about 33.2% of the range.

Post Type
Ratio = Std. deviation/Range
Ratio = 0.453 / (1)
Ratio = 0.124
Thus, the Std. Deviation is about 45.3% of the range.

Post Sides No.
Ratio = Std. deviation/Range
Ratio = 0.499 / (1)
Ratio = 0.168
Thus, the Std. Deviation is about 49.9% of the range.

Post Music
Ratio = Std. deviation/Range
Ratio = 0.419 / (1)
Ratio = 0.138
Thus, the Std. Deviation is about 41.9% of the range.

SF Key Axes
Ratio = Std. deviation/Range
Ratio = 2.743 / (10)
Ratio = 0.2743
Thus, the Std. Deviation is about 27.43% of the range.

Ratio (Metric) variables 'PostLikes', 'PostComments', 'PostEngagements' and 'PostER'

Calculations:

Post Likes
Ratio = Std. deviation/Range
Ratio = 120.945 / (731-16)
Ratio = 0.169
Thus, the Std. Deviation is about 16.9% of the range.

Post Comments
Ratio = Std. deviation/Range
Ratio = 4.455/ (36-0)
Ratio = 0.124
Thus, the Std. Deviation is about 12.4% of the range.

Total Post Engagements
Ratio = Std. deviation/Range
Ratio = 121.855/ (731-6)
Ratio = 0.168
Thus, the Std. Deviation is about 16.8% of the range.

Post Engagement Rate (ER)
Ratio = Std. deviation/Range
Ratio = 0.020216 / (0.146-0.000)
Ratio = 0.138
Thus, the Std. Deviation is about 13.8% of the range.

'PostER' of all brands

Brand 1 (1.24%), Brand 2 (0.92%), Brand 3 (0.59%), Brand 4 (5.13%), Brand 5 (2.67%), Brand 6 (2.56%), Brand 7 (2.56%), Brand 8 (2.95%), Brand 9 (0.49%), Brand 10 (0.58%), Brand 11 (0.9%), Brand 12 (2.44%), Brand 13 (3.55%), Brand 14 (0.38%), Brand 15 (1.59%), Brand 16 (0.27%), Brand 17 (3.52%), Brand 18 (0.12%), Brand 19 (0.89%), Brand 20 (4.39%).

Appendix D – Content Analysis: Chi-square tests

Nominal (Categorical) variables 'PostedBy', 'PostType' 'PostSlidesNo', 'PostMusic' (Columns) & 'SFKeyAxes' (Rows)

Crosstabs					
			Posted By		
			Brand	Brand collaboration	Total
Slow Fashion Key Axes	Slow Fashion	Count	22	1	23
		% within Slow Fashion Key Axes	**95.7%**	4.3%	100.0%
		% within Posted By	3.9%	1.2%	3.6%
		% of Total	3.4%	0.2%	3.6%
	Sustainability	Count	77	9	86
		% within Slow Fashion Key Axes	89.5%	10.5%	100.0%
		% within Posted By	13.7%	11.1%	13.3%
		Total	11.9%	1.4%	13.3%
	Ethicality	Count	45	4	49
		% within Slow Fashion Key Axes	**91.8%**	8.2%	100.0%
		% within Posted By	8.0%	4.9%	7.6%
		% of % of Total	7.0%	0.6%	7.6%
	Social responsibility	Count	17	2	19
		% within Slow Fashion Key Axes	89.5%	10.5%	100.0%
		% within Posted By	3.0%	2.5%	2.9%
		% of Total	2.6%	0.3%	2.9%
	Environmental responsibility	Count	26	0	26
		% within Slow Fashion Key Axes	**100.0%**	0.0%	100.0%
		% within Posted By	4.6%	0.0%	4.0%
		% of Total	4.0%	0.0%	4.0%
	Quality	Count	61	11	72
		% within Slow Fashion Key Axes	84.7%	**15.3%**	100.0%
		% within Posted By	10.8%	13.6%	11.2%
		% of Total	9.5%	1.7%	11.2%
	Craftsmanship	Count	107	23	130
		% within Slow Fashion Key Axes	82.3%	**17.7%**	100.0%
		% within Posted By	19.0%	28.4%	20.2%
		% of Total	16.6%	3.6%	20.2%
	Localism	Count	136	22	158
		% within Slow Fashion Key Axes	86.1%	13.9%	100.0%

		% within Posted By	24.1%	27.2%	24.5%
		% of Total	21.1%	3.4%	24.5%
	Recycling/Upcycling	Count	22	5	27
		% within Slow Fashion Key Axes	81.5%	**18.5%**	100.0%
		% within Posted By	3.9%	6.2%	4.2%
		% of Total	3.4%	0.8%	4.2%
	Expression of identity	Count	51	4	55
		% within Slow Fashion Key Axes	**92.7%**	7.3%	100.0%
		% within Posted By	9.0%	4.9%	8.5%
		% of Total	7.9%	0.6%	8.5%
Total		Count	564	81	645
		% within Slow Fashion Key Axes	87.4%	12.6%	100.0%
		% within Posted By	100.0%	100.0%	100.0%
		% of Total	87.4%	12.6%	100.0%

Crosstabs

			Post Type		
			Image	Video (Reel)	Total
Slow Fashion Key Axes	Slow Fashion	Count	18	5	23
		% within Slow Fashion Key Axes	78.3%	21.7%	100.0%
		% within Post Type	3.9%	2.7%	3.6%
		% of Total	2.8%	0.8%	3.6%
	Sustainability	Count	68	18	86
		% within Slow Fashion Key Axes	79.1%	20.9%	100.0%
		% within Post Type	14.8%	9.7%	13.3%
		% of Total	10.5%	2.8%	13.3%
	Ethicality	Count	39	10	49
		% within Slow Fashion Key Axes	79.6%	20.4%	100.0%
		% within Post Type	8.5%	5.4%	7.6%
		% of Total	6.0%	1.6%	7.6%
	Social responsibility	Count	16	3	19
		% within Slow Fashion Key Axes	**84.2%**	15.8%	100.0%
		% within Post Type	3.5%	1.6%	2.9%
		% of Total	2.5%	0.5%	2.9%
	Environmental responsibility	Count	18	8	26
		% within Slow Fashion Key Axes	69.2%	30.8%	100.0%
		% within Post Type	3.9%	4.3%	4.0%
		% of Total	2.8%	1.2%	4.0%
	Quality	Count	45	27	72

		% within Slow Fashion Key Axes	62.5%	**37.5%**	100.0%
		% within Post Type	9.8%	14.6%	11.2%
		% of Total	7.0%	4.2%	11.2%
	Craftsmanship	Count	85	45	130
		% within Slow Fashion Key Axes	65.4%	34.6%	100.0%
		% within Post Type	18.5%	24.3%	20.2%
		% of Total	13.2%	7.0%	20.2%
	Localism	Count	106	52	158
		% within Slow Fashion Key Axes	67.1%	**32.9%**	100.0%
		% within Post Type	23.0%	28.1%	24.5%
		% of Total	16.4%	8.1%	24.5%
	Recycling/Upcycling	Count	26	1	27
		% within Slow Fashion Key Axes	**96.3%**	3.7%	100.0%
		% within Post Type	5.7%	0.5%	4.2%
		% of Total	4.0%	0.2%	4.2%
	Expression of identity	Count	39	16	55
		% within Slow Fashion Key Axes	70.9%	29.1%	100.0%
		% within Post Type	8.5%	8.6%	8.5%
		% of Total	6.0%	2.5%	8.5%
Total		Count	460	185	645
		% within Slow Fashion Key Axes	71.3%	28.7%	100.0%
		% within Post Type	100.0%	100.0%	100.0%
		% of Total	71.3%	28.7%	100.0%

Crosstabs

			Post Slides No.		
			Single Post	Carousel Post	Total
Slow Fashion Key Axes	Slow Fashion	Count	14	9	23
		% within Slow Fashion Key Axes	**60.9%**	39.1%	100.0%
		% within Post Slides No.	4.0%	3.0%	3.6%
		% of Total	2.2%	1.4%	3.6%
	Sustainability	Count	46	40	86
		% within Slow Fashion Key Axes	53.5%	46.5%	100.0%
		% within Post Slides No.	13.2%	13.5%	13.3%
		% of Total	7.1%	6.2%	13.3%
	Ethicality	Count	27	22	49
		% within Slow Fashion Key Axes	55.1%	44.9%	100.0%
		% within Post Slides No.	7.7%	7.4%	7.6%
		% of Total	4.2%	3.4%	7.6%

	Social responsibility	Count	7	12	19
		% within Slow Fashion Key Axes	36.8%	**63.2%**	100.0%
		% within Post Slides No.	2.0%	4.1%	2.9%
		% of Total	1.1%	1.9%	2.9%
	Environmental responsibility	Count	15	11	26
		% within Slow Fashion Key Axes	57.7%	42.3%	100.0%
		% within Post Slides No.	4.3%	3.7%	4.0%
		% of Total	2.3%	1.7%	4.0%
	Quality	Count	44	28	72
		% within Slow Fashion Key Axes	**61.1%**	38.9%	100.0%
		% within Post Slides No.	12.6%	9.5%	11.2%
		% of Total	6.8%	4.3%	11.2%
	Craftsmanship	Count	72	58	130
		% within Slow Fashion Key Axes	55.4%	44.6%	100.0%
		% within Post Slides No.	20.6%	19.6%	20.2%
		% of Total	11.2%	9.0%	20.2%
	Localism	Count	84	74	158
		% within Slow Fashion Key Axes	53.2%	46.8%	100.0%
		% within Post Slides No.	24.1%	25.0%	24.5%
		% of Total	13.0%	11.5%	24.5%
	Recycling/Upcycling	Count	12	15	27
		% within Slow Fashion Key Axes	44.4%	**55.6%**	100.0%
		% within Post Slides No.	3.4%	5.1%	4.2%
		% of Total	1.9%	2.3%	4.2%
	Expression of identity	Count	28	27	55
		% within Slow Fashion Key Axes	50.9%	49.1%	100.0%
		% within Post Slides No.	8.0%	9.1%	8.5%
		% of Total	4.3%	4.2%	8.5%
Total		Count	349	296	645
		% within Slow Fashion Key Axes	54.1%	45.9%	100.0%
		% within Post Slides No.	100.0%	100.0%	100.0%
		% of Total	54.1%	45.9%	100.0%

Crosstabs					
			Post Music		
			Music	No music	Total
Slow Fashion Key Axes	Slow Fashion	Count	4	19	23
		% within Slow Fashion Key Axes	17.4%	82.6%	100.0%
		% within Post Music	2.7%	3.8%	3.6%
		% of Total	0.6%	2.9%	3.6%

	Sustainability	Count	14	72	86
		% within Slow Fashion Key Axes	16.3%	83.7%	100.0%
		% within Post Music	9.6%	14.4%	13.3%
		% of Total	2.2%	11.2%	13.3%
	Ethicality	Count	7	42	49
		% within Slow Fashion Key Axes	14.3%	**85.7%**	100.0%
		% within Post Music	4.8%	8.4%	7.6%
		% of Total	1.1%	6.5%	7.6%
	Social responsibility	Count	3	16	19
		% within Slow Fashion Key Axes	15.8%	84.2%	100.0%
		% within Post Music	2.1%	3.2%	2.9%
		% of Total	0.5%	2.5%	2.9%
	Environmental responsibility	Count	7	19	26
		% within Slow Fashion Key Axes	**26.9%**	73.1%	100.0%
		% within Post Music	4.8%	3.8%	4.0%
		% of Total	1.1%	2.9%	4.0%
	Quality	Count	21	51	72
		% within Slow Fashion Key Axes	29.2%	70.8%	100.0%
		% within Post Music	14.4%	10.2%	11.2%
		% of Total	3.3%	7.9%	11.2%
	Craftsmanship	Count	33	97	130
		% within Slow Fashion Key Axes	**25.4%**	74.6%	100.0%
		% within Post Music	22.6%	19.4%	20.2%
		% of Total	5.1%	15.0%	20.2%
	Localism	Count	40	118	158
		% within Slow Fashion Key Axes	**25.3%**	74.7%	100.0%
		% within Post Music	27.4%	23.6%	24.5%
		% of Total	6.2%	18.3%	24.5%
	Recycling/Upcycling	Count	1	26	27
		% within Slow Fashion Key Axes	3.7%	**96.3%**	100.0%
		% within Post Music	0.7%	5.2%	4.2%
		% of Total	0.2%	4.0%	4.2%
	Expression of identity	Count	16	39	55
		% within Slow Fashion Key Axes	**29.1%**	70.9%	100.0%
		% within Post Slides No.	11.0%	7.8%	8.5%
		% of Total	2.5%	6.0%	8.5%
Total		Count	146	499	645
		% within Slow Fashion Key Axes	22.6%	77.4%	100.0%

		% within Post Music	100.0%	100.0%	100.0%
		% of Total	22.6%	77.4%	100.0%

Nominal (Categorical) variables 'PostedBy', 'PostType' 'PostSlidesNo', 'PostMusic'

Crosstabs					
			Posted By		
			Brand	Brand collaboration	Total
Post Type	Image	Count	396	64	460
		% within Post Type	86.1%	**13.9%**	100.0%
	Video (Reel)	Count	168	17	185
		% within Post Type	**90.8%**	9.2%	100.0%

Chi-square tests	
	Exact Sig. (1-sided)
Fisher's Exact test	0.63

Crosstabs					
			Posted By		
			Brand	Brand collaboration	Total
Post Slides No.	Single Post	Count	332	17	349
		% within Post Slides No.	**95.1%**	4.9%	100.0%
	Carousel Post	Count	232	64	296
		% within Post Slides No.	78.4%	**21.6%**	100.0%

Chi-square tests	
	Exact Sig. (1-sided)
Fisher's Exact test	<0.01

Crosstabs					
			Posted By		
			Brand	Brand collaboration	Total
Post Music	Music	Count	129	17	146
		% within Post Music	**88.4%**	**11.6%**	100.0%
	No music	Count	435	64	499
		% within Post Music	**87.2%**	**12.8%**	100.0%

Chi-square tests	
	Exact Sig. (1-sided)
Fisher's Exact test	.414

Crosstabs					
			Post Type		
			Image	Video (Reel)	Total
Post Slides No.	Single Post	Count	169	180	349
		% within Posted By	48.4%	**51.6%**	100.0%
	Carousel Post	Count	291	5	296
		% within Posted By	**98.3%**	1.7%	100.0%

Chi-square tests	
	Exact Sig. (1-sided)
Fisher's Exact test	<0.01

Crosstabs					
			Post Type		
			Image	Video (Reel)	Total
Post Music	Music	Count	12	134	146
		% within Posted By	8.2%	**91.8%**	100.0%
	No music	Count	448	51	499
		% within Posted By	**89.8%**	10.2%	100.0%

Chi-square tests	
	Exact Sig. (1-sided)
Fisher's Exact test	<0.01

Crosstabs					
			Post Slides No.		
			Single post	Carousel post	Total
Post Music	Music	Count	140	6	146
		% within Music	**95.9%**	4.1%	100.0%
	No music	Count	209	290	499
		% within Post Music	41.9%	**58.1%**	100.0%

Chi-square tests	
	Exact Sig. (1-sided)
Fisher's Exact test	<0.01

In a summary, Brands posted more Videos/Reels (90.8%) **(non-sig.)** and Single posts (95.1%) **(sig.)**, whereas Brand collaborations utilized more Images (13.9%) **(non-sig.)** and Carousel posts (21.6%) **(sig.)**: The use (or not) of Instagram music was almost the same amount for both Brands and Brand collaborations **(non-sig.)**. In addition, Images were shown more as first slides in Carousel posts (98.3%) **(sig.)**, whereas Videos (Reels) were mostly posted as Single posts (51.6%) **(sig.)**. The majority of

Image-centric posts did not include music (89.8%) **(sig.)**, with Video-centric ones largely including it (91.8%) **(sig.)**. Finally, most Single posts had music (95.8%) **(sig.)**, but Most Carousel posts did not (58.1%) **(sig.)**

Appendix E – Content Analysis: ANOVA tests

Ratio (Metric) variables 'PostEngagements' and 'PostER' for the ten (10) independent groups of the Nominal (Categorical) variable 'SFKeyAxes'

ANOVA					
Total post engagements					
	Sum of squares	df	Mean Square	F	Sig.
Between Groups	262351.065	9	29150.118	1.990	**.038**
Within Groups	9300161.897	635	14645.924		
Total	9562512.961	644			

ANOVA					
Post Engagement Rate					
	Sum of squares	df	Mean Square	F	Sig.
Between Groups	.004	9	.000	1.135	**.335**
Within Groups	.259	635	.000		
Total	.263	644			

Descriptives									
						95% confidence interval for Mean			
		N	Mean	Std. Deviation	Std. Error	Lower bound	Upper bound	Minimum	Maximum
Total Post Engagements	Slow Fashion	23	160.22	113.908	23.752	110.96	209.48	44	434
	Sustainability	86	124.78	118.012	12.726	99.48	150.08	6	731
	Ethicality	49	101.96	119.563	17.080	67.62	136.30	25	731
	Social Responsibility	19	100.32	84.003	19.272	59.83	140.80	16	287
	Environmental Responsibility	26	129.00	118.119	23.165	81.29	176.71	21	486
	Quality	72	133.72	131.259	15.469	102.88	164.57	26	731
	Craftsmanship	130	126.78	118.919	10.430	106.14	147.41	6	731
	Localism	158	123.11	119.286	9.490	104.36	141.85	6	731
	Recycling/Upcycling	27	46.70	21.720	4.180	38.11	55.30	6	98
	Expression of identity	55	146.58	159.581	21.518	103.44	189.72	28	731
	Total	645	123.34	121.855	4.798	113.92	132.76	6	731
Post Engagement Rate	Slow Fashion	23	.01933	.018762	.003912	.01122	.02745	.003	.066
	Sustainability	86	.01660	.019772	.002132	.01236	.02084	.001	.146

	Ethicality	49	.01510	.022371	.003196	.00867	.02152	.001	.146
	Social Responsibility	19	.02365	.019352	.004440	.01433	.03298	.000	.069
	Environmental Responsibility	26	.01653	.015715	.003082	.01018	.02288	.001	.059
	Quality	72	.02235	.023222	.002737	.01690	.02781	.001	.146
	Craftsmanship	130	.02122	.020004	.001755	.01775	.02469	.001	.146
	Localism	158	.02047	.019532	.001554	.01740	.02354	.001	.146
	Recycling/Up cycling	27	.01540	.010519	.002024	.01124	.01956	.001	.036
	Expression of identity	55	.02220	.022944	.003094	.01600	.02840	.001	.146
	Total	645	.01974	.020216	.000796	.01817	.02130	.000	.146

Appendix F – Content Analysis: Regressions

Bivariate Linear Regression of independent Ratio (Metric) variable 'SFKeyAxesNo' & dependent Ratio (Metric) variable 'PostEngagements'

Model Summary[b]					
Model		R	R Square	Adjusted R Square	Std. Error of the Estimate
1		**.117**	**.014**	.012	121.106
Predictors: (Constant), **Slow Fashion Key Axes No.**					
Dependent Variable: Total Post Engagements					

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	131771.471	**1**	131771.471	8.984	**.003**
	Residual	9430741.491	**643**	14666.783		
	Total	9562512.961	644			
Dependent Variable: Total Post Engagements						
Predictors: (Constant), **Slow Fashion Key Axes No.**						

Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	**80.209**	15.159		5.291	<.001
	Slow Fashion Key Axes No.	**11.674**	3.895	.117	2.997	**.003**
Dependent Variable: Total Post Engagements						

A bivariate linear regression was conducted to evaluate the prediction of Total Post Engagements ('PostEngagements') from the number of Slow Fashion Key Axes present ('SFKeyAxesNo') in the brands' examined Instagram content. The regression equation for predicting the Total Post Engagements is: Total post engagements = 80.209+ 11.674 × [Slow Fashion Key Axes No.]. The linear combination of the no. of Slow Fashion Key Axes, and Total Post Engagements change was **significant, F (1, 643) = 8.984, p < 0.05**. The sample correlation coefficient (R) was 0.117, and the R^2 (0.014) indicates that approximately 1.4% of the variance in the Total post engagements in the sample can be accounted for by the no. of Slow Fashion Key Axes present in the brands' examined Instagram content. In this case, the standard distance between the actual. The Std. Error of the Estimate, i.e. the distance between the regression line and the data points is 121.106, demonstrating high dispersion around the line. The SPSS graph shows a **weak positive relationship** [also shown by (R) under .30] between the two variables.

Bivariate Linear Regression of independent Ratio (Metric) variable 'SFKeyAxesNo' & dependent Ratio (Metric) variable 'PostER'

Model Summary[b]					
Model		R	R Square	Adjusted R Square	Std. Error of the Estimate
1		**.136**	**.019**	.017	.020043
Predictors: (Constant), **Slow Fashion Key Axes No.**					

Dependent Variable: Post Engagement Rate						
ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.005	**1**	.005	**12.154**	**<.001**
	Residual	.258	**643**	.000		
	Total	.263	644			
Dependent Variable: Post Engagement Rate						
Predictors: (Constant), **Slow Fashion Key Axes No.**						
Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	**.011**	.003		4.557	<.001
	Slow Fashion Key Axes No.	**.002**	.001	.136	3.486	**<.001**
Dependent Variable: Post Engagement Rate						

A linear regression was conducted to evaluate the prediction of Post Engagement Rate ('PostER') from the number of Slow Fashion Key Axes present ('SFKeyAxesNo') in the brands' examined Instagram content. The regression equation for predicting the Post Engagement Rate is: Post Engagement Rate = 0.011 + 0.002 × [Slow Fashion Key Axes No.]. The linear combination of the no. of Slow Fashion Key Axes, and Post Engagement Rate change was **significant, F (1, 643) = 12.154, p < 0.05**. The sample correlation coefficient (R) was 0.136, and the R^2 (0.019) indicates that approximately 1.9% of the variance in the Post Engagement Rate in the sample can be accounted for by the no. of Slow Fashion Key Axes present in the brands' examined Instagram content. The Std. Error of the Estimate, i.e. the distance between the regression line and the data points is 0.020043, demonstrating moderate dispersion around the line. The SPSS graph shows a **weak positive relationship** [also shown by (R) under .30] between the two variables.

Bivariate Linear Regression of independent Ratio (Metric) variable 'PostEngagements' & dependent Ratio (Metric) variable 'PostER'

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	**.645**	**.417**	.416	.015452
Predictors: (Constant), **Total Post Engagements**				
Dependent Variable: Post Engagement Rate				

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.110	**1**	.110	**459.274**	**<.001**
	Residual	.154	**643**	.000		
	Total	.263	644			
Dependent Variable: Post Engagement Rate						
Predictors: (Constant), **Total Post Engagements**						
Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	**.007**	.001		7.536	<.001

	Slow Fashion Key Axes No.	**.000**	.000	.645	21.431	**<.001**
Dependent Variable: Post Engagement Rate						

A bivariate linear regression was conducted to evaluate the prediction of the overall Post Engagement Rate ('PostER') from the Total Post Engagements ('PostEngagements'). The regression equation for predicting the Post Engagement Rate is: Post Engagement Rate = 0.007 + 0.000 × [Total Post Engagements]. The linear combination of the Total Post Engagements, and Post Engagement Rate change was **significant, F (1, 643) = 459.274, p < 0.05**. The sample correlation coefficient (R) was 0.645, and the R^2 (0.417) indicates that approximately 41.17% of the variance in the Post Engagement Rate in the sample can be accounted for by the Total Post Engagements. The Std. Error of the Estimate, i.e. the distance between the regression line and the data points is 0.015452, demonstrating moderate dispersion around the line. The SPSS graph shows a **strong positive relationship** [also shown by (R) over .60] between the two variables. This is normal considering the Post ER formula is calculated through the Total Post Engagements, i.e. [Post Engagement Rate = Total engagements on a post / Total followers].

Bivariate Linear Regression of independent Metric variable 'AccountRecency' & dependent Ratio (Metric) variable 'PostER'

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	**.456**	**.208**	.207	.018001
Predictors: (Constant), **Account Recency**				
Dependent Variable: Post Engagement Rate				

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.055	**1**	.055	169.255	**<.001**
	Residual	.208	**643**	.000		
	Total	.263	644			
Dependent Variable: Post Engagement Rate						
Predictors: (Constant), **Account Recency**						

Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	**-1.344**	.105		-12.821	<.001
	Slow Fashion Key Axes No.	**9.936E-11**	.000	.456	13.010	**<.001**
Dependent Variable: Post Engagement Rate						

A bivariate linear regression was conducted to evaluate the prediction of Post Engagement Rate ('PostER') from the brands' Account recency date ('AccountRecency'). The regression equation for predicting the Post Engagement Rate is: Post Engagement Rate = -1.344+ 9.936E-11× [Account Recency]. The linear combination of the brands' Account recency, and Post Engagement Rate change was **significant, F (1, 643) = 169.255, p < 0.05**. The sample correlation coefficient (R)

was 0.456, and the R^2 (0.208) indicated that approximately 20.8% of the variance in the Post Engagement Rate in the sample can be accounted for by the no. of Slow Fashion Key Axes present in the brands' Account recency. The Std. Error of the Estimate, i.e. the distance between the regression line and the data points is 0.018001, demonstrating moderate dispersion around the line. The SPSS graph shows a **moderate negative relationship** [also shown by (R) between .30 and .59] between the two variables.

Appendix G – Survey (Qualtrics)

Perceptions of consumers on 'Slow' fashion

Start of Block: Introduction

Q0 This research study has been reviewed and approved by the Committee on Research with Human Participants of the Graduate School of The American College of Greece.

Perceptions of consumers on 'Slow Fashion'

Purpose of the research: You are asked to volunteer in a research study as part of the 'CN6350: Thesis in Digital Communication' course of the 'Master (MA) in Digital Communication & Social Media' program of The American College of Greece.

What you will do in this research: As a participant, you will be asked to provide answers to a set of approx. twenty (20) questions, that express your perceptions about 'Slow Fashion', in order to understand the level of awareness on the topic and relevant consumption habits. While there is no direct benefit for your participation in the study, it is reasonable to expect that the results may provide information of value for the field of Communication.

Data & Confidentiality: No personally identifiable information is collected during your completion of the questionnaire. Data collected is treated statistically and there is no interest in any individual responses. Results will be reported only in the aggregate. Data will be destroyed at the end of three years.

To Contact the Researcher: If you have questions about the research, you may contact the main investigator Mari-Louiz Siakki (m.siakki@acg.edu). You may also contact the faculty member supervising this work, Dr. Christina Giakoumaki (cgiakoumaki@acg.edu).

Participation: Your participation in this research is voluntary. Refusal to participate (or discontinued participation) will involve no penalty. By answering **'I agree'** to the following question, you acknowledge that you have fully read the above text and have had the opportunity to ask questions about the purposes and procedures of this study. Your positive response to the following survey represents your signature and acknowledges receipt of a copy of the consent form as well as your willingness to participate.

I am 18 years old or over and I agree to participate in the following questionnaire voluntarily.

- ○ I agree (1)
- ○ I do not agree (2)

Page Break

Q1 How many hours, on average, would you say that you spend on **social media** daily?
Please move the slider according to the number of hours spent, from **0** to **24 hours**. For none, use 0.

	0 2 4 6 8 10 12 14 16 18 20 22 24
Hours spent **daily** ()	

Q2 How often do you use the following **social media platforms**?
(Choose 'Other' only if needed)

	Never (1)	Less often (2)	Once a month (3)	Several times a month (4)	Once a week (5)	Several times a week (6)	Daily (7)
Facebook (1)	○	○	○	○	○	○	○
YouTube (2)	○	○	○	○	○	○	○
Instagram (3)	○	○	○	○	○	○	○
TikTok (4)	○	○	○	○	○	○	○
Snapchat (5)	○	○	○	○	○	○	○
X/Twitter (6)	○	○	○	○	○	○	○
Pinterest (7)	○	○	○	○	○	○	○
LinkedIn (9)	○	○	○	○	○	○	○
Other (please specify) (8)	○	○	○	○	○	○	○

Q3 How frequently do you engage with the following types of **fashion-related social media** content?
(Please select one answer from each row)

	Not at all (0)	Extremely infrequently (1)	Infrequently (2)	Frequently (3)	Extremely frequently (4)
Fast fashion brand accounts (1)	○	○	○	○	○
Luxury fashion brand accounts (2)	○	○	○	○	○
Sustainable fashion brand accounts (3)	○	○	○	○	○
Fashion industry experts (4)	○	○	○	○	○
Vintage fashion accounts (5)	○	○	○	○	○
Fashion celebrities / influencers / bloggers (6)	○	○	○	○	○
DIY/Upcycling fashion accounts (7)	○	○	○	○	○
Second-hand (thrift) fashion accounts (8)	○	○	○	○	○
Sustainable/ethical fashion advocates (9)	○	○	○	○	○
Fashion events/runway shows (10)	○	○	○	○	○

Page Break

Q4 How often do you shop for clothes?
(Please select one answer from the following)

- ○ I never personally shop for clothing (1)
- ○ Once to three times a year (2)
- ○ Once or twice every three months (3)
- ○ Once or twice every two months (4)
- ○ Twice or three times per month (5)
- ○ At least once per week (6)

Q5 How often do you shop from the following store types, either physically or online?
(Please select one answer from each row)

	Never (1)	Once to three times a year (2)	Once or twice every three months (3)	Once or twice every two months (4)	Twice or three times per month (5)	At least once per week (6)
Fast fashion stores (e.g. Zara, Pull & Bear) (1)	○	○	○	○	○	○
Luxury fashion stores (e.g. Gucci, Louis Vuitton) (2)	○	○	○	○	○	○
Sustainable fashion stores (e.g. Patagonia) (3)	○	○	○	○	○	○
Vintage stores (4)	○	○	○	○	○	○
Second-hand (thrift) stores (5)	○	○	○	○	○	○

Q6 Rate the following factors regarding their importance when buying clothes, where **1 = Not at all important** and **9 = Extremely important**. (Please select one answer from each row)

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)	8 (8)	9 (9)
Trendiness / Fashionability (1)	○	○	○	○	○	○	○	○	○
Quality (Materials, Construction, Durability) (2)	○	○	○	○	○	○	○	○	○
Price (3)	○	○	○	○	○	○	○	○	○
Brand popularity (4)	○	○	○	○	○	○	○	○	○
Accessibility (Easy to find) (5)	○	○	○	○	○	○	○	○	○
Brand transparency (Information on sustainability, whether ethical and environmental responsibilities are met) (6)	○	○	○	○	○	○	○	○	○
Availability (Range of choices) (7)	○	○	○	○	○	○	○	○	○
Design (Fit, Functionality) (8)	○	○	○	○	○	○	○	○	○
Brand preference (Preferring one brand over others) (9)	○	○	○	○	○	○	○	○	○

Q7 When purchasing clothes, please rate the **importance of price** to you.
(Please select one answer from each row)

	Not at all important (1)	Slightly important (2)	Moderately important (3)	Very important (4)	Extremely important (5)
The price of the product being low, regardless of quality. (1)	○	○	○	○	○
The price and quality of the product being equal. (2)	○	○	○	○	○
The price of the product being higher, indicating better quality. (3)	○	○	○	○	○

Page Break

Q8 Have you ever heard of the ‘Slow Fashion’ movement?

- ○ Yes (1)
- ○ No (2)

Display This Question:

If Have you ever heard of the ‘Slow Fashion’ movement? = Yes

Q9 Where did you first hear about/encounter the ‘Slow Fashion’ movement?
(Please select one answer from the following)

- ○ Online (1)
- ○ Physical store (2)
- ○ Television/Radio (3)
- ○ Friends/Family (4)
- ○ Professional colleagues (5)
- ○ Other (please specify) (6) _____

Display This Question:

If Have you ever heard of the ‘Slow Fashion’ movement? = Yes

Q10 Are you aware of any 'Slow Fashion' businesses?

- ○ Yes (1)
- ○ No (2)

Page Break

HEEL Case Study Before continuing with the survey, please read the following this very brief description of **Greek 'Slow Fashion' business** *'HEEL Athens Lab'*:

HEEL Athens Lab has been a revolutionary fashion brand for more than 2 decades focusing on sustainability, recycling and equality from the very start.
The brand has been creating garments with an exclusive signature of quality and moral production.
Its facilities are located in Athens, Greece, and the entire production process is domestic while it ensures that its raw materials are certified and its suppliers comply with the rules and best practices for sustainability and ethical production.

(!) In order to continue with the survey, please browse the brand's **website 'Ethos' page**: https://www.heelshop.gr/en/ethical-sustainable-fashion/

Q11 After you have visited the *HEEL Athens Lab* '**Ethos**' page, please answer the following questions:

Do you follow any 'Slow Fashion' businesses' accounts on **social media**?

- ○ Yes (1)
- ○ No (2)

Display This Question:

If After you have visited the HEEL Athens Lab 'Ethos' page, please answer the following questions: D... = Yes

Q12 On what **social media platforms** do you follow these businesses?
(Please select one or more answers from the following)

- ☐ Facebook (1)
- ☐ YouTube (2)
- ☐ Instagram (3)
- ☐ TikTok (4)
- ☐ Snapchat (5)
- ☐ X/ Twitter (6)
- ☐ Pinterest (7)
- ☐ LinkedIn (9)
- ☐ Other (please specify) (8) _____

Q13 How many hours, on average, would you say that you engage with **'Slow Fashion'** content **on social media** weekly?
Please move the slider according to the number of hours spent, from 0 to 20 hours. For none, use 0.

	0 2 4 6 8 10 12 14 16 18 20
Hours **weekly** ()	

Page Break

Q14 How frequently do you **purchase from 'Slow Fashion' businesses**, like the one you just saw?
(Please select one answer from the following)

- ○ Never (1)
- ○ Once to three times a year (2)
- ○ Once to twice every three months (3)
- ○ Once or twice every two months (4)
- ○ Twice or three times per month (5)
- ○ At least once per week (6)

Q15 AC To what extent do these factors seem **important** to you, **when purchasing 'Slow Fashion' products**?
(Please select one answer from each row)

	Not important at all (1)	Slightly important (2)	Moderately important (3)	Very important (4)	Extremely important (5)
Sustainability (1)	○	○	○	○	○
Ethical fashion (Ethicality) (2)	○	○	○	○	○
Social responsibility (3)	○	○	○	○	○
Environmental responsibility (4)	○	○	○	○	○
Quality (5)	○	○	○	○	○
Craftsmanship (Handmade) (6)	○	○	○	○	○
Localism (Locally based) (7)	○	○	○	○	○
Recycling/Upcycling (8)	○	○	○	○	○
Higher cost (9)	○	○	○	○	○
Expression of identity (10)	○	○	○	○	○

Q16 R To what extent do you agree that the following factors **could prevent you** from **purchasing 'Slow Fashion' products**?
(Please select one answer from each row)

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
Higher cost (1)	○	○	○	○	○
Expected quality (Materials, Construction, Durability) (2)	○	○	○	○	○
Expected design (Functionality, Performance, Fit) (3)	○	○	○	○	○
Cleanliness (Fear of contamination) (4)	○	○	○	○	○
Difficulty to find (Accessibility) (5)	○	○	○	○	○
Limited availability (Limited range of items, styles, sizes) (6)	○	○	○	○	○
Lack of information (On whether ethical and environmental responsibilities are met) (7)	○	○	○	○	○
Opinion of others (8)	○	○	○	○	○
Lack of fashionability (9)	○	○	○	○	○

Page Break

Q17 RA To what extent do you believe that the following factors are **relevant** to **'Slow Fashion' businesses**?
(Please select one answer from each row)

	Not relevant at all (1)	Slightly relevant (2)	Moderately relevant (3)	Very relevant (4)	Extremely relevant (5)
Sustainability (1)	○	○	○	○	○
Ethical fashion (Ethicality) (2)	○	○	○	○	○
Social responsibility (3)	○	○	○	○	○
Environmental responsibility (4)	○	○	○	○	○
Quality (5)	○	○	○	○	○
Craftsmanship (Handmade) (6)	○	○	○	○	○
Localism (Locally based) (7)	○	○	○	○	○
Recycling/Upcycling (8)	○	○	○	○	○
Higher cost (9)	○	○	○	○	○
Expression of identity (10)	○	○	○	○	○

Q18 PC To what extent do you **agree** to the following statements?
(Please select one answer from each row)

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
Slow Fashion businesses reflect who I am. (1)	○	○	○	○	○
I can identify with Slow Fashion businesses. (2)	○	○	○	○	○
I feel a personal connection with slow fashion businesses. (3)	○	○	○	○	○
I use Slow Fashion businesses to communicate who I am with other people. (4)	○	○	○	○	○
I consider Slow fashion businesses to reflect who I consider myself to be. (5)	○	○	○	○	○

Page Break

Q19 AD Please indicate how **likely you are to agree** with each of the following statements. (Please select one answer from each row)

	Extremely unlikely (1)	Somewhat unlikely (2)	Neither likely nor unlikely (3)	Somewhat likely (4)	Extremely likely (5)
The next time I want to purchase clothes, I would seek out Slow Fashion businesses. (1)	○	○	○	○	○
The next time I want to purchase clothes, I would buy at Slow Fashion businesses. (2)	○	○	○	○	○
In the future, I would purchase clothes at Slow Fashion businesses. (3)	○	○	○	○	○
I would spread positive word of mouth about Slow Fashion businesses. (4)	○	○	○	○	○
I would recommend Slow Fashion businesses to my friends/family/colleagues. (5)	○	○	○	○	○
I would encourage my friends/family/colleagues to visit Slow Fashion businesses. (6)	○	○	○	○	○

Q20 RA To what extent do you **agree** to the following statements?
(Please select one answer from each row)

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
I believe that I could trust Slow Fashion businesses. (1)	○	○	○	○	○
I could depend on Slow Fashion businesses. (2)	○	○	○	○	○
I think Slow Fashion businesses would be reliable in meeting their promises. (3)	○	○	○	○	○
Slow Fashion businesses probably have high integrity. (4)	○	○	○	○	○

Page Break

Q21 What is your age?

- ○ 12-17 (1)
- ○ 18-27 (2)
- ○ 28-43 (3)
- ○ 44-59 (4)
- ○ 60-78 (5)

Q22 What is your gender?

- ○ Male (1)
- ○ Female (2)
- ○ Non-binary/Other gender (3)

Q23 Is your nationality Greek?

- ○ Yes (1)
- ○ No (2)

Q24 How long have you lived in Greece?

- ○ I have not lived in Greece (1)
- ○ 1-3 years (2)
- ○ 3-5 years (3)
- ○ 5-10 years (4)
- ○ Over 10 years (5)

Q25 What is the highest degree of education you have completed?
(Please select one answer from the following)

- ○ Primary school degree (1)
- ○ Lower Secondary school (Gymnasium/Middle school) degree (2)
- ○ Upper Secondary school (Lyceum/High school) degree (3)
- ○ Undergraduate degree (4)
- ○ Masters (Postgraduate) degree or Doctorate of Philosophy (PhD) degree (5)

Q26 Are you employed?

- Yes (1)
- No (2)

Q27 What is your gross monthly income?

- < 500 € (1)
- 500 - 1,500 € (2)
- 1,501 - 2,500 € (3)
- 2,501 - 3,500 € (4)
- > 3,500 € (5)

End of Block: Introduction

Appendix H – Survey: Variables (SPSS)

	Name	Type	Width	...	Label	Values	Missing	C...	Align	Measure	Role
1	Q0	Numeric	40	0	Intro	{1, I agree}...	None	5	Right	Nominal	Input
2	Q1	Numeric	40	2	SoMeFrequency	None	None	5	Right	Scale	Input
3	Q2a_Facebook	Numeric	40	0	SoMePlatformsFrequency FB	{1, Never}...	None	5	Right	Ordinal	Input
4	Q2b_YouTube	Numeric	40	0	SoMePlatformsFrequency YT	{1, Never}...	None	5	Right	Ordinal	Input
5	Q2c_Instagram	Numeric	40	0	SoMePlatformsFrequency IG	{1, Never}...	None	5	Right	Ordinal	Input
6	Q2d_TikTok	Numeric	40	0	SoMePlatformsFrequency TT	{1, Never}...	None	5	Right	Ordinal	Input
7	Q2e_Snapchat	Numeric	40	0	SoMePlatformsFrequency SC	{1, Never}...	None	5	Right	Ordinal	Input
8	Q2f_XTwitter	Numeric	40	0	SoMePlatformsFrequency X	{1, Never}...	None	5	Right	Ordinal	Input
9	Q2g_Pinterest	Numeric	40	0	SoMePlatformsFrequency PI	{1, Never}...	None	5	Right	Ordinal	Input
10	Q2h_LinkedIn	Numeric	40	0	SoMePlatformsFrequency LI	{1, Never}...	None	5	Right	Ordinal	Input
11	Q2i_Other	Numeric	40	0	SoMePlatformsFrequency Other	{1, Never}...	None	5	Right	Ordinal	Input
12	Q2i_Other_Text	String	2000	0	SoMePlatformsFrequency	None	None	15	Right	Nominal	Input
13	Q3a_FastFashion	Numeric	40	0	SoMeFashionFrequency	{0, Not at all}...	None	5	Right	Scale	Input
14	Q3b_LuxuryFashion	Numeric	40	0	SoMeFashionFrequency	{0, Not at all}...	None	5	Right	Scale	Input
15	Q3c_SustainableFashion	Numeric	40	0	SoMeFashionFrequency	{0, Not at all}...	None	5	Right	Scale	Input
16	Q3d_FashionExperts	Numeric	40	0	SoMeFashionFrequency	{0, Not at all}...	None	5	Right	Scale	Input
17	Q3e_Vintage	Numeric	40	0	SoMeFashionFrequency	{0, Not at all}...	None	5	Right	Scale	Input
18	Q3f_FashionCelebrities	Numeric	40	0	SoMeFashionFrequency	{0, Not at all}...	None	5	Right	Scale	Input
19	Q3g_DIY	Numeric	40	0	SoMeFashionFrequency	{0, Not at all}...	None	5	Right	Scale	Input
20	Q3h_SecondHand	Numeric	40	0	SoMeFashionFrequency	{0, Not at all}...	None	5	Right	Scale	Input
21	Q3i_SustainableAdvocates	Numeric	40	0	SoMeFashionFrequency	{0, Not at all}...	None	5	Right	Scale	Input
22	Q3j_FashionEvents	Numeric	40	0	SoMeFashionFrequency	{0, Not at all}...	None	5	Right	Scale	Input
23	Q4	Numeric	40	0	AdoptionPurchaseHabitsFrequency	{1, I never pe...	None	5	Right	Ordinal	Input
24	Q5a_FastFashion	Numeric	40	0	AdoptionPurchaseHabitsStores	{1, Never}...	None	5	Right	Ordinal	Input
25	Q5b_LuxuryFashion	Numeric	40	0	AdoptionPurchaseHabitsStores	{1, Never}...	None	5	Right	Ordinal	Input
26	Q5c_SustainableFashion	Numeric	40	0	AdoptionPurchaseHabitsStores	{1, Never}...	None	5	Right	Ordinal	Input
27	Q5d_Vintage	Numeric	40	0	AdoptionPurchaseHabitsStores	{1, Never}...	None	5	Right	Ordinal	Input
28	Q5e_SecondHand	Numeric	40	0	AdoptionPurchaseHabitsStores	{1, Never}...	None	5	Right	Ordinal	Input
29	Q6a_Trendiness	Numeric	40	0	AdoptionPurchaseHabitsImportance	{1, 1}...	None	5	Right	Scale	Input
30	Q6b_Quality	Numeric	40	0	AdoptionPurchaseHabitsImportance	{1, 1}...	None	5	Right	Scale	Input
31	Q6c_Price	Numeric	40	0	AdoptionPurchaseHabitsImportance	{1, 1}...	None	5	Right	Scale	Input
32	Q6d_BrandPopularity	Numeric	40	0	AdoptionPurchaseHabitsImportance	{1, 1}...	None	5	Right	Scale	Input
33	Q6e_Accessibility	Numeric	40	0	AdoptionPurchaseHabitsImportance	{1, 1}...	None	5	Right	Scale	Input
34	Q6f_BrandTransparency	Numeric	40	0	AdoptionPurchaseHabitsImportance	{1, 1}...	None	5	Right	Scale	Input
35	Q6g_Availability	Numeric	40	0	AdoptionPurchaseHabitsImportance	{1, 1}...	None	5	Right	Scale	Input
36	Q6h_Design	Numeric	40	0	AdoptionPurchaseHabitsImportance	{1, 1}...	None	5	Right	Scale	Input
37	Q6i_BrandPreference	Numeric	40	0	AdoptionPurchaseHabitsImportance	{1, 1}...	None	5	Right	Scale	Input
38	Q7a_Lower	Numeric	40	0	AdoptionPurchaseHabitsImportanc...	{1, Not at all i...	None	5	Right	Scale	Input
39	Q7b_Equal	Numeric	40	0	AdoptionPurchaseHabitsImportanc...	{1, Not at all i...	None	5	Right	Scale	Input
40	Q7c_Higher	Numeric	40	0	AdoptionPurchaseHabitsImportanc...	{1, Not at all i...	None	5	Right	Scale	Input
41	Q8	Numeric	40	0	SFAwareness	{1, Yes}...	None	5	Right	Nominal	Input
42	Q9	Numeric	40	0	SFAwarenessIntroduction	{1, Online}...	None	5	Right	Nominal	Input
43	Q9_Other_Text	String	2000	0	SFAwarenessIntroduction	None	None	15	Right	Nominal	Input
44	Q10	Numeric	40	0	SFAwarenessBusiness	{1, Yes}...	None	5	Right	Nominal	Input
45	Q11	Numeric	40	0	SFAwarenessSoMe	{1, Yes}...	None	5	Right	Nominal	Input
46	Q12a_Facebook	Numeric	40	0	SFAwarenessSoMePlatforms FB	{1, Facebook}...	None	5	Right	Nominal	Input
47	Q12b_YouTube	Numeric	40	0	SFAwarenessSoMePlatforms YT	{1, YouTube}...	None	5	Right	Nominal	Input
48	Q12c_Instagram	Numeric	40	0	SFAwarenessSoMePlatforms IG	{1, Instagram...	None	5	Right	Nominal	Input
49	Q12d_TikTok	Numeric	40	0	SFAwarenessSoMePlatforms TT	{1, TikTok}...	None	5	Right	Nominal	Input
50	Q12e_Snapchat	Numeric	40	0	SFAwarenessSoMePlatforms SC	{1, Snapchat}...	None	5	Right	Nominal	Input
51	Q12f_XTwitter	Numeric	40	0	SFAwarenessSoMePlatforms X	{1, X/ Twitter...	None	5	Right	Nominal	Input
52	Q12g_Pinterest	Numeric	40	0	SFAwarenessSoMePlatforms PI	{1, Pinterest}...	None	5	Right	Nominal	Input
53	Q12h_LinkedIn	Numeric	40	0	SFAwarenessSoMePlatforms LI	{1, LinkedIn}...	None	5	Right	Nominal	Input
54	Q12i_Other	Numeric	40	0	SFAwarenessSoMePlatforms Other	{1, Other (ple...	None	5	Right	Nominal	Input
55	Q12i_Other_Text	String	2000	0	SFAwarenessSoMePlatforms	None	None	15	Right	Nominal	Input
56	Q13	Numeric	40	2	SFSoMeFrequency	None	None	5	Right	Scale	Input
57	Q14	Numeric	40	0	SFAdoptionPurchaseHabits	{1, Never}...	None	5	Right	Ordinal	Input
58	Q15a_Sustainability	Numeric	40	0	SFCompatibilityActual	{1, Not impor...	None	5	Right	Scale	Input
59	Q15b_Ethicality	Numeric	40	0	SFCompatibilityActual	{1, Not impor...	None	5	Right	Scale	Input
60	Q15c_SocialRes	Numeric	40	0	SFCompatibilityActual	{1, Not impor...	None	5	Right	Scale	Input
61	Q15d_EnvRes	Numeric	40	0	SFCompatibilityActual	{1, Not impor...	None	5	Right	Scale	Input
62	Q15e_Quality	Numeric	40	0	SFCompatibilityActual	{1, Not impor...	None	5	Right	Scale	Input
63	Q15f_Craftmanship	Numeric	40	0	SFCompatibilityActual	{1, Not impor...	None	5	Right	Scale	Input
64	Q15g_Localism	Numeric	40	0	SFCompatibilityActual	{1, Not impor...	None	5	Right	Scale	Input
65	Q15h_ReUpcycling	Numeric	40	0	SFCompatibilityActual	{1, Not impor...	None	5	Right	Scale	Input
66	Q15i_HigherCost	Numeric	40	0	SFCompatibilityActual	{1, Not impor...	None	5	Right	Scale	Input

Search application

	Name	Type	Width	...	Label	Values	Missing	C...	Align	Measure	Role
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68	Q16a_HigherCost	Numeric	40	0	SFRisk	{1, Strongly di...	None	5	Right	Scale	Input
69	Q16b_ExpectedQuality	Numeric	40	0	SFRisk	{1, Strongly di...	None	5	Right	Scale	Input
70	Q16c_ExpectedDesign	Numeric	40	0	SFRisk	{1, Strongly di...	None	5	Right	Scale	Input
71	Q16d_Cleanliness	Numeric	40	0	SFRisk	{1, Strongly di...	None	5	Right	Scale	Input
72	Q16e_LimitedAccessibility	Numeric	40	0	SFRisk	{1, Strongly di...	None	5	Right	Scale	Input
73	Q16f_LimitedAvailability	Numeric	40	0	SFRisk	{1, Strongly di...	None	5	Right	Scale	Input
74	Q16g_InformationLack	Numeric	40	0	SFRisk	{1, Strongly di...	None	5	Right	Scale	Input
75	Q16h_OthersOpinion	Numeric	40	0	SFRisk	{1, Strongly di...	None	5	Right	Scale	Input
76	Q16i_FashionabilityLack	Numeric	40	0	SFRisk	{1, Strongly di...	None	5	Right	Scale	Input
77	Q17a_Sustainability	Numeric	40	0	SFRelativeAdvantageRelevance	{1, Not releva...	None	5	Right	Scale	Input
78	Q17b_Ethicality	Numeric	40	0	SFRelativeAdvantageRelevance	{1, Not releva...	None	5	Right	Scale	Input
79	Q17c_SocialRes	Numeric	40	0	SFRelativeAdvantageRelevance	{1, Not releva...	None	5	Right	Scale	Input
80	Q17d_EnvRes	Numeric	40	0	SFRelativeAdvantageRelevance	{1, Not releva...	None	5	Right	Scale	Input
81	Q17e_Quality	Numeric	40	0	SFRelativeAdvantageRelevance	{1, Not releva...	None	5	Right	Scale	Input
82	Q17f_Craftmanship	Numeric	40	0	SFRelativeAdvantageRelevance	{1, Not releva...	None	5	Right	Scale	Input
83	Q17g_Localism	Numeric	40	0	SFRelativeAdvantageRelevance	{1, Not releva...	None	5	Right	Scale	Input
84	Q17h_ReUpcycling	Numeric	40	0	SFRelativeAdvantageRelevance	{1, Not releva...	None	5	Right	Scale	Input
85	Q17i_HigherCost	Numeric	40	0	SFRelativeAdvantageRelevance	{1, Not releva...	None	5	Right	Scale	Input
86	Q17j_IdentityExpression	Numeric	40	0	SFRelativeAdvantageRelevance	{1, Not releva...	None	5	Right	Scale	Input
87	Q18a_ReflectMyself	Numeric	40	0	SFCompatibilityPerceived	{1, Strongly di...	None	5	Right	Scale	Input
88	Q18b_Identify	Numeric	40	0	SFCompatibilityPerceived	{1, Strongly di...	None	5	Right	Scale	Input
89	Q18c_Connect	Numeric	40	0	SFCompatibilityPerceived	{1, Strongly di...	None	5	Right	Scale	Input
90	Q18d_CommMyself	Numeric	40	0	SFCompatibilityPerceived	{1, Strongly di...	None	5	Right	Scale	Input
91	Q18e_ConsiderMyself	Numeric	40	0	SFCompatibilityPerceived	{1, Strongly di...	None	5	Right	Scale	Input
92	Q19a_LikelySeek	Numeric	40	0	SFPurchaseWoMIntention	{1, Extremely ...	None	5	Right	Scale	Input
93	Q19b_LikelyBuy	Numeric	40	0	SFPurchaseWoMIntention	{1, Extremely ...	None	5	Right	Scale	Input
94	Q19c_LikelyPurchase	Numeric	40	0	SFPurchaseWoMIntention	{1, Extremely ...	None	5	Right	Scale	Input
95	Q19d_PositiveWoM	Numeric	40	0	SFPurchaseWoMIntention	{1, Extremely ...	None	5	Right	Scale	Input
96	Q19e_Recommend	Numeric	40	0	SFPurchaseWoMIntention	{1, Extremely ...	None	5	Right	Scale	Input
97	Q19f_EncourageVisit	Numeric	40	0	SFPurchaseWoMIntention	{1, Extremely ...	None	5	Right	Scale	Input
98	Q20a_Trust	Numeric	40	0	SFRelativeAdvantageTrust	{1, Strongly di...	None	5	Right	Scale	Input
99	Q20b_Depend	Numeric	40	0	SFRelativeAdvantageTrust	{1, Strongly di...	None	5	Right	Scale	Input
98	Q20a_Trust	Numeric	40	0	SFRelativeAdvantageTrust	{1, Strongly di...	None	5	Right	Scale	Input
99	Q20b_Depend	Numeric	40	0	SFRelativeAdvantageTrust	{1, Strongly di...	None	5	Right	Scale	Input
100	Q20c_Reliable	Numeric	40	0	SFRelativeAdvantageTrust	{1, Strongly di...	None	5	Right	Scale	Input
101	Q20d_HighIntegrity	Numeric	40	0	SFRelativeAdvantageTrust	{1, Strongly di...	None	5	Right	Scale	Input
102	Q21	Numeric	40	0	AgeGen	{1, 12-17}...	None	5	Right	Ordinal	Input
103	Q22	Numeric	40	0	Gender	{1, Male}...	None	5	Right	Nominal	Input
104	Q23	Numeric	40	0	GreekNationality	{1, Yes}...	None	5	Right	Nominal	Input
105	Q24	Numeric	40	0	GreeceYearsLived	{1, I have not ...	None	5	Right	Ordinal	Input
106	Q25	Numeric	40	0	Education	{1, Primary sc...	None	5	Right	Ordinal	Input
107	Q26	Numeric	40	0	Employment	{1, Yes}...	None	5	Right	Nominal	Input
108	Q27	Numeric	40	0	GrossMonthlyIncome	{1, < 500 €}...	None	5	Right	Ordinal	Input

109	Q15	Numeric	8	2	SFCompatibilityActual	None	None	10	Right	Scale	Input
110	Q16	Numeric	8	2	SFRisk	None	None	10	Right	Scale	Input
111	Q17	Numeric	8	2	SFRelativeAdvantageRelevance	None	None	10	Right	Scale	Input
112	Q18	Numeric	8	2	SFCompatibilityPerceived	None	None	10	Right	Scale	Input
113	Q19	Numeric	8	2	SFPurchaseWoMIntention	None	None	10	Right	Scale	Input
114	Q20	Numeric	8	2	SFRelativeAdvantageTrust	None	None	10	Right	Scale	Input
115	Q3	Numeric	8	2	SoMeFashionFrequency	None	None	10	Right	Scale	Input
116	Q6	Numeric	8	2	AdoptionPurchaseHabitsImportance	None	None	10	Right	Scale	Input
117	Q7	Numeric	8	2	AdoptionPurchaseHabitsImportancePrice	None	None	10	Right	Scale	Input
118	Q15_18_Compatibility	Numeric	8	2	SFCompatibilityActualPerceived	None	None	22	Right	Scale	Input
119	Q2	Numeric	8	2	SoMePlatformsFrequency	None	None	10	Right	Scale	Input
120	Q1_2_3_Info	Numeric	8	2	InformationGeneral	None	None	13	Right	Scale	Input
121	Q12	Numeric	8	2	SFAwarenessSoMePlatforms	None	None	10	Right	Scale	Input
122	Q11_12_13_SFInfo	Numeric	8	2	InformationSF	None	None	18	Right	Scale	Input
123	Q17_20_RelativeAdvantage	Numeric	8	2	SFRelativeAdvantage	None	None	26	Right	Scale	Input
124	Q3_SustPredisposition	Numeric	8	2	Q3SustainablePredisposition	None	None	23	Right	Scale	Input
125	Q7_SustPredisposition	Numeric	8	2	Q7SustainablePredisposition	None	None	23	Right	Scale	Input
126	Q5_SustPredisposition	Numeric	8	2	Q5SustainablePredisposition	None	None	23	Right	Scale	Input

150	PurchaseHabitsGen	Numeric	8	2	AllPurchaseHabitsQ4;Q5;Q6;Q7;Q14	None	None	19	Right	Scale	Input
151	PurchaseInt	Numeric	8	2	Q19OnlyPurchaseIntention	None	None	13	Right	Scale	Input
152	WoMInt	Numeric	8	2	Q19OnlyWoMIntention	None	None	10	Right	Scale	Input
153	AllInfo	Numeric	8	2	AllInformationQ1;Q2;Q3;Q11;Q12;Q13	None	None	10	Right	Scale	Input
154	Q5	Numeric	8	2	AdoptionPurchaseHabitsStores	None	None	10	Right	Scale	Input
155	PurHabitsNoQ14	Numeric	8	2	AllPurchaseHabitsWithoutQ14	None	None	16	Right	Scale	Input

Appendix I – Survey: Variables Codebook

Question No.	Variable name	Values	Scale
Q1	SoMeFrequency	None (0-24)	Ratio
Q2a_Facebook	SomePlatformsFrequency	Never (1), Less often (2), Once a month (3), Several times a month (4), Once a week (5), Several times a week (6), Daily (7)	Ordinal
Q2b_YouTube	SomePlatformsFrequency	Same as above	Ordinal
Q2c_Instagram	SomePlatformsFrequency	Same as above	Ordinal
Q2d_TikTok	SomePlatformsFrequency	Same as above	Ordinal
Q2e_Snapchat	SomePlatformsFrequency	Same as above	Ordinal
Q2f_XTwitter	SomePlatformsFrequency	Same as above	Ordinal
Q2g_Pinterest	SomePlatformsFrequency	Same as above	Ordinal
Q2h_LinkedIn	SomePlatformsFrequency	Same as above	Ordinal
Q2i_Other	SomePlatformsFrequency	Same as above	Ordinal
Q2i_Other_Text		None	Nominal
Q3a_FastFashion	SomeFashionFrequency	Not at all (0), Extremely infrequently (1), Infrequently (2), Frequently (3), Extremely frequently (4)	Interval
Q3b_LuxuryFashion	SomeFashionFrequency	Same as above	Interval
Q3c_SustainableFashion	SomeFashionFrequency	Same as above	Interval
Q3d_FashionExperts	SomeFashionFrequency	Same as above	Interval
Q3e_Vintage	SomeFashionFrequency	Same as above	Interval
Q3f_FashionCelebrities	SomeFashionFrequency	Same as above	Interval
Q3g_DIY	SomeFashionFrequency	Same as above	Interval
Q3h_SecondHand	SomeFashionFrequency	Same as above	Interval
Q3i_SustainableAdvocates	SomeFashionFrequency	Same as above	Interval
Q3j_FashionEvents	SomeFashionFrequency	Same as above	Interval
Q4	AdoptionPurchaseHabitsFrequency	I never personally shop for clothing (1), Once to three times a year (2), Once or twice every three months (3), Once or twice every two months (4), Twice or three times per month (5), At least once per week (6)	Ordinal
Q5a_FastFashion	AdoptionPurchaseHabitsStores	Never (1), Once to three times a year (2), Once or twice every three months (3), Once or twice every two months (4), Twice or three times per month	Ordinal

		(5), At least once per week (6)	
Q5b_LuxuryFashion	AdoptionPurchaseHabitsStores	Same as above	Ordinal
Q5c_SustainableFashion	AdoptionPurchaseHabitsStores	Same as above	Ordinal
Q5d_Vintage	AdoptionPurchaseHabitsStores	Same as above	Ordinal
Q5e_SecondHand	AdoptionPurchaseHabitsStores	Same as above	Ordinal
Q6a_Trendiness	AdoptionPurchaseHabitsImportance	1 (1), 2 (2), 3 (3), 4 (4), 5 (5), 6 (6), 7 (7), 8 (8), 9 (9)	Interval
Q6b_Quality	AdoptionPurchaseHabitsImportance	Same as above	Interval
Q6c_Price	AdoptionPurchaseHabitsImportance	Same as above	Interval
Q6d_BrandPopularity	AdoptionPurchaseHabitsImportance	Same as above	Interval
Q6e_Accessibility	AdoptionPurchaseHabitsImportance	Same as above	Interval
Q6f_BrandTransparency	AdoptionPurchaseHabitsImportance	Same as above	Interval
Q6g_Availability	AdoptionPurchaseHabitsImportance	Same as above	Interval
Q6h_Design	AdoptionPurchaseHabitsImportance	Same as above	Interval
Q6i_BrandPreference	AdoptionPurchaseHabitsImportance	Same as above	Interval
Q7a_Lower	AdoptionPurchaseHabitsImportancePrice	Not at all important (1), Slightly important (2), Moderately important (3), Very important (4), Extremely important (5)	Interval
Q7b_Equal	AdoptionPurchaseHabitsImportancePrice	Same as above	Interval
Q7c_Higher	AdoptionPurchaseHabitsImportancePrice	Same as above	Interval
Q8	SFAwareness	Yes (1), No (2)	Nominal
Q9	SFAwarenessIntroduction	Online (1), Physical store (2), Television/Radio (3), Friends/Family (4), Professional colleagues (5), Other (please specify) (6)	Nominal
Q9_Other_Text	SFAwarenessIntroduction	None	
Q10	SFAwarenessBusinesses	Yes (1), No (2)	Nominal
Q11	SFAwarenessSoMe	Yes (1), No (2)	Nominal
Q12a_Facebook	SFAwarenessSoMePlatforms	Facebook (1)	Nominal
Q12b_YouTube	SFAwarenessSoMePlatforms	YouTube (1)	Nominal
Q12c_Instagram	SFAwarenessSoMePlatforms	Instagram (1)	Nominal
Q12d_TikTok	SFAwarenessSoMePlatforms	TikTok (1)	Nominal
Q12e_Snapchat	SFAwarenessSoMePlatforms	Snapchat (1)	Nominal
Q12f_XTwitter	SFAwarenessSoMePlatforms	X/ Twitter (1)	Nominal
Q12g_Pinterest	SFAwarenessSoMePlatforms	Pinterest (1)	Nominal

Q12h_LinkedIn	SFAwarenessSoMePlatforms	LinkedIn (1)	Nominal
Q12i_Other	SFAwarenessSoMePlatforms	Other (please specify) (1)	Nominal
Q12i_Other_Text	SFAwarenessSoMePlatforms	None	Nominal
Q13	SFSoMeFrequency	0-20	Ratio
Q14	AdoptionSFPurchaseHabits	Never (1), Once to three times a year (2), Once or twice every three months (3), Once or twice every two months (4), Twice or three times per month (5), At least once per week (6)	Ordinal
Q15a_Sustainability	SFCompatibilityActual	Not important at all (1), Slightly important (2), Moderately important (3), Very important (4), Extremely important (5)	Interval
Q15b_Ethicality	SFCompatibilityActual	Same as above	Interval
Q15c_SocialRes	SFCompatibilityActual	Same as above	Interval
Q15d_EnvRes	SFCompatibilityActual	Same as above	Interval
Q15e_Quality	SFCompatibilityActual	Same as above	Interval
Q15f_Craftsmanship	SFCompatibilityActual	Same as above	Interval
Q15g_Localism	SFCompatibilityActual	Same as above	Interval
Q15h_ReUpcycling	SFCompatibilityActual	Same as above	Interval
Q15i_HigherCost	SFCompatibilityActual	Same as above	Interval
Q15j_IdentityExpression	SFCompatibilityActual	Same as above	Interval
Q16a_HigherCost	SFRisk	Strongly disagree (1), Somewhat disagree (2), Neither agree nor disagree (3), Somewhat agree (4), Strongly agree (5)	Interval
Q16b_ExpectedQuality	SFRisk	Same as above	Interval
Q16c_ExpectedDesign	SFRisk	Same as above	Interval
Q16d_Cleanliness	SFRisk	Same as above	Interval
Q16e_LimitedAccessibility	SFRisk	Same as above	Interval
Q16f_LimitedAvailability	SFRisk	Same as above	Interval
Q16g_InformationLack	SFRisk	Same as above	Interval
Q16h_OthersOpinion	SFRisk	Same as above	Interval
Q16i_FashionabilityLack	SFRisk	Same as above	Interval
Q17a_Sustainability	SFRelativeAdvantageRelevance	Not relevant at all (1), Slightly relevant (2), Moderately relevant (3), Very relevant (4), Extremely relevant (5)	Interval

Q17b_Ethicality	SFRelativeAdvantageRelevance	Same as above	Interval
Q17c_SocialRes	SFRelativeAdvantageRelevance	Same as above	Interval
Q17d_EnvRes	SFRelativeAdvantageRelevance	Same as above	Interval
Q17e_Quality	SFRelativeAdvantageRelevance	Same as above	Interval
Q17f_Craftsmanship	SFRelativeAdvantageRelevance	Same as above	Interval
Q17g_Localism	SFRelativeAdvantageRelevance	Same as above	Interval
Q17h_ReUpcycling	SFRelativeAdvantageRelevance	Same as above	Interval
Q17i_HigherCost	SFRelativeAdvantageRelevance	Same as above	Interval
Q17j_IdentityExpression	SFRelativeAdvantageRelevance	Same as above	Interval
Q18a_ReflectMyself	SFCompatibilityPerceived	Strongly disagree (1), Somewhat disagree (2), Neither agree nor disagree (3), Somewhat agree (4), Strongly agree (5)	Interval
Q18b_Identify	SFCompatibilityPerceived	Same as above	Interval
Q18c_Connect	SFCompatibilityPerceived	Same as above	Interval
Q18d_CommMyself	SFCompatibilityPerceived	Same as above	Interval
Q18e_ConsiderMyself	SFCompatibilityPerceived	Same as above	Interval
Q19a_LikelySeek	SFPurchaseWoMIntention	Extremely unlikely (1), Somewhat unlikely (2), Neither likely nor unlikely (3), Somewhat likely (4), Extremely likely (5)	Interval
Q19b_LikelyBuy	SFPurchaseWoMIntention	Same as above	Interval
Q19c_LikelyPurchase	SFPurchaseWoMIntention	Same as above	Interval
Q19d_PositiveWoM	SFPurchaseWoMIntention	Same as above	Interval
Q19e_Recommend	SFPurchaseWoMIntention	Same as above	Interval
Q19f_EncourageVisit	SFPurchaseWoMIntention	Same as above	Interval
Q20a_Trust	SFRelativeAdvantageTrust	Strongly disagree (1), Somewhat disagree (2), Neither agree nor disagree (3), Somewhat agree (4), Strongly agree (5)	Interval
Q20b_Depend	SFRelativeAdvantageTrust	Same as above	Interval
Q20c_Reliable	SFRelativeAdvantageTrust	Same as above	Interval
Q20d_HighIntegrity	SFRelativeAdvantageTrust	Same as above	Interval
Q21	AgeGen	12-17 (1), 18-27 (2), 28-43 (3), 44-59 (4), 60-78 (5)	Ordinal
Q22	Gender	Male (1), Female (2), Non-binary/Other gender (3)	Nominal
Q23	GreekNationality	Yes (1), No (2)	Nominal
Q24	GreeceYearsLived	I have never lived in Greece (1), 1-3 years (2), 3-5 years (3), 5-10 years (4), Over 10 years (5)	Ordinal

Q25	Education	Primary school degree (1), Lower Secondary school (Gymnasium/Middle school) degree (2), Upper Secondary school (Lyceum/High school) degree (3), Undergraduate degree (4), Masters (Postgraduate) degree or Doctorate of Philosophy (PhD) degree (5)	Ordinal
Q26	Employment	Yes (1), No (2)	Nominal
Q27	GrossMonthlyIncome	< 500 € (1), 500 - 1,500 € (2), 1,501 - 2,500 € (3), 2,501 - 3,500 € (4), > 3,500 € (5)	Ordinal
Q1_2_3_Info	InformationGeneral	None	Interval
Q2	SoMePlatformsFrequency	None	Interval
Q3	SoMeFashionFrequency	None	Interval
Q3_SustPredisposition	Q3SustainablePredisposition	None	Interval
Q5_SustPredisposition	Q5SustainablePredisposition	None	Interval
Q5	AdoptionPurchaseHabitsStores	None	Interval
Q6	AdoptionPurchaseHabitsImportance	None	Interval
Q7	AdoptionPurchaseHabitsImportancePrice	None	Interval
Q7_SustPredisposition	Q7SustainablePredisposition	None	Interval
Q11_12_13_SFInfo	InformationSF	None	Interval
Q12	SFAwarenessSoMePlatforms	None	Interval
Q15	SFCompatibilityActual	None	Interval
Q15_18_Compatibility	SFCompatibilityActualPerceived	None	Interval
Q16	SFRisk	None	Interval
Q17	SFRelativeAdvantageRelevance	None	Interval
Q17_20_RelativeAdvantage	SFRelativeAdvantage	None	Interval
Q18	SFCompatibilityPerceived	None	Interval
Q19	SFPurchaseWoMIntention	None	Interval
Q20	SFRelativeAdvantageTrust	None	Interval
PurchaseHabitsGen	AllPurchaseHabitsQ4;Q5;Q6;Q7;Q14	None	Interval
PurchaseInt	Q19OnlyPurchaseIntention	None	Interval
WoMInt	Q19OnlyWoMIntention	None	Interval
AllInfo	AllInformationQ1;Q2;Q3;Q11;Q12;Q13	None	Interval
PurHabitsNoQ14	AllPurchaseHabitsWithoutQ14	None	Interval

Social networking habits (*Information*)	Q1, Q2, Q3, Q11, Q12, Q13
Compatibility	Q15, Q18
Relative Advantage	Q17, Q20
Risk	Q16
Purchasing Habits (*Adoption*)	Q4, Q5, Q6, Q7, Q14

Purchasing Intention (*Adoption*)	Q19
Slow Fashion awareness	Q8, Q9, Q10
Demographics	Q21, Q22, Q23, Q24, Q25, Q26, Q27

Q1_2_3_Info	General Information – Q1, Q2, Q3
Q3_SustPredisposition	Q3 Sustainable Predisposition – 3c, 3d, 3g, 3h, 3i
Q5_SustPredisposition	Q5 Sustainable Predisposition – 5c, 5d, 5e
Q7_SustPredisposition	Q7 Sustainable Predisposition – 7b, 7c
Q11_12_13_SFInfo	SF Information – Q11, Q12, Q13
Q15_18_Compatibility	Compatibility Actual & Perceived –Q15, Q18
Q17_20_RelativeAdvantage	Relative Advantage Relevance & Trust – Q17, Q20

PurchaseHabitsGen	All purchase habits Qs – Q4, Q5, Q6, Q7, Q14
PurHabitsNoQ14	All purchase habits Qs without Q14 (SFPurchaseHabits)
PurchaseInt	Q19 – Only Purchase Intention
WoMInt	Q19 – Only Speard positive WoM Intention
AllInfo	All Information Qs – Q1, Q2, Q3, Q11, Q12, Q13
PurchaseHabitsGen	All purchase habits Qs – Q4, Q5, Q6, Q7, Q14)
PurHabitsNoQ14	All purchase habits Qs without Q14 (SFPurchaseHabits)

Appendix J – Survey: Frequency Distributions & Descriptive Statistics

Q2 'SoMePlatformsFrequency'

SoMePlatformsFrequency Facebook					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	11	11.0	11.0	11.0
	Less often	10	10.0	10.0	21.0
	Once a month	5	5.0	5.0	26.0
	Several times a month	8	8.0	8.0	34.0
	Once a week	10	10.0	10.0	44.0
	Several times a week	22	22.0	22.0	66.0
	Daily	34	34.0	34.0	100.0
	Total	100	100.0	100.0	

SoMePlatformsFrequency YouTube					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	2	2.0	2.0	2.0
	Less often	4	4.0	4.0	6.0
	Once a month	3	3.0	3.0	9.0
	Several times a month	8	8.0	8.0	17.0
	Once a week	5	5.0	5.0	22.0
	Several times a week	30	30.0	30.0	52.0
	Daily	48	48.0	48.0	100.0
	Total	100	100.0	100.0	

SoMePlatformsFrequency Instagram					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	5	5.0	5.0	5.0
	Less often	1	1.0	1.0	6.0
	Several times a month	1	1.0	1.0	7.0
	Once a week	2	2.0	2.0	9.0
	Several times a week	12	12.0	12.0	21.0
	Daily	79	79.0	79.0	100.0
	Total	100	100.0	100.0	

SoMePlatformsFrequency TikTok

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	38	38.0	38.0	38.0
	Less often	4	4.0	4.0	42.0
	Several times a month	4	4.0	4.0	46.0
	Once a week	7	7.0	7.0	53.0
	Several times a week	13	13.0	13.0	66.0
	Daily	34	34.0	34.0	100.0
	Total	100	100.0	100.0	

SoMePlatformsFrequency Snapchat					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	77	77.0	77.0	77.0
	Less often	10	10.0	10.0	87.0
	Once a month	5	5.0	5.0	92.0
	Several times a month	1	1.0	1.0	93.0
	Once a week	2	2.0	2.0	95.0
	Several times a week	1	1.0	1.0	96.0
	Daily	4	4.0	4.0	100.0
	Total	100	100.0	100.0	

SoMePlatformsFrequency X/Twitter					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	49	49.0	49.0	49.0
	Less often	17	17.0	17.0	66.0
	Once a month	4	4.0	4.0	70.0
	Several times a month	10	10.0	10.0	80.0
	Once a week	2	2.0	2.0	82.0
	Several times a week	9	9.0	9.0	91.0
	Daily	9	9.0	9.0	100.0
	Total	100	100.0	100.0	

SoMePlatformsFrequency Pinterest					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	45	45.0	45.0	45.0
	Less often	12	12.0	12.0	57.0
	Once a month	11	11.0	11.0	68.0

	Several times a month	11	11.0	11.0	79.0
	Once a week	8	8.0	8.0	87.0
	Several times a week	11	11.0	11.0	98.0
	Daily	2	2.0	2.0	100.0
	Total	100	100.0	100.0	

SoMePlatformsFrequency LinkedIn					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	19	19.0	19.0	19.0
	Less often	5	5.0	5.0	24.0
	Once a month	11	11.0	11.0	35.0
	Several times a month	20	20.0	20.0	55.0
	Once a week	10	10.0	10.0	65.0
	Several times a week	19	19.0	19.0	84.0
	Daily	16	16.0	16.0	100.0
	Total	100	100.0	100.0	

SoMePlatformsFrequency 'Other'					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	25	25.0	71.4	71.4
	Less often	1	1.0	2.9	74.3
	Several times a month	1	1.0	2.9	77.1
	Several times a week	1	1.0	2.9	80.0
	Daily	7	7.0	20.0	100.0
	Total	35	35.0	100.0	
Missing	System	65	65.0		
Total		100	100.0		

Q3 'SoMeFashionFrequency'

SoMeFashionFrequency Sustainable Fashion brand accounts					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	27	27.0	27.0	27.0
	Extremely infrequently	20	20.0	20.0	47.0
	Infrequently	25	25.0	25.0	72.0
	Frequently	**24**	**24.0**	24.0	96.0
	Extremely frequently	4	4.0	4.0	100.0

	Total	100	100.0	100.0	

SoMeFashionFrequency Vintage stores					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	32	32.0	32.0	32.0
	Extremely infrequently	20	20.0	20.0	52.0
	Infrequently	21	21.0	21.0	73.0
	Frequently	**21**	**21.0**	21.0	94.0
	Extremely frequently	6	6.0	6.0	100.0
	Total	100	100.0	100.0	

SoMeFashionFrequency DIY/Upcycling					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	31	31.0	31.0	31.0
	Extremely infrequently	19	19.0	19.0	50.0
	Infrequently	27	27.0	27.0	77.0
	Frequently	**18**	**18.0**	18.0	95.0
	Extremely frequently	5	5.0	5.0	100.0
	Total	100	100.0	100.0	

SoMeFashionFrequency Second-hand (thrift) stores					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	38	38.0	38.0	38.0
	Extremely infrequently	14	14.0	14.0	52.0
	Infrequently	17	17.0	17.0	69.0
	Frequently	**23**	**23.0**	23.0	92.0
	Extremely frequently	8	8.0	8.0	100.0
	Total	100	100.0	100.0	

SoMeFashionFrequency Sustainable fashion advocates					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all	38	38.0	38.0	38.0
	Extremely infrequently	17	17.0	17.0	55.0
	Infrequently	26	26.0	26.0	81.0
	Frequently	**17**	**17.0**	17.0	98.0
	Extremely frequently	2	2.0	2.0	100.0
	Total	100	100.0	100.0	

For Std. Deviation, e.g. for Facebook:

Ratio = Std. deviation/Range
Ratio = 2.137/ 6
Ratio = 0.3561
Thus, the Std. Deviation is about 35.6% of the range. Moderate variability.

For the updated scale range:
Interval variable, with a 0-4 point scale.
To measure Q3, with brief calculations, one needs to calculate the range:
Range = Maximum – minimum scale value
4 – 0 = 4

Range / Total no. of scale items
4 / 5 = 0.8

Thus the scale becomes:
1 + 0.8 = 1.8
0.1 + 1.8 = 1.9
0.8 + 1.8 = 2.6
0.1 + 2.6 = 2.7
0.8 + 2.6 = 3.4
0.1 + 3.4 = 3.5
0.8 + 3.4 = 4.2
0.1 + 4.2 = 4.3
0.8 + 4.2 = 5

Thus:
Q3: Not at all (1-1.8), Extremely infrequently (1.9-2.6), Infrequently (2.7-3.4), Frequently (3.5-4.2), Extremely frequently (4.3-5).

Q5 'AdoptionPurchaseHabitsStores'

Statistics						
		AdoptionPurchaseHabitsStores	AdoptionPurchaseHabitsStores	AdoptionPurchaseHabitsStores	AdoptionPurchaseHabitsStores	AdoptionPurchaseHabitsStores
N	Valid	100	100	100	100	100
	Missing	0	0	0	0	0
Median		2.50	1.00	1.00	1.00	1.00
Std. Deviation		1.353	.604	.812	1.015	1.016
Variance		1.831	.365	.660	1.030	1.033
Range		5	4	3	4	4
Minimum		1	1	1	1	1
Maximum		6	5	4	5	5

AdoptionPurchaseHabitsStores Fast fashion					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	13	13.0	13.0	13.0
	Once to three times a year	37	37.0	37.0	50.0
	Once or twice every three months	19	19.0	19.0	69.0
	Once or twice	15	15.0	15.0	84.0

	every two months				
	Twice or three times per month	13	13.0	13.0	97.0
	At least once per week	3	3.0	3.0	100.0
	Total	100	100.0	100.0	

AdoptionPurchaseHabitsStores Luxury stores					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	77	77.0	77.0	77.0
	Once to three times a year	20	20.0	20.0	97.0
	Once or twice every three months	2	2.0	2.0	99.0
	Twice or three times per month	1	1.0	1.0	100.0
	Total	100	100.0	100.0	

AdoptionPurchaseHabitsStores Sustainable stores					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	54	54.0	54.0	54.0
	Once to three times a year	33	33.0	33.0	87.0
	Once or twice every three months	9	9.0	9.0	96.0
	Once or twice every two months	4	4.0	4.0	100.0
	Total	100	100.0	100.0	

AdoptionPurchaseHabitsStores Vintage stores					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	66	66.0	66.0	66.0
	Once to three times a year	19	19.0	19.0	85.0
	Once or twice every three months	6	6.0	6.0	91.0
	Once or twice every two months	7	7.0	7.0	98.0

	Twice or three times per month	2	2.0	2.0	100.0
	Total	100	100.0	100.0	

AdoptionPurchaseHabitsStores Second-hand stores					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	53	53.0	53.0	53.0
	Once to three times a year	29	29.0	29.0	82.0
	Once or twice every three months	9	9.0	9.0	91.0
	Once or twice every two months	7	7.0	7.0	98.0
	Twice or three times per month	2	2.0	2.0	100.0
	Total	100	100.0	100.0	

Q6 'AdoptionPurchaseHabitsImportance'

Interval variable with 1-9 scale.
To measure Q6, with brief calculations, one needs to calculate the range:
Range = Maximum – minimum scale value
9 – 1 = 8

Range / Total no. of scale items
8 / 9 = 0.8

Thus the scale becomes:
1+0.89=1.9
0.1+1.89=2
0.89+1.89=2.8
0.1+2.78=2.9
0.89+2.78=3.7
0.1+3.67=3.8
0.89+3.67=4.6
0.1+4.56=4.7
0.89+4.56=5.5
0.1+5.45=5.6
0.89+5.45=6.3
0.1+6.34=6.4
0.89+6.34=7.2
0.1+7.23=7.3
0.89+7.23=8.1
0.1+8.12=8.2
0.89+8.12=9

Thus:
Q6: 1-1.9 (1), 2-2.8 (2), 2.9-3.7 (3), 3.8-4.6 (4), 4.7-5.5 (5), 5.6-6.3 (6), 6.4-7.2 (7), 7.3-8.1 (8), 8.2-9 (9).

Statistics										
		AdoptionPurchaseHabitsImportance (a)	AdoptionPurchaseHabitsImportance (b)	AdoptionPurchaseHabitsImportance (c)	AdoptionPurchaseHabitsImportance (d)	AdoptionPurchaseHabitsImportance (e)	AdoptionPurchaseHabitsImportance (f)	AdoptionPurchaseHabitsImportance (g)	AdoptionPurchaseHabitsImportance (h)	AdoptionPurchaseHabitsImportance (i)
N	Valid	100	100	100	100	100	100	100	100	100
	Missing	0	0	0	0	0	0	0	0	0
Mean		**5.42**	**7.49**	**7.00**	**4.41**	**6.91**	**4.45**	**6.73**	**7.92**	**5.69**
Std. Deviation		2.383	1.382	1.770	2.567	1.753	2.167	1.890	1.331	2.381
Variance		5.680	1.909	3.131	6.588	3.073	4.694	3.573	1.771	5.671
Range		8	6	8	8	7	8	8	6	8
Minimum		1	3	1	1	2	1	1	3	1
Maximum		9	9	9	9	9	9	9	9	9

AdoptionPurchaseHabitsImportance Brand Transparency					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	7	7.0	7.0	7.0
	2	13	13.0	13.0	20.0
	3	19	19.0	19.0	39.0
	4	13	13.0	13.0	52.0
	5	20	20.0	20.0	72.0
	6	9	9.0	9.0	81.0
	7	9	9.0	9.0	90.0
	8	4	4.0	4.0	94.0
	9	6	6.0	6.0	100.0
	Total	100	100.0	100.0	

Q7 'AdoptionPurchaseHabitsImportancePrice'

Interval variable, with a 1-5 point scale.
To measure Q7, with brief calculations, one needs to calculate the range:
Range = Maximum – minimum scale value
5 – 1 = 4

Range / Total no. of scale items
4 / 5 = 0.9

Thus the scale becomes:

1 + 0.8 = 1.8
0.1 + 1.8 = 1.9
0.8 + 1.8 = 2.6
0.1 + 2.6 = 2.7
0.8 + 2.6 = 3.4
0.1 + 3.4 = 3.5
0.8 + 3.4 = 4.2
0.1 + 4.2 = 4.3
0.8 + 4.2 = 5

Thus:
Q7: Not important at all (1-1.8), Slightly important (1.9-2.6), Moderately important (2.7-3.4), Very important (3.5-4.2), Extremely important (4.3-5).

Statistics				
		AdoptionPurchaseHabitsImportancePrice Lower	AdoptionPurchaseHabitsImportancePrice Equal	AdoptionPurchaseHabitsImportancePrice Higher
N	Valid	100	100	100
	Missing	0	0	0
Mean		**3.00**	**4.16**	**2.87**
Std. Deviation		1.082	.662	1.022
Variance		1.172	.439	1.044
Range		4	3	4
Minimum		1	2	1
Maximum		5	5	5

AdoptionPurchaseHabitsImportancePrice Equal					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Slightly important	1	1.0	1.0	1.0
	Moderately important	12	12.0	12.0	13.0
	Very important	57	57.0	57.0	70.0
	Extremely important	30	30.0	30.0	100.0
	Total	100	100.0	100.0	

AdoptionPurchaseHabitsImportancePrice Higher					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all important	11	11.0	11.0	11.0
	Slightly important	22	22.0	22.0	33.0
	Moderately important	40	40.0	40.0	73.0
	Very important	23	23.0	23.0	96.0
	Extremely important	4	4.0	4.0	100.0
	Total	100	100.0	100.0	

Q8-10 'SFAwareness, SFAwarenessIntroduction, SFAwarenessBusiness'

SFAwareness					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	47	47.0	47.0	47.0
	No	53	53.0	53.0	100.0
	Total	100	100.0	100.0	

SFAwarenessIntroduction					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Online	32	32.0	68.1	68.1
	Physical store	2	2.0	4.3	72.3
	Friends/Family	11	11.0	23.4	95.7
	Professional colleagues	2	2.0	4.3	100.0
	Total	47	47.0	100.0	
Missing	System	53	53.0		
Total		100	100.0		

SFAwarenessBusiness					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	34	34.0	72.3	72.3
	No	13	13.0	27.7	100.0
	Total	47	47.0	100.0	
Missing	System	53	53.0		
Total		100	100.0		

Q11 'SFAwarenessSoMe'

SFAwarenessSoMe					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	30	30.0	30.0	30.0
	No	70	70.0	70.0	100.0
	Total	100	100.0	100.0	

Q12 'SFAwarenessSomePlatforms'

Case Summary						
	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
$Q12a	30	30.0%	70	70.0%	100	100.0%
a Dichotomy group tabulated at value 1.						

$Q12 Frequencies				
		Responses		
		N	Percent	Percent of Cases
SFAwarenessSoMePlatforms[a]	SFAwarenessSoMePlatforms FB	9	16.7%	30.0%
	SFAwarenessSoMePlatforms YT	3	5.6%	10.0%

	SFAwarenessSoMePlatforms IG	29	53.7%	96.7%
	SFAwarenessSoMePlatforms TT	6	11.1%	20.0%
	SFAwarenessSoMePlatforms SC	1	1.9%	3.3%
	SFAwarenessSoMePlatforms X	1	1.9%	3.3%
	SFAwarenessSoMePlatforms PI	2	3.7%	6.7%
	SFAwarenessSoMePlatforms LI	3	5.6%	10.0%
Total		54	100.0%	180.0%
a Dichotomy group tabulated at value 1.				

Q14 'SFAdoptionPurchaseHabits'

Statistics		
SFAdoptionPurchaseHabits		
N	Valid	100
	Missing	0
Median		1.00
Std. Deviation		.595
Variance		.354
Range		3
Minimum		1
Maximum		4

SFAdoptionPurchaseHabits					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	54	54.0	54.0	54.0
	Once to three times a year	43	43.0	43.0	97.0
	Once to twice every three months	2	2.0	2.0	99.0
	Once or twice every two months	1	1.0	1.0	100.0
	Total	100	100.0	100.0	

Q15 'SFCompatibilityActual' Q16 'SFRisk' Q17 'SFRelativeAdvantageRelevance' Q18 'SFCompatibilityPerceived' Q20 'SFRelativeAdvantageTrust'

Descriptive Statistics							
	N	Range	Minimum	Maximum	Mean	Std. Deviation	Variance
SFCompatibilityActual	100	3.70	1.00	4.70	3.3850	.79435	.631
SFRisk	100	3.67	1.22	4.89	3.2389	.67897	.461
SFRelativeAdvantageRelevance	100	4.00	1.00	5.00	3.8740	.64911	.421

SFCompatibilityPerceived	100	3.80	1.00	4.80	2.6340	.98311	.967
SFPurchaseWoMIntention	100	4.00	1.00	5.00	3.6050	.86218	.743
SFRelativeAdvantageTrust	100	4.00	1.00	5.00	3.6700	.70342	.495
Valid N (listwise)	100						

Interval variables, with each question having a 1-5 point scale.
Each Interval question has multiple variables which shall be combined into one to make sense of results.
e.g. Q15a, Q15b etc. shall be turned in a total Q15. To measure Q15, with brief calculations, one needs to calculate the range:
Range = Maximum – minimum scale value
5 – 1 = 4

Range / Total no. of scale items
4 / 5 = 0.8

Thus the scale becomes:
1 + 0.8 = 1.8
0.1 + 1.8 = 1.9
0.8 + 1.8 = 2.6
0.1 + 2.6 = 2.7
0.8 + 2.6 = 3.4
0.1 + 3.4 = 3.5
0.8 + 3.4 = 4.2
0.1 + 4.2 = 4.3
0.8 + 4.2 = 5

Thus:
Q15: Not important at all (1-1.8), Slightly important (1.9-2.6), Moderately important (2.7-3.4), Very important (3.5-4.2), Extremely important (4.3-5).
Q16: Strongly disagree (1-1.8), Disagree (1.9-2.6), Neither agree nor disagree (2.7-3.4), Agree (3.5-4.2), Strongly agree (4.3-5).
Q17: Not relevant at all (1-1.8), Slightly relevant (1.9-2.6), Moderately relevant (2.7-3.4), Very relevant (3.5-4.2), Extremely relevant (4.3-5).
Q18: Strongly disagree (1-1.8), Disagree (1.9-2.6), Neither agree nor disagree (2.7-3.4), Agree (3.5-4.2), Strongly agree (4.3-5).
Q20: Strongly disagree (1-1.8), Disagree (1.9-2.6), Neither agree nor disagree (2.7-3.4), Agree (3.5-4.2), Strongly agree (4.3-5).

To calculate Std. Deviation:

SFCompatibilityActual
Ratio = Std. deviation/Range
Ratio = .79435 / 3.70
Ratio = 0.215
Thus, the Std. Deviation is about 21.5% of the range. Low variability

SFRisk: The Std. Deviation is about 18.5% of the range. Low variability
SFRelativeAdvantageRelevance: The Std. Deviation is about 16.2% of the range. Low variability

SFCompatibilityPerceived: The Std. Deviation is about 25.9% of the range. Low to moderate variability
SFRelativeAdvantageTrust: The Std. Deviation is about 18.4% of the range. Low variability

Q16 'SFRelativeAdvantageRelevance'

Statistics										
		SFRisk	SFRisk	SFRisk	SFRisk	SFRisk	SFRisk	SFRisk	SFRisk	SFRisk
N	Valid	100	100	100	100	100	100	100	100	100
	Missing	0	0	0	0	0	0	0	0	0
Mean		3.97	3.17	3.54	2.95	3.62	3.70	3.23	2.26	2.71
Std. Deviation		1.141	1.207	1.251	1.520	.940	1.059	1.246	1.292	1.313
Variance		1.302	1.456	1.564	2.311	.884	1.121	1.553	1.669	1.723
Range		4	4	4	4	4	4	4	4	4
Minimum		1	1	1	1	1	1	1	1	1
Maximum		5	5	5	5	5	5	5	5	5

Q17 'SFRelativeAdvantageRelevance'

Statistics							
		SFRelativeAdvantageRelevance	SFRelativeAdvantageRelevance	SFRelativeAdvantageRelevance	SFRelativeAdvantageRelevance	SFRelativeAdvantageRelevance	SFRelativeAdvantageRelevance
N	Valid	100	100	100	100	100	100
	Missing	0	0	0	0	0	0
Mean		4.28	4.29	3.94	4.31	3.84	3.72
Std. Deviation		.933	.902	.983	.895	.961	1.147
Variance		.870	.814	.966	.802	.924	1.315
Range		4	4	4	4	4	4
Minimum		1	1	1	1	1	1
Maximum		5	5	5	5	5	5

SFRelativeAdvantageRelevance						
	Axis		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Sustainability	Not relevant at all	3	3.0	3.0	3.0
		Slightly relevant	2	2.0	2.0	5.0
		Moderately relevant	9	9.0	9.0	14.0
		Very relevant	36	36.0	36.0	50.0
		Extremely relevant	50	50.0	50.0	100.0
Valid	Ethicality	Not relevant at all	2	2.0	2.0	2.0
		Slightly relevant	3	3.0	3.0	5.0
		Moderately relevant	9	9.0	9.0	14.0
		Very relevant	36	36.0	36.0	50.0

		Extremely relevant	50	50.0	50.0	100.0
Valid	Social responsibility	Not relevant at all	3	3.0	3.0	3.0
		Slightly relevant	6	6.0	6.0	9.0
		Moderately relevant	15	15.0	15.0	24.0
		Very relevant	46	46.0	46.0	70.0
		Extremely relevant	30	30.0	30.0	100.0
Valid	Environmental responsibility	Not relevant at all	2	2.0	2.0	2.0
		Slightly relevant	2	2.0	2.0	4.0
		Moderately relevant	11	11.0	11.0	15.0
		Very relevant	33	33.0	33.0	48.0
		Extremely relevant	52	52.0	52.0	100.0
Valid	Quality	Not relevant at all	2	2.0	2.0	2.0
		Slightly relevant	6	6.0	6.0	8.0
		Moderately relevant	25	25.0	25.0	33.0
		Very relevant	40	40.0	40.0	73.0
		Extremely relevant	27	27.0	27.0	100.0
Valid	Craftsmanship	Not relevant at all	5	5.0	5.0	5.0
		Slightly relevant	10	10.0	10.0	15.0
		Moderately relevant	23	23.0	23.0	38.0
		Very relevant	32	32.0	32.0	70.0
		Extremely relevant	30	30.0	30.0	100.0
Valid	Localism	Not relevant at all	5	5.0	5.0	5.0
		Slightly relevant	8	8.0	8.0	13.0
		Moderately relevant	23	23.0	23.0	36.0
		Very relevant	46	46.0	46.0	82.0
		Extremely relevant	18	18.0	18.0	100.0
Valid	Recycling / Upcycling	Not relevant at all	2	2.0	2.0	2.0
		Slightly relevant	7	7.0	7.0	9.0
		Moderately relevant	20	20.0	20.0	29.0
		Very relevant	39	39.0	39.0	68.0
		Extremely relevant	32	32.0	32.0	100.0
Valid	Higher Cost	Not relevant at all	3	3.0	3.0	3.0
		Slightly relevant	14	14.0	14.0	17.0
		Moderately relevant	37	37.0	37.0	54.0
		Very relevant	38	38.0	38.0	92.0
		Extremely relevant	8	8.0	8.0	100.0
Valid	Identity expression	Not relevant at all	6	6.0	6.0	6.0
		Slightly relevant	9	9.0	9.0	15.0
		Moderately relevant	36	36.0	36.0	51.0
		Very relevant	31	31.0	31.0	82.0
		Extremely relevant	18	18.0	18.0	100.0
		Total	100	100.0	100.0	

Q19 'SFPurchaseWoMIntention'

Statistics							
		SFPurchaseWoMIntention	SFPurchaseWoMIntention	SFPurchaseWoMIntention	SFPurchaseWoMIntention	SFPurchaseWoMIntention	SFPurchaseWoMIntention
N	Valid	100	100	100	100	100	100
	Missing	0	0	0	0	0	0
Mean		3.46	3.22	3.52	3.95	3.77	3.71
Std. Deviation		1.105	1.050	1.020	1.038	.962	.957

Variance		1.221	1.103	1.040	1.078	.926	.915
Range		4	4	4	4	4	4
Minimum		1	1	1	1	1	1
Maximum		5	5	5	5	5	5

SFPurchaseWoMIntention						
	Statement		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	The next time I want to purchase clothes, I would seek out Slow Fashion businesses.	Extremely unlikely	8	8.0	8.0	8.0
		Somewhat unlikely	11	11.0	11.0	19.0
		Neither likely nor unlikely	21	21.0	21.0	40.0
		Somewhat likely	47	47.0	47.0	87.0
		Extremely likely	13	13.0	13.0	100.0
Valid	The next time I want to purchase clothes, I would buy at Slow Fashion businesses.	Extremely unlikely	8	8.0	8.0	8.0
		Somewhat unlikely	11	11.0	11.0	19.0
		Neither likely nor unlikely	43	43.0	43.0	62.0
		Somewhat likely	27	27.0	27.0	89.0
		Extremely likely	11	11.0	11.0	100.0
Valid	In the future, I would purchase clothes at Slow Fashion businesses.	Extremely unlikely	5	5.0	5.0	5.0
		Somewhat unlikely	10	10.0	10.0	15.0
		Neither likely nor unlikely	27	27.0	27.0	42.0
		Somewhat likely	44	44.0	44.0	86.0
		Extremely likely	14	14.0	14.0	100.0
Valid	I would spread positive word of mouth about Slow Fashion businesses.	Extremely unlikely	4	4.0	4.0	4.0
		Somewhat unlikely	6	6.0	6.0	10.0
		Neither likely nor unlikely	14	14.0	14.0	24.0
		Somewhat likely	43	43.0	43.0	67.0
		Extremely likely	33	33.0	33.0	100.0
Valid	I would recommend Slow Fashion businesses to my friends/family/colleagues.	Extremely unlikely	4	4.0	4.0	4.0
		Somewhat unlikely	5	5.0	5.0	9.0
		Neither likely nor unlikely	21	21.0	21.0	30.0
		Somewhat likely	50	50.0	50.0	80.0
		Extremely likely	20	20.0	20.0	100.0
Valid	I would encourage my friends/family/colleagues to visit Slow Fashion businesses.	Extremely unlikely	4	4.0	4.0	4.0
		Somewhat unlikely	5	5.0	5.0	9.0
		Neither likely nor unlikely	25	25.0	25.0	34.0
		Somewhat likely	48	48.0	48.0	82.0
		Extremely likely	18	18.0	18.0	100.0
		Total	100	100.0	100.0	

Interval variable, with each question having a 1-5 point scale – multiple variables which shall be combined into one to make sense of results. I.e. Q19a, Q19b etc. shall be turned in a total Q19. To measure Q19, with brief calculations, one needs to calculate the range:

Range = Maximum – minimum scale value

5 – 1 = 4

Range / Total no. of scale items
4 / 5 = 0.8

Thus the scale becomes:
1 + 0.8 = 1.8
0.1 + 1.8 = 1.9
0.8 + 1.8 = 2.6
0.1 + 2.6 = 2.7
0.8 + 2.6 = 3.4
0.1 + 3.4 = 3.5
0.8 + 3.4 = 4.2
0.1 + 4.2 = 4.3
0.8 + 4.2 = 5

Thus:
Q19: Extremely unlikely (1-1.8), Somewhat unlikely (1.9-2.6), Neither likely nor unlikely (2.7-3.4), Somewhat likely (3.5-4.2), Extremely likely (4.3-5).

To calculate Std. Deviation:

SFPurchaseWoMIntention
Ratio = Std. deviation/Range
Ratio = .86218 / 4.00
Ratio = 0.215
Thus:
SFPurchaseWoMIntention: The Std. Deviation is about 21.5% of the range. Low variability

Q21 'AgeGen' Q22 'Gender' Q23 'GreekNationality' Q24 'GreeceYearsLived' Q25 'Education' Q26 'EmployementStatus' Q27 'GrossMonthlyIncome'

Ordinal variables 'AgeGen', 'GreeceYearsLived', 'Education', 'GrossMonthlyIncome'

Statistics					
		AgeGen	GreeceYearsLived	Education	GrossMonthlyIncome
N	Valid	100	100	100	100
	Missing	0	0	0	0
Median		2.00	5.00	5.00	2.00
Std. Deviation		.890	1.678	.595	1.279
Range		3	4	2	4
Minimum		2	1	3	1
Maximum		5	5	5	5

AgeGen					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18-27	56	56.0	56.0	56.0
	28-43	28	28.0	28.0	84.0
	44-59	10	10.0	10.0	94.0

	60-78	6	6.0	6.0	100.0
	Total	100	100.0	100.0	

18-27 (**56%**), 28-43 (28%), 44-59 (10%), 60-78 (6%).

GreeceYearsLived					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I have not lived in Greece	17	17.0	17.0	17.0
	1-3 years	16	16.0	16.0	33.0
	3-5 years	2	2.0	2.0	35.0
	5-10 years	1	1.0	1.0	36.0
	Over 10 years	64	64.0	64.0	100.0
	Total	100	100.0	100.0	

Not lived in Greece (17%), 1-3 years (16%), 3-5 years (2%), 5-10 years (1%), Over 10 years (**64%**).

Education					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Upper Secondary school (Lyceum/High school) degree	5	5.0	5.0	5.0
	Undergraduate degree	39	39.0	39.0	44.0
	Masters (Postgraduate) degree or Doctorate of Philosophy (PhD) degree	56	56.0	56.0	100.0
	Total	100	100.0	100.0	

Upper Secondary school (Lyceum/High school) degree (5%), Undergraduate degree (39%), Masters (Postgraduate) degree or Doctorate of Philosophy (PhD) degree (**56%**).

GrossMonthlyIncome					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	< 500 €	17	17.0	17.0	17.0
	500 - 1,500 €	43	43.0	43.0	60.0
	1,501 - 2,500 €	18	18.0	18.0	78.0
	2,501 - 3,500 €	7	7.0	7.0	85.0
	> 3,500 €	15	15.0	15.0	100.0
	Total	100	100.0	100.0	

< 500 euros (17%), 500 - 1,500 euros (**43%**) 1,501 - 2,500 euros (18%), 2,501 - 3,500 euros (7%), > 3,500 euros (15%)

AgeGen
Ratio = Std. deviation/Range
Ratio = .890 / 3
Ratio = 0.296
Thus, the Std. Deviation is about 29.6% of the range. Moderate variability.

GreeceYearsLived: The Std. Deviation is about 42% of the range. High variability.
Education: The Std. Deviation is about 29.8% of the range. Moderate variability.

GrossMonhtlyIncome: The Std. Deviation is about 32% of the range. Moderate variability.

Q22 'Gender' Q23 'GreekNationality' Q26 'EmployementStatus'

Statistics				
		Gender	GreekNationality	Employment
N	Valid	100	100	100
	Missing	0	0	0
Mode		2	1	1
Std. Deviation		.501	.473	.435
Range		1	1	1
Minimum		1	1	1
Maximum		2	2	2

Gender					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	46	46.0	46.0	46.0
	Female	54	54.0	54.0	100.0
	Total	100	100.0	100.0	

Male (46%) and Female (**54%**).

GreekNationality					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	67	67.0	67.0	67.0
	No	33	33.0	33.0	100.0
	Total	100	100.0	100.0	

Greek (**67%**) and Not Greek (33%).

Employment					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	75	75.0	75.0	75.0
	No	25	25.0	25.0	100.0
	Total	100	100.0	100.0	

Employed (**75%**) and Not employed (25%).

<u>Gender</u>
Ratio = Std. deviation/Range
Ratio = .501 / 1
Ratio = .501
Thus, the Std. Deviation is about 50.1% of the range. High variability.

GreekNationality: The Std. Deviation is about 47.3% of the range. High variability.
Employment: The Std. Deviation is about 43.5% of the range. High variability.

Appendix K – Survey: Chi-square tests & Cross-tabulations

Q2 'SoMePlatformsFrequency' – Age (Q21)

Crosstab							
			AgeGen				
			18-27	28-43	44-59	60-78	Total
SoMePlatformsFrequency FB	Once a week	Count	5	5	0	0	10
		% within SoMePlatformsFrequency FB	**50.0 %**	**50.0 %**	0.0%	0.0%	100.0 %
	Several times a week	Count	9	7	4	2	22
		% within SoMePlatformsFrequency FB	**40.9 %**	**31.8 %**	18.2 %	9.1%	100.0 %
	Daily	Count	20	5	5	4	34
		% within SoMePlatformsFrequency FB	**58.8 %**	14.7 %	14.7 %	11.8 %	100.0 %

Crosstab							
			AgeGen				
			18-27	28-43	44-59	60-78	Total
SoMePlatformsFrequency YT	Once a week	Count	1	0	3	1	5
		% within SoMePlatformsFrequency YT	20.0 %	0.0%	**60.0 %**	20.0 %	100.0 %
	Several times a week	Count	13	11	4	2	30
		% within SoMePlatformsFrequency YT	**43.3 %**	**36.7 %**	13.3 %	6.7%	100.0 %
	Daily	Count	31	14	2	1	48
		% within SoMePlatformsFrequency YT	**64.6 %**	29.2 %	4.2%	2.1%	100.0 %

Crosstab							
			AgeGen				
			18-27	28-43	44-59	60-78	Total
SoMePlatformsFrequency IG	Once a week	Count	0	2	0	0	2
		% within SoMePlatformsFrequency IG	0.0%	**100.0 %**	0.0%	0.0%	100.0 %
	Several times a week	Count	4	4	3	1	12
		% within SoMePlatformsFrequency IG	**33.3 %**	**33.3 %**	25.0 %	8.3%	100.0 %
	Daily	Count	51	21	6	1	79
		% within SoMePlatformsFrequency IG	**64.6 %**	26.6 %	7.6%	1.3%	100.0 %

Crosstab							
			AgeGen				
			18-27	28-43	44-59	60-78	Total
SoMePlatformsFrequency TT	Once a week	Count	3	1	3	0	7
		% within SoMePlatformsFrequency TT	**42.9 %**	14.3 %	**42.9 %**	0.0%	100.0 %
		Count	7	5	1	0	13

	Several times a week	% within SoMePlatformsFrequency TT	**53.8 %**	38.5 %	7.7%	0.0%	100.0 %
	Daily	Count	24	9	0	1	34
		% within SoMePlatformsFrequency TT	**70.6 %**	26.5 %	0.0%	2.9%	100.0 %
Crosstab							
			AgeGen				
			18-27	28-43	44-59	60-78	Total
SoMePlatformsFrequency SC	Once a week	Count	2	0	0	0	2
		% within SoMePlatformsFrequency SC	**100.0 %**	0.0%	0.0%	0.0%	100.0 %
	Several times a week	Count	1	0	0	0	1
		% within SoMePlatformsFrequency SC	**100.0 %**	0.0%	0.0%	0.0%	100.0 %
	Daily	Count	4	0	0	0	4
		% within SoMePlatformsFrequency SC	**100.0 %**	0.0%	0.0%	0.0%	100.0 %
Crosstab							
			AgeGen				
			18-27	28-43	44-59	60-78	Total
SoMePlatformsFrequency X	Once a week	Count	1	1	0	0	2
		% within SoMePlatformsFrequency X	**50.0 %**	**50.0 %**	0.0%	0.0%	100.0 %
	Several times a week	Count	3	6	0	0	9
		% within SoMePlatformsFrequency X	33.3 %	**66.7 %**	0.0%	0.0%	100.0 %
	Daily	Count	8	1	0	0	9
		% within SoMePlatformsFrequency X	**88.9 %**	11.1 %	0.0%	0.0%	100.0 %
Crosstab							
			AgeGen				
			18-27	28-43	44-59	60-78	Total
SoMePlatformsFrequency PI	Once a week	Count	4	3	0	1	8
		% within SoMePlatformsFrequency PI	**50.0 %**	37.5 %	0.0%	12.5 %	100.0 %
	Several times a week	6	3	2	0	11	6
		54.5%	**27.3 %**	18.2 %	0.0%	100.0 %	54.5 %
	Daily	Count	2	0	0	0	2
		% within SoMePlatformsFrequency PI	**100.0 %**	0.0%	0.0%	0.0%	100.0 %
Crosstab							
			AgeGen				
			18-27	28-43	44-59	60-78	Total
SoMePlatformsFrequency LI	Once a week	Count	6	3	1	0	10
		% within SoMePlatformsFrequency LI	**60.0 %**	30.0 %	10.0 %	0.0%	100.0 %
		Count	11	5	2	1	19

	Several times a week	% within SoMePlatformsFrequency LI	**57.9 %**	26.3 %	10.5 %	5.3%	100.0 %
	Daily	Count	10	5	1	0	16
		% within SoMePlatformsFrequency LI	**62.5 %**	31.3 %	6.3%	0.0%	100.0 %

Q3 'SoMeFashionFrequency' – Age (Q21)

Crosstab							
			AgeGen				
			18-27	28-43	44-59	60-78	Total
SoMeFashionFrequency **Sustainable Fashion**	Not at all	Count	10	8	4	5	27
		% within SoMeFashionFrequency	37.0 %	29.6 %	14.8 %	18.5 %	100.0 %
		% within AgeGen	17.9 %	28.6 %	40.0 %	83.3 %	27.0 %
		% of Total	10.0 %	8.0%	4.0%	5.0%	27.0 %
	Extremely infrequently	Count	9	10	1	0	20
		% within SoMeFashionFrequency	45.0 %	50.0 %	5.0%	0.0%	100.0 %
		% within AgeGen	16.1 %	35.7 %	10.0 %	0.0%	20.0 %
		% of Total	9.0%	10.0 %	1.0%	0.0%	20.0 %
	Infrequently	Count	18	4	2	1	25
		% within SoMeFashionFrequency	72.0 %	16.0 %	8.0%	4.0%	100.0 %
		% within AgeGen	32.1 %	14.3 %	20.0 %	16.7 %	25.0 %
		% of Total	18.0 %	4.0%	2.0%	1.0%	25.0 %
	Frequently	Count	16	6	2	0	24
		% within SoMeFashionFrequency	**66.7 %**	**25.0 %**	8.3%	0.0%	100.0 %
		% within AgeGen	28.6 %	21.4 %	20.0 %	0.0%	24.0 %
		% of Total	16.0 %	6.0%	2.0%	0.0%	24.0 %
	Extremely frequently	Count	3	0	1	0	4

		% within SoMeFashionFrequency	75.0%	0.0%	25.0%	0.0%	100.0%
		% within AgeGen	5.4%	0.0%	10.0%	0.0%	4.0%
		% of Total	3.0%	0.0%	1.0%	0.0%	4.0%
Total		Count	56	28	10	6	100
		% within SoMeFashionFrequency	56.0%	28.0%	10.0%	6.0%	100.0%
		% within AgeGen	100.0%	100.0%	100.0%	100.0%	100.0%
		% of Total	56.0%	28.0%	10.0%	6.0%	100.0%

Crosstab							
			AgeGen				
			18-27	28-43	44-59	60-78	Total
SoMeFashionFrequency **Vintage**	Not at all	Count	10	9	8	5	32
		% within SoMeFashionFrequency	31.3%	28.1%	25.0%	15.6%	100.0%
		% within AgeGen	17.9%	32.1%	80.0%	83.3%	32.0%
		% of Total	10.0%	9.0%	8.0%	5.0%	32.0%
	Extremely infrequently	Count	14	6	0	0	20
		% within SoMeFashionFrequency	70.0%	30.0%	0.0%	0.0%	100.0%
		% within AgeGen	25.0%	21.4%	0.0%	0.0%	20.0%
		% of Total	14.0%	6.0%	0.0%	0.0%	20.0%
	Infrequently	Count	14	7	0	0	21
		% within SoMeFashionFrequency	66.7%	33.3%	0.0%	0.0%	100.0%
		% within AgeGen	25.0%	25.0%	0.0%	0.0%	21.0%
		% of Total	14.0%	7.0%	0.0%	0.0%	21.0%
	Frequently	Count	13	6	1	1	21
		% within SoMeFashionFrequency	**61.9%**	**28.6%**	4.8%	4.8%	100.0%
		% within AgeGen	23.2%	21.4%	10.0%	16.7%	21.0%
		% of Total	13.0%	6.0%	1.0%	1.0%	21.0%
	Extremely	Count	5	0	1	0	6

	frequentl y						
		% within SoMeFashionFrequ ency	83.3 %	0.0%	16.7 %	0.0%	100.0 %
		% within AgeGen	8.9%	0.0%	10.0 %	0.0%	6.0%
		% of Total	5.0%	0.0%	1.0%	0.0%	6.0%
Total		Count	56	28	10	6	100
		% within SoMeFashionFrequ ency	56.0 %	28.0 %	10.0 %	6.0%	100.0 %
		% within AgeGen	100.0 %	100.0 %	100.0 %	100.0 %	100.0 %
		% of Total	56.0 %	28.0 %	10.0 %	6.0%	100.0 %

Crosstab							
			AgeGen				
			18-27	28-43	44-59	60-78	Total
SoMeFashionFrequ ency **DIY**	Not at all	Count	15	8	3	5	31
		% within SoMeFashionFrequ ency	48.4 %	25.8 %	9.7%	16.1 %	100.0 %
		% within AgeGen	26.8 %	28.6 %	30.0 %	83.3 %	31.0 %
		% of Total	15.0 %	8.0%	3.0%	5.0%	31.0 %
	Extremel y infrequen tly	Count	12	7	0	0	19
		% within SoMeFashionFrequ ency	63.2 %	36.8 %	0.0%	0.0%	100.0 %
		% within AgeGen	21.4 %	25.0 %	0.0%	0.0%	19.0 %
		% of Total	12.0 %	7.0%	0.0%	0.0%	19.0 %
	Infrequen tly	Count	15	7	5	0	27
		% within SoMeFashionFrequ ency	55.6 %	25.9 %	18.5 %	0.0%	100.0 %
		% within AgeGen	26.8 %	25.0 %	50.0 %	0.0%	27.0 %
		% of Total	15.0 %	7.0%	5.0%	0.0%	27.0 %
	Frequentl y	Count	10	5	2	1	18
		% within SoMeFashionFrequ ency	**55.6 %**	**27.8 %**	11.1 %	5.6%	100.0 %
		% within AgeGen	17.9 %	17.9 %	20.0 %	16.7 %	18.0 %
		% of Total	10.0 %	5.0%	2.0%	1.0%	18.0 %

	Extremely frequently	Count	4	1	0	0	5
		% within SoMeFashionFrequency	80.0%	20.0%	0.0%	0.0%	100.0%
		% within AgeGen	7.1%	3.6%	0.0%	0.0%	5.0%
		% of Total	4.0%	1.0%	0.0%	0.0%	5.0%
Total		Count	56	28	10	6	100
		% within SoMeFashionFrequency	56.0%	28.0%	10.0%	6.0%	100.0%
		% within AgeGen	100.0%	100.0%	100.0%	100.0%	100.0%
		% of Total	56.0%	28.0%	10.0%	6.0%	100.0%

Crosstab							
			AgeGen				
			18-27	28-43	44-59	60-78	Total
SoMeFashionFrequency **Second-hand**	Not at all	Count	15	11	6	6	38
		% within SoMeFashionFrequency	39.5%	28.9%	15.8%	15.8%	100.0%
		% within AgeGen	26.8%	39.3%	60.0%	100.0%	38.0%
		% of Total	15.0%	11.0%	6.0%	6.0%	38.0%
	Extremely infrequently	Count	9	4	1	0	14
		% within SoMeFashionFrequency	64.3%	28.6%	7.1%	0.0%	100.0%
		% within AgeGen	16.1%	14.3%	10.0%	0.0%	14.0%
		% of Total	9.0%	4.0%	1.0%	0.0%	14.0%
	Infrequently	Count	10	5	2	0	17
		% within SoMeFashionFrequency	58.8%	29.4%	11.8%	0.0%	100.0%
		% within AgeGen	17.9%	17.9%	20.0%	0.0%	17.0%
		% of Total	10.0%	5.0%	2.0%	0.0%	17.0%
	Frequently	Count	17	6	0	0	23
		% within SoMeFashionFrequency	**73.9%**	**26.1%**	0.0%	0.0%	100.0%
		% within AgeGen	30.4%	21.4%	0.0%	0.0%	23.0%
		% of Total	17.0%	6.0%	0.0%	0.0%	23.0%

	Extremely frequently	Count	5	2	1	0	8
		% within SoMeFashionFrequency	62.5%	25.0%	12.5%	0.0%	100.0%
		% within AgeGen	8.9%	7.1%	10.0%	0.0%	8.0%
		% of Total	5.0%	2.0%	1.0%	0.0%	8.0%
Total		Count	56	28	10	6	100
		% within SoMeFashionFrequency	56.0%	28.0%	10.0%	6.0%	100.0%
		% within AgeGen	100.0%	100.0%	100.0%	100.0%	100.0%
		% of Total	56.0%	28.0%	10.0%	6.0%	100.0%

Crosstab							
			AgeGen				
			18-27	28-43	44-59	60-78	Total
SoMeFashionFrequency **Sustainable advocates**	Not at all	Count	17	9	6	6	38
		% within SoMeFashionFrequency	44.7%	23.7%	15.8%	15.8%	100.0%
		% within AgeGen	30.4%	32.1%	60.0%	100.0%	38.0%
		% of Total	17.0%	9.0%	6.0%	6.0%	38.0%
	Extremely infrequently	Count	8	9	0	0	17
		% within SoMeFashionFrequency	47.1%	52.9%	0.0%	0.0%	100.0%
		% within AgeGen	14.3%	32.1%	0.0%	0.0%	17.0%
		% of Total	8.0%	9.0%	0.0%	0.0%	17.0%
	Infrequently	Count	17	7	2	0	26
		% within SoMeFashionFrequency	65.4%	26.9%	7.7%	0.0%	100.0%
		% within AgeGen	30.4%	25.0%	20.0%	0.0%	26.0%
		% of Total	17.0%	7.0%	2.0%	0.0%	26.0%
	Frequently	Count	12	3	2	0	17
		% within SoMeFashionFrequency	**70.6%**	**17.6%**	11.8%	0.0%	100.0%
		% within AgeGen	21.4%	10.7%	20.0%	0.0%	17.0%

		% of Total	12.0 %	3.0%	2.0%	0.0%	17.0 %
	Extremely frequently	Count	2	0	0	0	2
		% within SoMeFashionFrequency	100.0 %	0.0%	0.0%	0.0%	100.0 %
		% within AgeGen	3.6%	0.0%	0.0%	0.0%	2.0%
		% of Total	2.0%	0.0%	0.0%	0.0%	2.0%
Total		Count	56	28	10	6	100
		% within SoMeFashionFrequency	56.0 %	28.0 %	10.0 %	6.0%	100.0 %
		% within AgeGen	100.0 %	100.0 %	100.0 %	100.0 %	100.0 %
		% of Total	56.0 %	28.0 %	10.0 %	6.0%	100.0 %

Q8 'SFAwareness' – Demographics (Q21-27)

Crosstab							
			AgeGen				
			18-27	28-43	44-59	60-78	Total
SFAwareness	Yes	Count	30	12	4	1	47
		% within SFAwareness	**63.8%**	**25.5%**	**8.5%**	**2.1%**	100.0%
		% within AgeGen	53.6%	42.9%	40.0%	16.7%	47.0%
		% of Total	30.0%	12.0%	4.0%	1.0%	47.0%
	No	Count	26	16	6	5	53
		% within SFAwareness	49.1%	30.2%	11.3%	9.4%	100.0%
		% within AgeGen	46.4%	57.1%	60.0%	83.3%	53.0%
		% of Total	26.0%	16.0%	6.0%	5.0%	53.0%
Total		Count	56	28	10	6	100
		% within SFAwareness	56.0%	28.0%	10.0%	6.0%	100.0%
		% within AgeGen	100.0%	100.0%	100.0%	100.0%	100.0%
		% of Total	56.0%	28.0%	10.0%	6.0%	100.0%

Crosstab					
			Gender		Total
			Male	Female	
SFAwareness	Yes	Count	18	29	47
		% within SFAwareness	**38.3%**	**61.7%**	100.0%
		% within Gender	39.1%	53.7%	47.0%
		% of Total	18.0%	29.0%	47.0%
	No	Count	28	25	53
		% within SFAwareness	52.8%	47.2%	100.0%

		% within Gender	60.9%	46.3%	53.0%
		% of Total	28.0%	25.0%	53.0%
Total		Count	46	54	100
		% within SFAwareness	46.0%	54.0%	100.0%
		% within Gender	100.0%	100.0%	100.0%
		% of Total	46.0%	54.0%	100.0%

Crosstab					
			GreekNationality		
			Yes	No	Total
SFAwareness	Yes	Count	31	16	47
		% within SFAwareness	**66.0%**	**34.0%**	100.0%
		% within GreekNationality	46.3%	48.5%	47.0%
		% of Total	31.0%	16.0%	47.0%
	No	Count	36	17	53
		% within SFAwareness	67.9%	32.1%	100.0%
		% within GreekNationality	53.7%	51.5%	53.0%
		% of Total	36.0%	17.0%	53.0%
Total		Count	67	33	100
		% within SFAwareness	67.0%	33.0%	100.0%
		% within GreekNationality	100.0%	100.0%	100.0%
		% of Total	67.0%	33.0%	100.0%

Crosstab								
			GreeceYearsLived					
			I have not lived in Greece	1-3 years	3-5 years	5-10 years	Over 10 years	Total
SFAwareness	Yes	Count	7	8	1	0	31	47
		% within SFAwareness	**14.9%**	**17.0%**	**2.1%**	**0.0%**	**66.0%**	100.0%
		% within GreeceYearsLived	41.2%	50.0%	50.0%	0.0%	48.4%	47.0%
		% of Total	7.0%	8.0%	1.0%	0.0%	31.0%	47.0%
	No	Count	10	8	1	1	33	53
		% within SFAwareness	18.9%	15.1%	1.9%	1.9%	62.3%	100.0%
		% within GreeceYearsLived	58.8%	50.0%	50.0%	100.0%	51.6%	53.0%
		% of Total	10.0%	8.0%	1.0%	1.0%	33.0%	53.0%
Total		Count	17	16	2	1	64	100
		% within SFAwareness	17.0%	16.0%	2.0%	1.0%	64.0%	100.0%

		% within GreeceYearsLived	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
		% of Total	17.0%	16.0%	2.0%	1.0%	64.0%	100.0%

Crosstab						
			Education			
			Upper Secondary school (Lyceum/High school) degree	Undergraduate degree	Masters (Postgraduate) degree or Doctorate of Philosophy (PhD) degree	Total
SFAwareness	Yes	Count	3	13	31	47
		% within SFAwareness	**6.4%**	**27.7%**	**66.0%**	100.0%
		% within Education	60.0%	33.3%	55.4%	47.0%
		% of Total	3.0%	13.0%	31.0%	47.0%
	No	Count	2	26	25	53
		% within SFAwareness	3.8%	49.1%	47.2%	100.0%
		% within Education	40.0%	66.7%	44.6%	53.0%
		% of Total	2.0%	26.0%	25.0%	53.0%
Total		Count	5	39	56	100
		% within SFAwareness	5.0%	39.0%	56.0%	100.0%
		% within Education	100.0%	100.0%	100.0%	100.0%
		% of Total	5.0%	39.0%	56.0%	100.0%

Crosstab					
			Employment		
			Yes	No	Total
SFAwareness	Yes	Count	36	11	47
		% within SFAwareness	**76.6%**	**23.4%**	100.0%
		% within Employment	48.0%	44.0%	47.0%
		% of Total	36.0%	11.0%	47.0%
	No	Count	39	14	53
		% within SFAwareness	73.6%	26.4%	100.0%
		% within Employment	52.0%	56.0%	53.0%
		% of Total	39.0%	14.0%	53.0%
Total		Count	75	25	100
		% within SFAwareness	75.0%	25.0%	100.0%
		% within Employment	100.0%	100.0%	100.0%
		% of Total	75.0%	25.0%	100.0%

Crosstab				
			GrossMonthlyIncome	

			< 500 €	500 - 1,500 €	1,501 - 2,500 €	2,501 - 3,500 €	> 3,500 €	Total
SFAwareness	Yes	Count	9	18	9	5	6	47
		% within SFAwareness	**19.1%**	**38.3%**	**19.1%**	**10.6%**	**12.8%**	100.0%
		% within GrossMonthlyIncome	52.9%	41.9%	50.0%	71.4%	40.0%	47.0%
		% of Total	9.0%	18.0%	9.0%	5.0%	6.0%	47.0%
	No	Count	8	25	9	2	9	53
		% within SFAwareness	15.1%	47.2%	17.0%	3.8%	17.0%	100.0%
		% within GrossMonthlyIncome	47.1%	58.1%	50.0%	28.6%	60.0%	53.0%
		% of Total	8.0%	25.0%	9.0%	2.0%	9.0%	53.0%
Total		Count	17	43	18	7	15	100
		% within SFAwareness	17.0%	43.0%	18.0%	7.0%	15.0%	100.0%
		% within GrossMonthlyIncome	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
		% of Total	17.0%	43.0%	18.0%	7.0%	15.0%	100.0%

Q8 ‘SFAwareness’ & Q11 ‘SFAwarenessSoMe’

SFAwarenessSoMe * SFAwareness Crosstabulation					
			SFAwareness		
			Yes	No	Total
SFAwarenessSoMe	Yes	Count	26	4	30
		% within SFAwarenessSoMe	86.7%	13.3%	100.0%
		% within SFAwareness	55.3%	7.5%	30.0%
		% of Total	26.0%	4.0%	30.0%
	No	Count	21	49	70
		% within SFAwarenessSoMe	30.0%	70.0%	100.0%
		% within SFAwareness	44.7%	92.5%	70.0%
		% of Total	21.0%	49.0%	70.0%
Total		Count	47	53	100
		% within SFAwarenessSoMe	47.0%	53.0%	100.0%
		% within SFAwareness	100.0%	100.0%	100.0%
		% of Total	47.0%	53.0%	100.0%

Chi-square tests	
	Exact Sig. (1-sided)
Fisher's Exact Test	<.001

Q8 'SFAwareness' & Q14 'SFAdoptionPurchaseHabits'

SFAdoptionPurchaseHabits * SFAwareness Crosstabulation					
			SFAwareness		
			Yes	No	Total
SFAdoptionPurchaseHabits	**Never**	Count	14	40	54
		% within SFAdoptionPurchaseHabits	**25.9%**	74.1%	100.0%
		% within SFAwareness	29.8%	75.5%	54.0%
		% of Total	14.0%	40.0%	54.0%
	Once to three times a year	Count	31	12	43
		% within SFAdoptionPurchaseHabits	**72.1%**	27.9%	100.0%
		% within SFAwareness	66.0%	22.6%	43.0%
		% of Total	31.0%	12.0%	43.0%
	Once to twice every three months	Count	2	0	2
		% within SFAdoptionPurchaseHabits	**100.0%**	0.0%	100.0%
		% within SFAwareness	4.3%	0.0%	2.0%
		% of Total	2.0%	0.0%	2.0%
	Once or twice every two months	Count	0	1	1
		% within SFAdoptionPurchaseHabits	**0.0%**	100.0%	100.0%
		% within SFAwareness	0.0%	1.9%	1.0%
		% of Total	0.0%	1.0%	1.0%
Total		Count	47	53	100
		% within SFAdoptionPurchaseHabits	47.0%	53.0%	100.0%
		% within SFAwareness	100.0%	100.0%	100.0%
		% of Total	47.0%	53.0%	100.0%

Q2 'SoMePlatformsFrequency' Q12 'SFAwarenessSomePlatforms'

$Q12*Q2a_Facebook Crosstabulation									
			SoMePlatformsFrequency FB						Total
			Never	Less often	Several times a	Once a week	Several times	Daily	

					month		a week		
SFAwarenessSoMePlatforms[a]	SFAwarenessSoMePlatforms FB	Count	0	0	1	1	2	5	9
	SFAwarenessSoMePlatforms YT	Count	0	0	0	0	1	2	3
	SFAwarenessSoMePlatforms IG	Count	4	3	4	3	6	9	29
	SFAwarenessSoMePlatforms TT	Count	0	0	3	0	0	3	6
	SFAwarenessSoMePlatforms SC	Count	0	0	0	0	0	1	1
	SFAwarenessSoMePlatforms X	Count	0	0	0	0	0	1	1
	SFAwarenessSoMePlatforms PI	Count	0	0	0	0	0	2	2
	SFAwarenessSoMePlatforms LI	Count	0	0	0	0	1	2	3
Total		Count	4	3	4	3	7	9	30

Percentages and totals are based on respondents.
a Dichotomy group tabulated at value 1.

The (9) out thirty respondents who use Facebook to follow Slow Fashion businesses, also use Facebook generally Several times a month (1), Once a week (1), Several times a week (2), Daily (5). In total, out of thirty respondents who use apps to follow Slow Fashion businesses, they match general Facebook use frequency accordingly: Never (4), Less often, (3), Several times a month (4), Once a week (3), Several times a week (7), Daily (9)

$Q12*Q2b_YouTube Crosstabulation

			SoMePlatformsFrequency YT							Total
			Never	Less often	Once a month	Several times a month	Once a week	Several times a week	Daily	
SFAwarenessSoMePlatforms[a]	SFAwarenessSoMePlatforms FB	Count	0	0	1	0	1	3	4	9
	SFAwarenessSoMePlatforms YT	Count	0	0	0	0	0	0	3	3
	SFAwarenessSoMePlatforms IG	Count	1	1	2	3	2	9	11	29
	SFAwarenessSoMePlatforms TT	Count	0	0	0	0	0	1	5	6
	SFAwarenessSoMePlatforms SC	Count	0	0	0	0	0	0	1	1
	SFAwarenessSoMePlatforms X	Count	0	0	0	0	0	0	1	1
	SFAwarenessSoMePlatforms PI	Count	0	0	0	0	0	1	1	2
	SFAwarenessSoMePlatforms LI	Count	0	0	0	0	0	0	3	3

Total		Count	1	1	2	3	2	9	12	30
Percentages and totals are based on respondents. a Dichotomy group tabulated at value 1.										

Then, the (3) out thirty respondents who use YouTube to follow Slow Fashion businesses, also use YouTube generally, Daily (3). Out of thirty respondents who use apps to follow Slow Fashion businesses, they match general YouTube use frequency accordingly: Never (1), Less often, (1), Once a month (2), Several times a month (3), Once a week (2), Several times a week (9), Daily (12)

$Q12*Q2c_Instagram Crosstabulation						
			SoMePlatformsFrequency IG			Total
			Once a week	Several times a week	Daily	
SFAwarenessSoMePlatforms[a]	SFAwarenessSoMePlatforms FB	Count	0	3	6	9
	SFAwarenessSoMePlatforms YT	Count	0	0	3	3
	SFAwarenessSoMePlatforms IG	Count	1	5	23	29
	SFAwarenessSoMePlatforms TT	Count	0	0	6	6
	SFAwarenessSoMePlatforms SC	Count	0	0	1	1
	SFAwarenessSoMePlatforms X	Count	0	0	1	1
	SFAwarenessSoMePlatforms PI	Count	0	0	2	2
	SFAwarenessSoMePlatforms LI	Count	0	1	2	3
Total		Count	1	6	23	30
Percentages and totals are based on respondents. a Dichotomy group tabulated at value 1.						

Moreover, the (29) out thirty respondents who use Instagram to follow Slow Fashion businesses, also use Instagram generally Once a week (1), Several times a week (5), Daily (23). In total, out of thirty respondents who use apps to follow Slow Fashion businesses, they match general Instagram use frequency accordingly: Once a week (1), Several times a week (6), Daily (23).

$Q12*Q2d_TikTok Crosstabulation									
			SoMePlatformsFrequency TT						Total
			Never	Less often	Several times a month	Once a week	Several times a week	Daily	
SFAwarenessSoMePlatforms[a]	SFAwarenessSoMePlatforms FB	Count	3	0	0	1	0	5	9

	SFAwarenessSoMePlatforms YT	Count	1	0	0	0	0	2	3
	SFAwarenessSoMePlatforms IG	Count	8	1	1	4	3	12	29
	SFAwarenessSoMePlatforms TT	Count	0	1	0	0	0	5	6
	SFAwarenessSoMePlatforms SC	Count	0	0	0	0	0	1	1
	SFAwarenessSoMePlatforms X	Count	0	0	0	0	0	1	1
	SFAwarenessSoMePlatforms PI	Count	0	0	0	1	0	1	2
	SFAwarenessSoMePlatforms LI	Count	1	0	0	0	0	2	3
Total		Count	9	1	1	4	3	12	30
Percentages and totals are based on respondents. a Dichotomy group tabulated at value 1.									

For TikTok, the (6) out thirty respondents who use it to follow Slow Fashion businesses, also use it generally Less often (1), Daily (5). In total, out of thirty respondents who use apps to follow Slow Fashion businesses, they match general TikTok use frequency accordingly: Never (9), Less often, (1), Several times a month (1), Once a week (4), Several times a week (3), Daily (12)

$Q12*Q2e_Snapchat Crosstabulation								
			SoMePlatformsFrequency SC					Total
			Never	Less often	Several times a month	Once a week	Daily	
SFAwarenessSoMePlatformsa	SFAwarenessSoMePlatforms FB	Count	5	1	1	1	1	9
	SFAwarenessSoMePlatforms YT	Count	1	0	0	1	1	3
	SFAwarenessSoMePlatforms IG	Count	23	3	0	1	2	29
	SFAwarenessSoMePlatforms TT	Count	3	1	0	1	1	6
	SFAwarenessSoMePlatforms SC	Count	0	0	0	0	1	1
	SFAwarenessSoMePlatforms X	Count	0	0	0	0	1	1
	SFAwarenessSoMePlatforms PI	Count	1	0	0	0	1	2
	SFAwarenessSoMePlatforms LI	Count	0	0	1	1	1	3
Total		Count	23	3	1	1	2	30
Percentages and totals are based on respondents. a Dichotomy group tabulated at value 1.								

Furthermore, the (1) out thirty respondents who uses Snapchat to follow Slow Fashion businesses, also uses Snapchat generally Daily (1). Out of thirty respondents who use

apps to follow Slow Fashion businesses, they match general Snapchat use frequency accordingly: Never (23), Less often, (3), Several times a month (1), Once a week (1), Daily (2)

$Q12*Q2f_X/Twitter Crosstabulation										
			SoMePlatformsFrequency X							Total
			Never	Less often	Once a month	Several times a month	Once a week	Several times a week	Daily	
SFAwarenessSoMePlatforms[a]	SFAwarenessSoMePlatforms FB	Count	5	1	0	0	0	1	2	9
	SFAwarenessSoMePlatforms YT	Count	1	0	0	0	0	0	2	3
	SFAwarenessSoMePlatforms IG	Count	14	5	1	3	1	2	3	29
	SFAwarenessSoMePlatforms TT	Count	1	2	0	0	0	1	2	6
	SFAwarenessSoMePlatforms SC	Count	0	0	0	0	0	0	1	1
	SFAwarenessSoMePlatforms X	Count	0	0	0	0	0	0	1	1
	SFAwarenessSoMePlatforms PI	Count	1	0	0	0	0	0	1	2
	SFAwarenessSoMePlatforms LI	Count	0	0	0	0	0	1	2	3
Total		Count	14	5	1	3	1	3	3	30
Percentages and totals are based on respondents. a Dichotomy group tabulated at value 1.										

The (1) out thirty respondents who uses X/Twitter to follow Slow Fashion businesses, also uses X/Twitter generally Daily (1).
In total, out of thirty respondents who use apps to follow Slow Fashion businesses, they match general X/Twitter use frequency accordingly: **Never (14),** Less often, (5), Once a month (1), Several times a month (3), Once a week (1), Several times a week (3), Daily (3)

$Q12*Q2g_Pinterest Crosstabulation										
			SoMePlatformsFrequency PI							Total
			Never	Less often	Once a month	Several times a month	Once a week	Several times a week	Daily	
SFAwarenessSoMePlatforms[a]	SFAwarenessSoMePlatforms FB	Count	2	1	1	0	1	3	1	9
	SFAwarenessSoMePlatforms YT	Count	0	1	0	0	0	1	1	3
	SFAwarenessSoMePlatforms IG	Count	11	4	5	1	2	4	2	29

	SFAwarenessSoMePlatforms TT	Count	1	0	2	0	0	2	1	6
	SFAwarenessSoMePlatforms SC	Count	0	0	0	0	0	0	1	1
	SFAwarenessSoMePlatforms X	Count	0	0	0	0	0	0	1	1
	SFAwarenessSoMePlatforms PI	Count	0	0	0	0	0	1	1	2
	SFAwarenessSoMePlatforms LI	Count	1	0	0	0	0	1	1	3
Total		Count	12	4	5	1	2	4	2	30
Percentages and totals are based on respondents. a Dichotomy group tabulated at value 1.										

The (2) out thirty respondents who use Pinterest to follow Slow Fashion businesses, also use Pinterest generally Several times a week (1) and Daily (1).
In total, out of thirty respondents who use apps to follow Slow Fashion businesses, they match general Pinterest use frequency accordingly: Never (12), Less often, (4), Once a month (5), Several times a month (1), Once a week (2), Several times a week (4), Daily (2)

$Q12*Q2h_LinkedIn Crosstabulation										
			SoMePlatformsFrequency LI							Total
			Never	Less often	Once a month	Several times a month	Once a week	Several times a week	Daily	
SFAwarenessSoMePlatforms[a]	SFAwarenessSoMePlatforms FB	Count	3	0	1	3	1	0	1	9
	SFAwarenessSoMePlatforms YT	Count	0	0	0	0	1	1	1	3
	SFAwarenessSoMePlatforms IG	Count	6	1	4	7	2	3	6	29
	SFAwarenessSoMePlatforms TT	Count	0	0	2	1	1	0	2	6
	SFAwarenessSoMePlatforms SC	Count	0	0	0	0	0	0	1	1
	SFAwarenessSoMePlatforms X	Count	0	0	0	0	0	0	1	1
	SFAwarenessSoMePlatforms PI	Count	0	0	0	1	0	0	1	2
	SFAwarenessSoMePlatforms LI	Count	0	0	0	1	1	0	1	3
Total		Count	6	1	4	8	2	3	6	30
Percentages and totals are based on respondents. a Dichotomy group tabulated at value 1.										

The (3) out thirty respondents who use LinkedIn to follow Slow Fashion businesses, also use LinkedIn generally Several times a month (1), Once a week (1) and Daily (1).

In total, out of thirty respondents who use apps to follow Slow Fashion businesses, they match general LinkedIn use frequency accordingly: Never (6), Less often, (1), Once a month (4), Several times a month (8), Once a week (2), Several times a week (2), Daily (6)

$Q12*Q2i_Other Crosstabulation				
			SoMePlatformsFrequency Other	Total
			Never	
SFAwarenessSoMePlatforms[a]	SFAwarenessSoMePlatforms FB	Count	1	1
	SFAwarenessSoMePlatforms IG	Count	6	6
	SFAwarenessSoMePlatforms TT	Count	2	2
	SFAwarenessSoMePlatforms LI	Count	1	1
Total		Count	7	7

Percentages and totals are based on respondents.
a Dichotomy group tabulated at value 1.

Q21 'AgeGen' – Q22 'Gender'

AgeGen * Gender Crosstabulation					
			Gender		
			Male	Female	Total
AgeGen	18-27	Count	23	33	56
		% within AgeGen	41.1%	58.9%	100.0%
		% within Gender	50.0%	61.1%	56.0%
		% of Total	23.0%	33.0%	56.0%
	28-43	Count	14	14	28
		% within AgeGen	50.0%	50.0%	100.0%
		% within Gender	30.4%	25.9%	28.0%
		% of Total	14.0%	14.0%	28.0%
	44-59	Count	5	5	10
		% within AgeGen	50.0%	50.0%	100.0%
		% within Gender	10.9%	9.3%	10.0%
		% of Total	5.0%	5.0%	10.0%
	60-78	Count	4	2	6
		% within AgeGen	66.7%	33.3%	100.0%
		% within Gender	8.7%	3.7%	6.0%
		% of Total	4.0%	2.0%	6.0%
Total		Count	46	54	100
		% within AgeGen	46.0%	54.0%	100.0%

		% within Gender	100.0%	100.0%	100.0%
		% of Total	46.0%	54.0%	100.0%

Chi-square between 'Gender' and 'AgeGen' – Only used Crosstabulation to observe, the Chi-square is insignificant since "3 cells (37.5%) have expected count less than 5. The minimum expected count is 2.76".

Q23 'GreekNationality' – Q24 'GreeceYearsLived'

GreeceYearsLived * GreekNationality Crosstabulation					
			GreekNationality		
			Yes	No	Total
GreeceYearsLived	I have not lived in Greece	Count	3	14	17
		% within GreeceYearsLived	17.6%	82.4%	100.0%
		% within GreekNationality	4.5%	42.4%	17.0%
		% of Total	3.0%	14.0%	17.0%
	1-3 years	Count	1	15	16
		% within GreeceYearsLived	6.3%	93.8%	100.0%
		% within GreekNationality	1.5%	45.5%	16.0%
		% of Total	1.0%	15.0%	16.0%
	3-5 years	Count	0	2	2
		% within GreeceYearsLived	0.0%	100.0%	100.0%
		% within GreekNationality	0.0%	6.1%	2.0%
		% of Total	0.0%	2.0%	2.0%
	5-10 years	Count	0	1	1
		% within GreeceYearsLived	0.0%	100.0%	100.0%
		% within GreekNationality	0.0%	3.0%	1.0%
		% of Total	0.0%	1.0%	1.0%
	Over 10 years	Count	63	1	64
		% within GreeceYearsLived	98.4%	1.6%	100.0%
		% within GreekNationality	94.0%	3.0%	64.0%
		% of Total	63.0%	1.0%	64.0%
Total		Count	67	33	100
		% within GreeceYearsLived	67.0%	33.0%	100.0%
		% within GreekNationality	100.0%	100.0%	100.0%
		% of Total	67.0%	33.0%	100.0%

Chi-square between 'GreeceYearsLived' and 'GreekNationality' – Only used Crosstabulation to observe, the Chi-square is insignificant since "4 cells (40.0%) have expected count less than 5. The minimum expected count is .33.".

Appendix L – Survey: Independent Samples T-tests & ANOVA tests

Q1 'SoMeFrequency' & Q22 'Gender'

Group Statistics: Gender					
	Gender	N	**Mean**	St. Deviation	Std. Error Mean
SoMeFrequency	Male	46	4.2391	3.22618	.47567
	Female	54	5.0185	3.48306	.47398
Independent Samples Test: Gender					
		F		**Sig.**	
SoMeFrequency	Equal variances assumed	.427		**.515**	
	Equal variances not assumed				

Q1 'SoMeFrequency' & Q21 'AgeGen'

Descriptives								
SoMeFrequency								
					95% confidence interval for Mean			
	N	Mean	Std. Deviation	Std. Error	Lower bound	Upper bound	Minimum	Maximum
18-27	56	5.1607	3.48387	.46555	4.2277	6.0937	1.00	18.00
28-43	28	4.8929	3.59361	.67913	3.4994	6.2863	1.00	15.00
44-59	10	2.8000	1.13529	.35901	1.9879	3.6121	1.00	4.00
60-78	6	2.0000	1.09545	.44721	.8504	3.1496	1.00	4.00
Total	100	4.6600	3.37316	.33732	3.9907	5.3293	1.00	18.00

ANOVA					
SoMeFrequency					
	Sum of squares	df	Mean Square	F	Sig.
Between Groups	92.608	3	30.869	2.866	.041
Within Groups	1033.832	96	10.769		
Total	1126.440	99			

Q13 ' SFSoMeFrequency' & Q22 'Gender'

Group Statistics: Gender					
	Gender	N	**Mean**	St. Deviation	Std. Error Mean
SFSoMeFrequency	Male	46	.6739	1.17482	.17322
	Female	54	1.1667	1.48895	.20262
Independent Samples Test: Gender					
		F		**Sig.**	
SFSoMeFrequency	Equal variances assumed	.354		.553	
	Equal variances not assumed				

Q13 'SFSoMeFrequency' & Q21 'AgeGen'

Descriptives								
SFSoMeFrequency								
					95% confidence interval for Mean			
	N	Mean	Std. Deviation	Std. Error	Lower bound	Upper bound	Minimum	Maximum
18-27	56	1.0536	1.48225	.19807	.6566	1.4505	.00	6.00
28-43	28	.7857	1.03126	.19489	.3858	1.1856	.00	4.00
44-59	10	1.1000	1.85293	.58595	-.2255	2.4255	.00	6.00
60-78	6	.3333	.51640	.21082	-.2086	.8753	.00	1.00
Total	100	.9400	1.36936	.13694	.6683	1.2117	.00	6.00

ANOVA					
SFSoMeFrequency					
	Sum of squares	df	Mean Square	F	Sig.
Between Groups	3.853	3	1.284	.678	.567
Within Groups	181.787	96	1.894		
Total	185.640	99			

Q19 'SFPurchaseWoMIntention' & Q22 'Gender'

Independent samples t-test of independent Nominal (Categorical) variable 'Gender' and dependent Interval (Metric) variable 'SFPurchaseWoMIntention'.

Group Statistics: Gender					
	Gender	N	**Mean**	St. Deviation	Std. Error Mean
SFPurchaseWoMIntention	Male	46	3.3007	1.00162	.14768
	Female	54	3.8642	.62283	.08476
Independent Samples Test: Gender					
		F		**Sig.**	
SFPurchaseWoMIntention	Equal variances assumed	6.606		**.012**	
	Equal variances not assumed				

An *Independent samples t-test* between the independent Nominal (Categorical) variable 'Gender' and dependent Interval (Metric) variable 'SFPurchaseWoMIntention' was completed, to determine whether there is a statistically significant difference in the dependent variable, for the two (2) independent groups. The calculations proved that there was a **statistically insignificant difference** (p-value > 0.05).

Q19 'SFPurchaseWoMIntention' & Q23 'GreekNationality'

Independent samples t-test of independent Nominal (Categorical) variable 'GreekNationality' and dependent Interval (Metric) variable 'SFPurchaseWoMIntention'.

Group Statistics: GreekNationality					
	GreekNationality	N	**Mean**	St. Deviation	Std. Error Mean
SFPurchaseWoMIntention	Yes	67	3.5995	.84090	.10273
	No	33	3.6162	.91713	.15965
Independent Samples Test: GreekNationality					
		F		**Sig.**	
SFPurchaseWoMIntention	Equal variances assumed	.128		**.721**	
	Equal variances not assumed				

An *Independent samples t-test* between the independent Nominal (Categorical) variable 'GreekNationality' and dependent Interval (Metric) variable 'SFPurchaseWoMIntention was completed, to determine whether there is a statistically significant difference in the dependent variable, for the two (2) independent groups. The calculations proved that there was a **statistically insignificant difference** (p-value > 0.05).

Q19 'SFPurchaseWoMIntention' & Q26' Employment'

Independent samples t-test of independent Nominal (Categorical) variable 'Employment' and dependent Interval (Metric) variable 'SFPurchaseWoMIntention'.

Group Statistics: Employment					
	Employment	N	**Mean**	St. Deviation	Std. Error Mean
SFPurchaseWoMIntention	Yes	75	3.6178	.87370	.10089
	No	25	3.5667	.84300	.16860
Independent Samples Test: Employment					
		F		**Sig.**	
SFPurchaseWoMIntention	Equal variances assumed	.008		**.927**	
	Equal variances not assumed				

An *Independent samples t-test* between the independent Nominal (Categorical) variable 'Employment' and dependent Interval (Metric) variable 'SFPurchaseWoMIntention' was completed, to determine whether there is a statistically significant difference in the dependent variable, for the two (2) independent groups. The calculations proved that there was a **statistically insignificant difference** (p-value > 0.05).

Q19 'SFPurchaseWoMIntention' & Q21 'AgeGen'

ANOVA of independent Ordinal (Categorical) variable 'AgeGen' and dependent Interval (Metric) variable 'SFPurchaseWoMIntention'.

Descriptives
SFPurchaseWoMIntention

					95% confidence interval for Mean			
	N	Mean	Std. Deviation	Std. Error	Lower bound	Upper bound	Minimum	Maximum
18-27	56	3.5982	.86327	.11536	3.3670	3.8294	1.00	5.00
28-43	28	3.4821	.91775	.17344	3.1263	3.8380	1.00	5.00
44-59	10	4.0167	.50583	.15996	3.6548	4.3785	3.50	5.00
60-78	6	3.5556	1.04172	.42528	2.4623	4.6488	2.17	5.00
Total	100	3.6050	.86218	.08622	3.4339	3.7761	1.00	5.00

ANOVA					
SFPurchaseWoMIntention					
	Sum of squares	df	Mean Square	F	Sig.
Between Groups	2.135	3	.712	.956	**.417**
Within Groups	71.457	96	.744		
Total	73.592	99			

An *Analysis of variance (ANOVA) test* was conducted, to see if there is a statically significant difference in the Interval (Metric) variable 'SFPurchaseWoMIntention' and for the five (5) independent groups of the Ordinal (Categorical) variable 'AgeGen', i.e. to test if the Intention to Purchase/WoM (SF) differs depending on the different age groups of respondents. The differences, when the five (5) groups were taken as a whole, were found to be **statistically insignificant** (p value > 0.05) for the Intention to Purchase/WoM (SF).

Q19 'SFPurchaseWoMIntention' & Q25 'Education'

ANOVA of independent Ordinal (Categorical) variable 'Education' and dependent Interval (Metric) variable 'SFPurchaseWoMIntention'.

Descriptives								
SFPurchaseWoMIntention								
					95% confidence interval for Mean			
	N	Mean	Std. Deviation	Std. Error	Lower bound	Upper bound	Minimum	Maximum
Upper Secondary school (Lyceum/High school) degree	5	3.4333	1.41225	.63158	1.6798	5.1869	1.00	4.67
Undergraduate degree	39	3.6111	.68006	.10890	3.3907	3.8316	2.17	5.00
Masters (Postgraduate) degree or Doctorate of Philosophy (PhD) degree	56	3.6161	.93307	.12469	3.3662	3.8660	1.00	5.00
Total	100	3.6050	.86218	.08622	3.4339	3.7761	1.00	5.00

ANOVA					
SFPurchaseWoMIntention					

	Sum of squares	df	Mean Square	F	Sig.
Between Groups	.156	2	.078	.103	**.902**
Within Groups	73.436	97	.757		
Total	73.592	99			

An *Analysis of variance (ANOVA) test* was conducted, to see if there is a statically significant difference in the Interval (Metric) variable 'SFPurchaseWoMIntention' and for the five (5) independent groups of the Ordinal (Categorical) variable 'Education', i.e. to test if the Intention to Purchase/WoM (SF) differs depending on the different level of education of respondents. The differences, when the five (5) groups were taken as a whole, were found to be **statistically insignificant** (p value > 0.05) for the Intention to Purchase/WoM (SF).

Q19 'SFPurchaseWoMIntention' & Q27 'GrossMonthlyIncome'

ANOVA of independent Ordinal (Categorical) variable 'GrossMonthlyIncome' and dependent Interval (Metric) variable 'SFPurchaseWoMIntention'.

Descriptives								
SFPurchaseWoMIntention								
					95% confidence interval for Mean			
	N	Mean	Std. Deviation	Std. Error	Lower bound	Upper bound	Minimum	Maximum
< 500 €	17	3.8333	.53033	.12862	3.5607	4.1060	2.67	4.67
500 - 1,500 €	43	3.4845	.83635	.12754	3.2271	3.7419	1.00	5.00
1,501 - 2,500 €	18	3.4259	1.16908	.27555	2.8446	4.0073	1.00	5.00
2,501 - 3,500 €	7	4.0952	.65162	.24629	3.4926	4.6979	3.33	5.00
> 3,500 €	15	3.6778	.84859	.21911	3.2078	4.1477	1.00	5.00
Total	100	3.6050	.86218	.08622	3.4339	3.7761	1.00	5.00

ANOVA					
SFPurchaseWoMIntention					
	Sum of squares	df	Mean Square	F	Sig.
Between Groups	3.850	4	.962	1.311	**.272**
Within Groups	69.742	95	.734		
Total	73.592	99			

An *Analysis of variance (ANOVA) test* was conducted, to see if there is a statically significant difference in the Interval (Metric) variable 'SFPurchaseWoMIntention' and for the five (5) independent groups of the Ordinal (Categorical) variable 'GrossMonthlyIncome', i.e. to test if the Intention to Purchase/WoM (SF) differs depending on the different level of income of respondents. The differences, when the five (5) groups were taken as a whole, were found to be **statistically insignificant** (p value > 0.05) for the Intention to Purchase/WoM (SF).

Q21 'AgeGen' & Q1 'SoMeFrequency'

ANOVA of independent Ordinal (Categorical) variable 'AgeGen' and dependent Ratio (Metric) variable 'SoMeFrequency'. **Non-sig.**

Descriptives								
SoMeFrequency								
					95% confidence interval for Mean			
	N	Mean	Std. Deviation	Std. Error	Lower bound	Upper bound	Minimum	Maximum
18-27	56	5.1607	3.48387	.46555	4.2277	6.0937	1.00	18.00
28-43	28	4.8929	3.59361	.67913	3.4994	6.2863	1.00	15.00
44-59	10	2.8000	1.13529	.35901	1.9879	3.6121	1.00	4.00
60-78	6	2.0000	1.09545	.44721	.8504	3.1496	1.00	4.00
Total	100	4.6600	3.37316	.33732	3.9907	5.3293	1.00	18.00

Q22 'Gender' & Q1 'SoMeFrequency'

Independent samples t-test of independent Nominal (Categorical) variable 'Gender' and dependent Ratio (Metric) variable 'SoMeFrequency'. **Non-sig.**

Group Statistics					
	Gender	N	Mean	Std. Deviation	Std. Error Mean
SoMeFrequency	Male	46	4.2391	3.22618	.47567
	Female	54	5.0185	3.48306	.47398

Q14 & Q15_18_Compatibility, Q16 (Risk), Q17_20_Relative Advantage

ANOVA						
		Sum of Squares	df	Mean Square	F	Sig.
SFRisk	Between Groups	1.083	3	.361	.778	.509
	Within Groups	44.556	96	.464		
	Total	45.639	99			
SFCompatibilityActualPerceived	Between Groups	10.176	3	3.392	7.165	**<.001**
	Within Groups	45.447	96	.473		
	Total	55.623	99			
SFRelativeAdvantage	Between Groups	.732	3	.244	.658	.580
	Within Groups	35.576	96	.371		
	Total	36.308	99			

Q8 'SFAwareness' & Q19 'SFPurchaseWoMIntention'

Group Statistics					
	SFAwareness	N	Mean	Std. Deviation	Std. Error Mean
SFPurchaseWoMIntention	Yes	47	3.8191	.87077	.12702
	No	53	3.4151	.81625	.11212

Independent Samples t-test			
		Levene's Test for Equality of Variances	
		F	Sig.
SFPurchaseWoMIntention	Equal variances assumed	.061	.805
	Equal variances not assumed		

Q9 'SFAwarenessIntroduction' & Q19 'SFPurchaseWoMIntention'

Descriptives								
SFPurchaseWoMIntention								
					95% confidence interval for Mean			
	N	Mean	Std. Deviation	Std. Error	Lower bound	Upper bound	Minimum	Maximum
Online	32	3.8854	.79924	.14129	3.5973	4.1736	1.00	5.00
Physical store	2	3.4167	.35355	.25000	.2401	6.5932	3.17	3.67
Friends/Family	11	3.7424	1.19574	.36053	2.9391	4.5457	1.00	5.00
Professional colleagues	2	3.5833	.11785	.08333	2.5245	4.6422	3.50	3.67
Total	47	3.8191	.87077	.12702	3.5635	4.0748	1.00	5.00

ANOVA					
SFPurchaseWoMIntention					
	Sum of squares	df	Mean Square	F	Sig.
Between Groups	.640	3	.213	.268	.848
Within Groups	34.239	43	.796		
Total	34.879	46			

Q10 'SFAwarenessBusiness' & Q19 'SFPurchaseWoMIntention'

Group Statistics					
	SFAwareBusiness	N	Mean	Std. Deviation	Std. Error Mean
SFPurchaseWoMIntention	Yes	34	4.0098	.77301	.13257
	No	13	3.3205	.94394	.26180

Independent Samples t-test			
		Levene's Test for Equality of Variances	
		F	Sig.
SFPurchaseWoMIntention	Equal variances assumed	.225	.638
	Equal variances not assumed		

Q8 'SFAwareness' & Q15 SFCompatibilityActual, Q16 SFRisk, Q17 SFRelativeAdvantageRelevance, Q18 SFCompatibilityPerceived, Q20 SFRelativeAdvantageTrust

Group Statistics					
	SFAwareness	N	Mean	Std. Deviation	Std. Error Mean
SFCompatibilityActual	Yes	47	3.5404	.73119	.10665
	No	53	3.2472	.82895	.11386
SFRisk	Yes	47	3.1773	.67890	.09903
	No	53	3.2935	.68080	.09351
SFRelativeAdvantageRelevance	Yes	47	3.8894	.68246	.09955
	No	53	3.8604	.62430	.08575
SFCompatibilityPerceived	Yes	47	2.8809	.96788	.14118
	No	53	2.4151	.95261	.13085
SFRelativeAdvantageTrust	Yes	47	3.7287	.79712	.11627
	No	53	3.6179	.61159	.08401

Independent Samples t-test			
		Levene's Test for Equality of Variances	
		F	Sig.
SFCompatibilityActual	Equal variances assumed	.049	.825
	Equal variances not assumed		
SFRisk	Equal variances assumed	.878	.351
	Equal variances not assumed		
SFRelativeAdvantageRelevance	Equal variances assumed	.275	.601
	Equal variances not assumed		
SFCompatibilityPerceived	Equal variances assumed	.023	.879
	Equal variances not assumed		
SFRelativeAdvantageTrust	Equal variances assumed	1.383	.242
	Equal variances not assumed		

Appendix M – Survey: Regressions

Q1_2_3_Info & Q15_18_Compatibility

Bivariate Linear Regression of independent Interval (Metric) variables 'InformationGeneral' & 'SFCompatibilityActualPerceived'

Model Summary[b]					
Model		R	R Square	Adjusted R Square	Std. Error of the Estimate
1		.074	.005	-.005	.75134
Predictors: (Constant), InformationGeneral					
Dependent Variable: SFCompatibilityActualPerceived					

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.301	1	.301	.533	.467
	Residual	55.322	98	.565		
	Total	55.623	99			
Dependent Variable: SFCompatibilityActualPerceived						
Predictors: (Constant), InformationGeneral						

Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	3.140	.194		16.155	<.001
	InformationGeneral	-.039	.053	-.074	-.730	**.467**
Dependent Variable: SFCompatibilityActualPerceived						

A bivariate linear regression was conducted to evaluate the prediction of Compatibility to Slow Fashion (SFCompatibilityActualPerceived) from the general social media activity of respondents (InformationGeneral). The regression equation for the prediction is: SFCompatibilityActualPerceived = 3.140 + -.039 × [InformationGeneral]. The linear combination of general social media activity, and compatibility change was **insignificant, F (1, 98) = .533, p > 0.05**. The sample correlation coefficient (R) was .074, and the R^2 (.005) indicated that approximately 0.5% of the variance in the Compatibility in the sample can be accounted for by the general social media activity of respondents. The Std. Error of the Estimate, i.e. the distance between the regression line and the data points is .75134, demonstrating high dispersion around the line. The SPSS graph shows a **weak negative relationship** [also shown by (R)] between the two variables.

Q11_12_13_Info & Q15_18_Compatibility

Bivariate Linear Regression of independent Interval (Metric) variables 'InformationSF' & 'SFCompatibilityActualPerceived'

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.228	.052	.043	.73346
Predictors: (Constant), InformationSF				

Dependent Variable: SFCompatibilityActualPerceived						
ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	2.902	1	2.902	5.395	.022
	Residual	52.721	98	.538		
	Total	55.623	99			
Dependent Variable: SFCompatibilityActualPerceived						
Predictors: (Constant), InformationSF						
Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.631	.179		14.739	<.001
	InformationSF	.294	.127	.228	2.323	**.022**
Dependent Variable: SFCompatibilityActualPerceived						

A bivariate linear regression was conducted to evaluate the prediction of Compatibility to Slow Fashion (SFCompatibilityActualPerceived) from the Slow-Fashion-related social media activity of respondents (InformationSF). The regression equation for the prediction is: SFCompatibilityActualPerceived = 2.631 + .294 × [InformationSF]. The linear combination of Slow-Fashion-related social media activity, and compatibility change was **insignificant, F (1, 98) = 5.395, p > 0.05**. The sample correlation coefficient (R) was .228, and the R^2 (.052) indicated that approximately 5.2% of the variance in the Compatibility in the sample can be accounted for by the Slow-Fashion-related social media activity of respondents. The Std. Error of the Estimate, i.e. the distance between the regression line and the data points is .73346, demonstrating moderate to high dispersion around the line. The SPSS graph shows a **weak positive relationship** [also shown by (R)] between the two variables.

Q1_2_3_Info & Q17_20_RelativeAdvantage

Bivariate Linear Regression of independent Interval (Metric) variables 'InformationGeneral' & 'SFRelativeAdvantage'

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.270	.073	.063	.58614
Predictors: (Constant), InformationGeneral				
Dependent Variable: SFRelativeAdvantage				

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	2.638	1	2.638	7.680	.007
	Residual	33.669	98	.344		
	Total	36.308	99			
Dependent Variable: SFRelativeAdvantage						
Predictors: (Constant), InformationGeneral						
Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.

1	(Constant)	4.160	.152		27.429	<.001
	InformationGeneral	-.114	.041	-.270	-2.771	**.007**
Dependent Variable: SFRelativeAdvantage						

A bivariate linear regression was conducted to evaluate the prediction of perceptions of the Relative Advantages of Slow Fashion (SFRelativeAdvantage) from the general social media activity of respondents (InformationGeneral). The regression equation for the prediction is: SFRelativeAdvantage = 4.160 + -.114 × [InformationGeneral]. The linear combination of general social media activity, and relative advantages change was **insignificant, F (1, 98) = 7.680, p > 0.05**. The sample correlation coefficient (R) was .270, and the R^2 (.073) indicated that approximately 7.3% of the variance in the perceptions of the Relative Advantages of Slow Fashion in the sample can be accounted for by the general social media activity of respondents. The Std. Error of the Estimate, i.e. the distance between the regression line and the data points is .58614, demonstrating moderate dispersion around the line. The SPSS graph shows a **weak negative relationship** [also shown by (R)] between the two variables.

Q11_12_13_Info & Q17_20_RelativeAdvantage

Bivariate Linear Regression of independent Interval (Metric) variables 'InformationSF' & 'SFRelativeAdvantage'

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.008	.000	-.010	.60866
Predictors: (Constant), InformationSF				
Dependent Variable: SFRelativeAdvantage				

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.002	1	.002	.006	.937
	Residual	36.306	98	.370		
	Total	36.308	99			
Dependent Variable: SFRelativeAdvantage						
Predictors: (Constant), InformationSF						

Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	3.783	.148		25.533	<.001
	InformationSF	-.008	.105	-.008	-.080	**.937**
Dependent Variable: SFRelativeAdvantage						

A bivariate linear regression was conducted to evaluate the prediction of the Relative Advantages of Slow Fashion (SFRelativeAdvantage) from the Slow-Fashion-related social media activity of respondents (InformationSF). The regression equation for the prediction is: SFRelativeAdvantage = 3.783 + -.008 × [InformationSF]. The linear combination of Slow-Fashion-related social media activity, and relative advantages change was **insignificant, F (1, 98) = .006, p > 0.05**. The sample correlation coefficient (R) was .008, and the R^2 (.000) indicated that approximately 0% of the variance in the Relative Advantages of Slow Fashion in the sample can be accounted

for by the Slow-Fashion-related social media activity of respondents. The Std. Error of the Estimate, i.e. the distance between the regression line and the data points is .60866, demonstrating high dispersion around the line. The SPSS graph shows a **weak negative relationship** [also shown by (R)] between the two variables.

Q1_2_3_Info & Q16

Bivariate Linear Regression of independent Interval (Metric) variables 'InformationGeneral' & 'SFRisk'

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.178	.032	.022	.67153
Predictors: (Constant), InformationGeneral				
Dependent Variable: SFRisk				

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	1.445	1	1.445	3.204	.077
	Residual	44.194	98	.451		
	Total	45.639	99			
Dependent Variable: SFRisk						
Predictors: (Constant), InformationGeneral						

Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.952	.174		16.991	<.001
	InformationGeneral	.085	.047	.178	1.790	**.077**
Dependent Variable: SFRisk						

A bivariate linear regression was conducted to evaluate the prediction of perceptions of the perceived risks of Slow Fashion (SFRisk) from the general social media activity of respondents (InformationGeneral). The regression equation for the prediction is: SFRisk = 2.952 + .085 × [InformationGeneral]. The linear combination of general social media activity, and risks change was **insignificant, F (1, 98) = 3.204, p > 0.05**. The sample correlation coefficient (R) was .178, and the R^2 (.032) indicated that approximately 3.2% of the variance in the perceived risks of Slow Fashion in the sample can be accounted for by the general social media activity of respondents. The Std. Error of the Estimate, i.e. the distance between the regression line and the data points is .67153, demonstrating moderate to high dispersion around the line. The SPSS graph shows a **weak positive relationship** [also shown by (R)] between the two variables.

Q11_12_13_Info & Q16

Bivariate Linear Regression of independent Interval (Metric) variables 'InformationSF' & 'SFRisk'

Model Summary[b]					
Model		R	R Square	Adjusted R Square	Std. Error of the Estimate
1		.208	.043	.034	.66748
Predictors: (Constant), InformationSF					
Dependent Variable: SFRisk					

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	1.977	1	1.977	4.437	.038
	Residual	43.662	98	.446		
	Total	45.639	99			
Dependent Variable: SFRisk						
Predictors: (Constant), InformationSF						

Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.927	.162		18.015	<.001
	InformationSF	.243	.115	.208	2.106	**.038**
Dependent Variable: SFRisk						

A bivariate linear regression was conducted to evaluate the prediction of the perceived risks of Slow Fashion (SFRisk) from the Slow-Fashion-related social media activity of respondents (InformationSF). The regression equation for the prediction is: SFRisk = 2.927 + .243 × [InformationSF]. The linear combination of Slow-Fashion-related social media activity, and risks change was **insignificant, F (1, 98) = 4.437, p > 0.05**. The sample correlation coefficient (R) was .208, and the R^2 (.043) indicated that approximately 4.3% of the variance in the perceived risks of Slow Fashion in the sample can be accounted for by the Slow-Fashion-related social media activity of respondents. The Std. Error of the Estimate, i.e. the distance between the regression line and the data points is .66748, demonstrating moderate to high dispersion around the line. The SPSS graph shows a **weak positive relationship** [also shown by (R)] between the two variables.

Q15_18_Compatibility & Q19

Bivariate Linear Regression of independent Interval (Metric) variables 'SFCompatibilityActualPerceived' & 'SFPurchaseWoMIntention'

Model Summary[b]					
Model		R	R Square	Adjusted R Square	Std. Error of the Estimate
1		.674	.454	.448	.64044
Predictors: (Constant), SFCompatibilityActualPerceived					
Dependent Variable: SFPurchaseWoMIntention					

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	33.397	1	33.397	81.424	<.001
	Residual	40.195	98	.410		
	Total	73.592	99			
Dependent Variable: SFPurchaseWoMIntention						

Predictors: (Constant), SFCompatibilityActualPerceived						
Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	1.273	.266		4.782	<.001
	SFCompatibilityActualPerceived	.775	.086	.674	9.024	**<.001**
Dependent Variable: SFPurchaseWoMIntention						

H5: The first measurement considered whether *Compatibility* is positively related to *Adoption*. More specifically, a bivariate linear regression was conducted to evaluate the prediction of Intention to Purchase/WoM (SFPurchaseWoMIntention) from the Compatibility of respondents to Slow Fashion (SFCompatibilityActualPerceived). The regression equation for the prediction is: SFPurchaseWoMIntention = 1.273 + .775 × [SFCompatibilityActualPerceived]. The linear combination of compatibility, and purchase/WoM intention change was **significant, F (1, 98) = 81.424, p < 0.05**. The sample correlation coefficient (R) was .674, and the R^2 (.454) indicated that approximately 45.4% of the variance in the Intention to Purchase/WoM (SF) in the sample can be accounted for by the Compatibility of respondents to Slow Fashion. The Std. Error of the Estimate, i.e. the distance between the regression line and the data points is .64044, demonstrating low dispersion around the line. The SPSS graph shows a **strong positive relationship** [also shown by (R)] between the two variables.

Q17_20_RelativeAdvantage & Q19

Bivariate Linear Regression of independent Interval (Metric) variables 'SFRelativeAdvantage' & 'SFPurchaseWoMIntention'

Model Summary[b]					
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	
1	.611	.373	.367	.68592	
Predictors: (Constant), SFRelativeAdvantage					
Dependent Variable: SFPurchaseWoMIntention					

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	27.485	1	27.485	58.419	<.001
	Residual	46.107	98	.470		
	Total	73.592	99			
Dependent Variable: SFPurchaseWoMIntention						
Predictors: (Constant), SFRelativeAdvantage						

Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	.323	.435		.743	.459
	SFRelativeAdvantage	.870	.114	.611	7.643	**<.001**
Dependent Variable: SFPurchaseWoMIntention						

H6: Then, another bivariate linear regression was conducted to evaluate the prediction of Intention to Purchase/WoM (SFPurchaseWoMIntention) from the perceived Relative Advantages of Slow Fashion by respondents (SFRelativeAdvantage). The regression equation for the prediction is: SFPurchaseWoMIntention = .323 + .870 × [SFRelativeAdvantage]. The linear combination of relative advantages, and purchase/WoM intention change was **significant, F (1, 98) = 58.419, p < 0.05**. The sample correlation coefficient (R) was .611, and the R^2 (.373) indicated that approximately 37.3% of the variance in the Intention to Purchase/WoM (SF) in the sample can be accounted for by the perceived Relative Advantages of Slow Fashion by respondents. The Std. Error of the Estimate, i.e. the distance between the regression line and the data points is .68592, demonstrating moderate dispersion around the line. The SPSS graph shows a **strong positive relationship** [also shown by (R)] between the two variables.

Q16 'SFRisk' & Q19 'SFPurchaseWoMIntention'

Bivariate Linear Regression of independent Interval (Metric) variables 'SFRisk' & 'SFPurchaseWoMIntention'

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.064	.004	-.006	.86481

Predictors: (Constant), SFRisk

Dependent Variable: SFPurchaseWoMIntention

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.299	1	.299	.400	.529
	Residual	73.293	98	.748		
	Total	73.592	99			

Dependent Variable: SFPurchaseWoMIntention

Predictors: (Constant), SFRisk

Coefficients[a]

		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	3.867	.424		9.130	<.001
	SFRisk	**-.081**	.128	-.064	-.632	**.529**

Dependent Variable: SFPurchaseWoMIntention

A bivariate linear regression was conducted to evaluate the prediction of Intention to Purchase/WoM (SF) (SFPurchaseWoMIntention) from the perceived Risks of Slow Fashion by respondents (SFRisk). The regression equation for the prediction is: SFPurchaseWoMIntention = 3.867 + **-.081** × [SFRisk]. The linear combination of risks, and purchase/WoM intention change was **non-significant, F (1, 98) = .400, p < 0.05**. The sample correlation coefficient (R) was .064, and the R^2 (.004) indicated that approximately 0.4% of the variance in the Intention to Purchase/WoM (SF) in the sample can be accounted for by the perceived Risks of Slow Fashion by respondents. The Std. Error of the Estimate, i.e. the distance between the regression line and the

data points is .86481, demonstrating high dispersion around the line. The SPSS graph shows a **weak negative relationship** [also shown by (R)] between the two variables.

Q3_SustPredisposition & Q15_18_Compatibility

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.390	.152	.144	.69363
Predictors: (Constant), Q3SustainablePredisposition				

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	8.474	1	8.474	17.614	<.001
	Residual	47.149	98	.481		
	Total	55.623	99			
Dependent Variable: SFCompatibilityActualPerceived						
Predictors: (Constant), Q3SustainablePredisposition						

Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.608	.118		22.084	<.001
	Q3SustainablePredisposition	.274	.065	.390	4.197	<.001
Dependent Variable: SFCompatibilityActualPerceived						

A bivariate linear regression was conducted to evaluate the prediction of Compatibility (SFCompatibilityActualPerceived) from the Q3 'SoMeFashionFrequency' answers that showed participants' predisposition to sustainability (Q3SustainablePredisposition). The regression equation for the prediction is: SFCompatibilityActualPerceived = 2.608 + .274 × [Q3SustainablePredisposition]. The linear combination of sustainable predisposition, and Compatibility change was **significant, F (1, 98) = 17.614, p < 0.05**. The sample correlation coefficient (R) was .390, and the R^2 (.152) indicated that approximately 15.2% of the variance in the Compatibility in the sample can be accounted for by the Q3 'SoMeFashionFrequency' answers that showed participants' predisposition to sustainability. The Std. Error of the Estimate, i.e. the distance between the regression line and the data points is .69363, demonstrating moderate to high dispersion around the line. The SPSS graph shows a **moderate positive relationship** [also shown by (R)] between the two variables. The relationships with the other two constructs were **insignificant (p > 0.05)**.

Q3_SustPredisposition & Q17_20_RelativeAdvantage

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.019	.000	-.010	.60857
Predictors: (Constant), Q3SustainablePredisposition				

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.013	1	.013	.036	.849
	Residual	36.294	98	.370		
	Total	36.308	99			
Dependent Variable: SFRelativeAdvantage						
Predictors: (Constant), Q3SustainablePredisposition						

Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	3.756	.104		36.247	<.001
	Q3SustainablePredisposition	.011	.057	.019	.190	.849
Dependent Variable: SFRelativeAdvantage						

Q3_SustPredisposition & Q16 'SFRisk'

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.030	.001	-.009	.68212
Predictors: (Constant), Q3SustainablePredisposition				

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.041	1	.041	.088	.768
	Residual	45.598	98	.465		
	Total	45.639	99			
Dependent Variable: SFRisk						
Predictors: (Constant), Q3SustainablePredisposition						

Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	3.211	.116		27.646	<.001
	Q3SustainablePredisposition	.019	.064	.030	.296	.768
Dependent Variable: SFRisk						

Q3_SustPredisposition & Q19 'SFPurchaseWoMIntention'

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.298	.089	.079	.82721
Predictors: (Constant), Q3SustainablePredisposition				
Dependent Variable: SFPurchaseWoMIntention				

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	6.534	1	6.534	9.548	.003

	Residual	67.058	98	.684		
	Total	73.592	99			
Dependent Variable: SFPurchaseWoMIntention						
Predictors: (Constant), Q3SustainablePredisposition						
Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	3.253	.141		23.093	<.001
	Q3SustainablePredisposition	.241	.078	.298	3.090	**.003**
Dependent Variable: SFPurchaseWoMIntention						

A bivariate linear regression was conducted to evaluate the prediction of Intention to Purchase/WoM (SFPurchaseWoMIntention) from the Q3 'SoMeFashionFrequency' answers that showed participants' predisposition to sustainability (Q3SustainablePredisposition). The regression equation for the prediction is: SFPurchaseWoMIntention = 3.253 + .241 × [Q3SustainablePredisposition]. The linear combination of sustainable predisposition, and purchase/WoM intention change was **significant, F (1, 98) = 9.548, p < 0.05**. The sample correlation coefficient (R) was .298, and the R^2 (.089) indicated that approximately 8.9% of the variance in the Intention to Purchase/WoM in the sample can be accounted for by the Q3 'SoMeFashionFrequency' answers that showed participants' predisposition to sustainability. The Std. Error of the Estimate, i.e. the distance between the regression line and the date points is .82721, demonstrating moderate to high dispersion around the line. The SPSS graph shows a **weak positive relationship** [also shown by (R)] between the two variables.

Q5_SustPredisposition & Q19 'SFPurchaseWoMIntention'

Bivariate Linear Regression of independent Interval (Metric) variables 'Q5SustainablePredisposition' & 'SFPurchaseWoMIntention'

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.281	.079	.069	.83174
Predictors: (Constant), Q5SustainablePredisposition				
Dependent Variable: SFPurchaseWoMIntention				

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	5.797	1	5.797	8.380	.005
	Residual	67.795	98	.692		
	Total	73.592	99			
Dependent Variable: SFPurchaseWoMIntention						
Predictors: (Constant), Q5SustainablePredisposition						

Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	3.089	.197		15.716	<.001

	Q5SustainablePredisposition	.310	.107	.281	2.895	**.005**
Dependent Variable: SFPurchaseWoMIntention						

Then, a bivariate linear regression was conducted to evaluate the prediction of Intention to Purchase/WoM (SF) (SFPurchaseWoMIntention) from the Q5 'AdoptionPurchaseHabitsStores' answers that showed participants' predisposition to sustainability (Q5SustainablePredisposition). The regression equation for the prediction is: SFPurchaseWoMIntention = 3.089 + .310 × [Q5SustainablePredisposition]. The linear combination of sustainable predisposition, and purchase/WoM intention change was **non-significant, F (1, 98) = 8.380, p = 0.05**. The sample correlation coefficient (R) was .281, and the R^2 (.079) indicated that approximately 7.9% of the variance in the Intention to Purchase/WoM (SF) in the sample can be accounted for by the Q5 'AdoptionPurchaseHabitsStores' answers that showed participants' predisposition to sustainability. The Std. Error of the Estimate, i.e. the distance between the regression line and the data points is .83174, demonstrating moderate to high dispersion around the line. The SPSS graph shows a **weak positive relationship** [also shown by (R)] between the two variables.

AdoptionPurchaseHabitsImportance_BrandTransparency (Q6) & Q19 'SFPurchaseWoMIntention'

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.302	.092	.082	.82597
Predictors: (Constant), AdoptionPurchaseHabitsImportance_BrandTransparency				
Dependent Variable: SFPurchaseWoMIntention				

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	6.734	1	6.734	9.870	.002
	Residual	66.858	98	.682		
	Total	73.592	99			
Dependent Variable: SFPurchaseWoMIntention						
Predictors: (Constant), AdoptionPurchaseHabitsImportance_BrandTransparency						

Coefficients[a]

		Unstandardized Coefficients		Standardized Coefficients		
Mode		B	Std. Error	Beta	t	Sig.
1	(Constant)	3.069	.189		16.201	<.001
	AdoptionPurchaseHabitsImportance_BrandTransparency	.120	.038	.302	3.142	**.002**
Dependent Variable: SFPurchaseWoMIntention						

A bivariate linear regression was conducted to evaluate the prediction of Slow Fashion Intention to Purchase/WoM (SFPurchaseWoMIntention) from the Q6 'AdoptionPurchaseHabitsImportance' answer that showed participants' predisposition to sustainability (AdoptionPurchaseHabitsImportance_BrandTransparency). The regression equation for the prediction is: SFPurchaseWoMIntention = 3.931 + -.093 × [AdoptionPurchaseHabitsImportance_BrandTransparency]. The linear combination of sustainable predisposition, and purchase/WoM intention change was **significant, F (1, 98) = 9.870, p < 0.05**. The sample correlation coefficient (R) was .302, and the R^2 (.092) indicated that approximately 9.2% of the variance in the Intention to Purchase/WoM (SF) in the sample can be accounted for by the Q6 'AdoptionPurchaseHabitsImportance' answer that showed participants' predisposition to sustainability. The Std. Error of the Estimate, i.e. the distance between the regression line and the data points is .82597, demonstrating moderate to high dispersion around the line. The SPSS graph shows a **moderate positive relationship** [also shown by (R)] between the two variables.

Q7_SustPredisposition & Q19 'SFPurchaseWoMIntention'

Bivariate Linear Regression of independent Interval (Metric) variables 'Q7SustainablePredisposition' & 'SFPurchaseWoMIntention'

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.061	.004	-.006	.86493

Predictors: (Constant), Q7SustainablePredisposition

Dependent Variable: SFPurchaseWoMIntention

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.278	1	.278	.371	.544
	Residual	73.314	98	.748		
	Total	73.592	99			

Dependent Variable: SFPurchaseWoMIntention

Predictors: (Constant), Q7SustainablePredisposition

Coefficients[a]

		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	3.931	.542		7.247	<.001
	Q7SustainablePredisposition	-.093	.152	-.061	-.609	**.544**

Dependent Variable: SFPurchaseWoMIntention

A bivariate linear regression was conducted to evaluate the prediction of Intention to Purchase/WoM (SF) (SFPurchaseWoMIntention) from the Q7 'AdoptionPurchaseHabitsImportancePrice' answers that showed participants' predisposition to sustainability (Q7SustainablePredisposition). The regression equation for the prediction is: SFPurchaseWoMIntention = 3.931 + -.093 × [Q7SustainablePredisposition]. The linear combination of sustainable predisposition, and purchase/WoM intention change was **non-significant, F (1, 98) = .371, p > 0.05**.

The sample correlation coefficient (R) was .061, and the R^2 (.004) indicated that approximately 0.4% of the variance in the Intention to Purchase/WoM (SF) in the sample can be accounted for by the Q7 'AdoptionPurchaseHabitsImportancePrice' answers that showed participants' predisposition to sustainability. The Std. Error of the Estimate, i.e. the distance between the regression line and the data points is .86493, demonstrating high dispersion around the line. The SPSS graph shows a **weak negative relationship** [also shown by (R)] between the two variables.

PurHabitsNoQ14 & Q15_18_Compatibility

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.128	.016	.006	.58359
Predictors: (Constant), SFCompatibilityActualPerceived Dependent Variable: PurHabitsNoQ14				

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.559	1	.559	1.642	.203
	Residual	33.376	98	.341		
	Total	33.935	99			
Dependent Variable: PurHabitsNoQ14 Predictors: (Constant), SFCompatibilityActualPerceived						

Coefficients[a]						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.357	.243		13.838	<.001
	SFCompatibilityActualPerceived	.100	.078	.128	1.281	.203
Dependent Variable: PurHabitsNoQ14						

PurHabitsNoQ14 & Q17_20_RelativeAdvantage

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.012	.000	-.010	.58841
Predictors: (Constant), SFRelativeAdvantage Dependent Variable: PurHabitsNoQ14				

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.

1	Regression	.005	1	.005	.015	.903
	Residual	33.930	98	.346		
	Total	33.935	99			

Dependent Variable: PurHabitsNoQ14
Predictors: (Constant), SFRelativeAdvantage

Coefficients[a]						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.704	.373		9.930	<.001
	SFRelativeAdvantage	-.012	.098	-.012	-.122	.903

Dependent Variable: PurHabitsNoQ14

PurHabitsNoQ14 & Q16 'SFRisk'

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.098	.010	.000	.58562

Predictors: (Constant), SFRisk
Dependent Variable: PurHabitsNoQ14

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.327	1	.327	.953	.331
	Residual	33.609	98	.343		
	Total	33.935	99			

Dependent Variable: PurHabitsNoQ14
Predictors: (Constant), SFRisk

Coefficients[a]						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.385	.287		11.802	<.001
	SFRisk	.085	.087	.098	.976	.331

Dependent Variable: PurHabitsNoQ14

PurHabitsNoQ14 (General purchasing habits) & Q19 'SFPurchaseWoMIntention'

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.053a	.003	-.007	.86536

a Predictors: (Constant), PurHabitsNoQ14
b Dependent Variable: SFPurchaseWoMIntention

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.205	1	.205	.274	.602b
	Residual	73.387	98	.749		
	Total	73.592	99			
a Dependent Variable: SFPurchaseWoMIntention b Predictors: (Constant), PurHabitsNoQ14						

Coefficients[a]						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.320	.550		6.033	<.001
	PurHabitsNoQ14	.078	.149	.053	.524	.602
a Dependent Variable: SFPurchaseWoMIntention						

Q5_SustPredisposition & Q19 'SFPurchaseWoMIntention'

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.281a	.079	.069	.83174
a Predictors: (Constant), Q5SustainablePredisposition b Dependent Variable: SFPurchaseWoMIntention				

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	5.797	1	5.797	8.380	.005b
	Residual	67.795	98	.692		
	Total	73.592	99			
a Dependent Variable: SFPurchaseWoMIntention b Predictors: (Constant), Q5SustainablePredisposition						

Coefficients[a]						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.089	.197		15.716	<.001
	Q5SustainablePredisposition	.310	.107	.281	2.895	.005
a Dependent Variable: SFPurchaseWoMIntention						

Q7_SustPredisposition & Q19 'SFPurchaseWoMIntention'

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.061	.004	-.006	.86493

a Predictors: (Constant), Q7SustainablePredisposition
b Dependent Variable: SFPurchaseWoMIntention

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.278	1	.278	.371	.544
	Residual	73.314	98	.748		
	Total	73.592	99			
a Dependent Variable: SFPurchaseWoMIntention b Predictors: (Constant), Q7SustainablePredisposition						

Coefficients[a]						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.931	.542		7.247	<.001
	Q7SustainablePredisposition	-.093	.152	-.061	-.609	.544
a Dependent Variable: SFPurchaseWoMIntention						

Q1_2_3_Info & Q19

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.135	.018	.008	.85862
Predictors: (Constant), InformationGeneral				

ANOVA[a]						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	1.344	1	1.344	1.824	.180
	Residual	72.248	98	.737		
	Total	73.592	99			
Dependent Variable: SFPurchaseWoMIntention						
Predictors: (Constant), InformationGeneral						

Coefficients[a]						
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	3.882	.222		17.473	<.001
	InformationGeneral	-.082	.060	-.135	-1.350	.180
Dependent Variable: SFPurchaseWoMIntention						

Q11_12_13_Info & Q19

Model Summary[b]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.087	.008	-.003	.86329
Predictors: (Constant), InformationSF				
ANOVA[a]				

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.556	1	.556	.746	.390
	Residual	73.036	98	.745		
	Total	73.592	99			
Dependent Variable: SFPurchaseWoMIntention						
Predictors: (Constant), InformationSF						

Coefficients[a]

		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	3.440	.210		16.368	<.001
	InformationSF	.129	.149	.087	.864	.390
Dependent Variable: SFPurchaseWoMIntention						

Appendix N – Survey: Reliability & Validity tests

Reliability

Reliability statistics									
Q2		Q3		Q5		Q6		Q7	
Cronbach's Alpha	N of Items	Cronbach's Alpha	N of Items	Cronbach's Alpha	N of Items	Cronbach's Alpha	N of Items	Cronbach's Alpha	N of Items
.126	9	**.878**	10	.520	5	**.737**	9	.056	3

Reliability statistics											
Q15		Q16		Q17		Q18		Q19		Q20	
Cronbach's Alpha	N of Items	Cronbach's Alpha	N of Items	Cronbach's Alpha	N of Items	Cronbach's Alpha	N of Items	Cronbach's Alpha	N of Items	Cronbach's Alpha	N of Items
.882	10	**.716**	9	**.854**	10	**.910**	5	**.918**	6	**.792**	4

The Nominal variables were not measured for reliability.
The Ordinal variables were only measured for reliability, if designed in matrix-style question.
The Interval (Scale) variables with Likert-type scales were measured for reliability.

Checking for:
Cronbach's Alpha > 0.60

Validity

KMO and Bartlett's Test						
		Q2	Q3	Q5	Q6	Q7
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.378	**.866**	.593	**.710**	.539
Bartlett's Test of Sphericity	Approx. Chi-Square	43.722	533.976	98.949	239.884	4.939
	df	36	45	10	36	3
	Sig.	.176	**<.001**	**<.001**	**<.001**	.176
Variance						
Cumulative %		**77.892**	**68.271**	**64.720**	**63.082**	41.866

KMO and Bartlett's Test							
		Q15	Q16	Q17	Q18	Q19	Q20
Kaiser-Meyer-		**.877**	**.660**	**.808**	**.817**	**.776**	**.773**

Olkin Measure of Sampling Adequacy.							
Bartlett's Test of Sphericity	Approx. Chi-Square	512.354	202.302	475.213	351.298	474.814	125.328
	df	45	36	45	10	15	6
	Sig.	**<.001**	**<.001**	**<.001**	**<.001**	**<.001**	**<.001**
Variance							
Cumulative %		**62.885**	**61.602**	**60.554**	**73.843**	**71.278**	**63.029**

The Nominal variables were not measured for validity.
The Ordinal variables were only measured for validity, if designed in matrix-style question.
The Interval (Scale) variables with Likert-type scales were measured for validity.

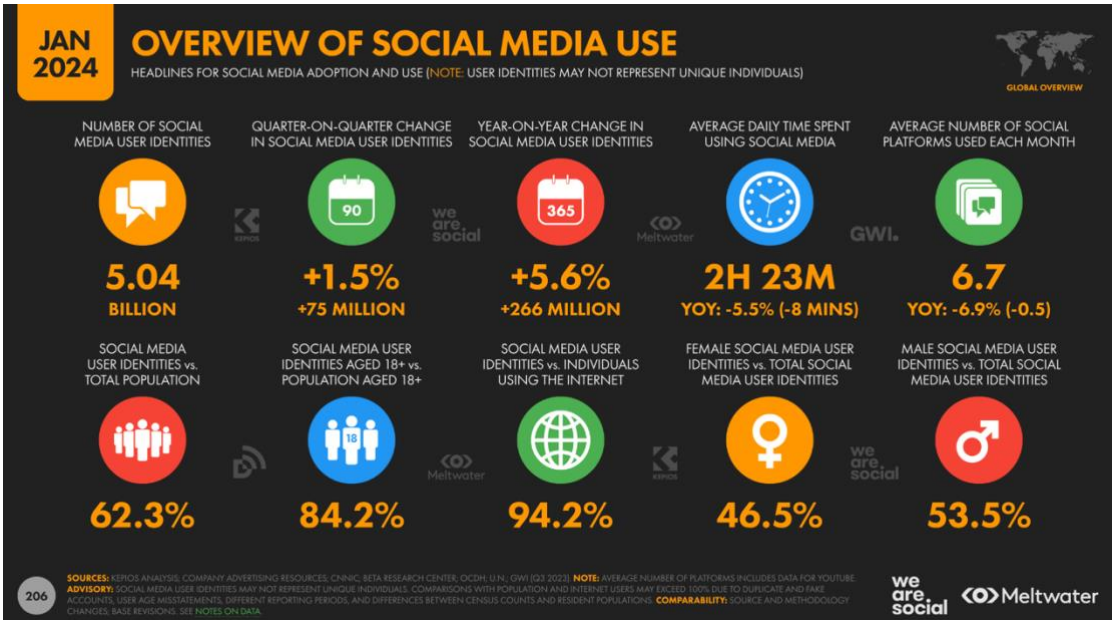
Checking for:
Sig < 0.05
KMO > 0.60 – 0.80-1 is adequate
Variance Cumulative % >60

Appendix O – Slow Fashion Brands: Account Recency, Followers, Total ER

Brand	**Account Recency**	**Followers**	**ER (%)**
brand18	Sep-16	35,300	0.12%
brand16	Mar-15	59,900	0.17%
brand14	Oct-16	15,100	0.38%
brand9	Oct-15	22,500	0.49%
brand10	Jul-14	13,000	0.58%
brand3	Oct-20	8,450	0.59%
brand19	Sep-13	6,624	0.89%
brand11	Mar-14	11,000	0.90%
brand2	Jun-15	4,630	0.92%
brand1	Mar-17	13,000	1.24%
brand15	Jul-18	22,700	1.59%
brand12	Mar-20	2,214	**2.44%**
brand7	Oct-19	2,415	**2.56%**
brand6	Sep-12	9,338	**2.56%**
brand5	Oct-21	1,370	**2.67%**
brand8	Oct-20	4,103	**2.95%**
brand17	Mar-19	6,609	**3.52%**
brand13	Feb-22	2,530	**3.55%**
brand20	Nov-20	3,235	**4.39%**
brand4	Oct-20	5,010	**5.13%**

Appendix P – Global social media use (as of January 2024)

Overview of social media use (p. 206)



Daily time spent using social media (p. 228)

- 16-24: 02h59m Female, 02h32m Male → Mean 162 mins
- 25-34: 02h48m Female, 02h31m Male → Mean 159.2 mins
- 35-44: 02h21m Female, 02h17m Male → Mean 139 mins
- 45-54: 02h10m Female, 01h52m Male → Mean 120 mins
- 55-64: 01h46m Female, 01h31m Male → Mean 98.5 mins

Kemp, S. (2024, January 31). *DIGITAL 2024: GLOBAL OVERVIEW REPORT*. DATAREPORTAL. https://datareportal.com/reports/digital-2024-global-overview-report

Appendix Q – Literature used to formulate Survey questions

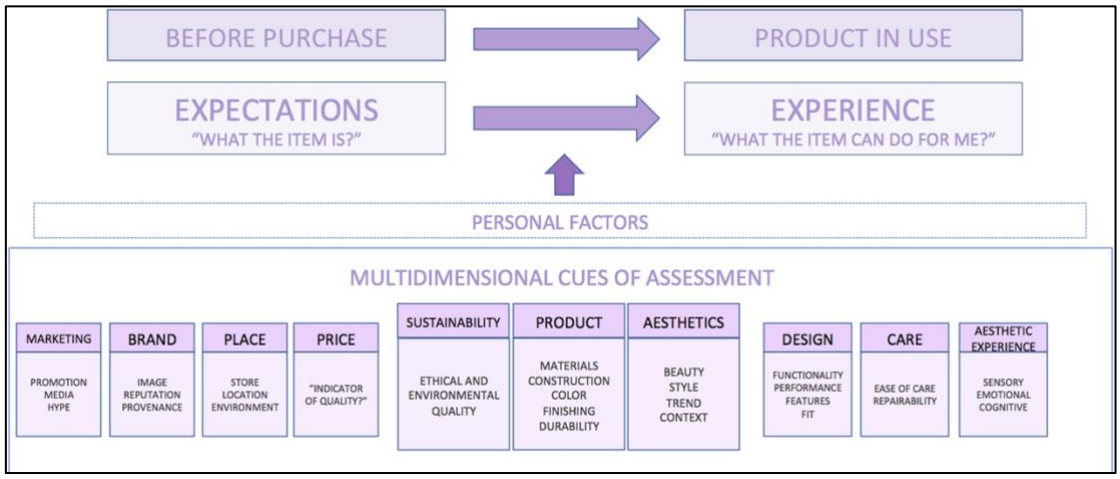
Q6 (AdoptionPurchaseHabitsImportance)

Mandarić et al. (2022):

"In Order of Importance to You, Rank the Listed Factors You Consider When Buying Clothing, From the Most Important (1) to the Least Important (7):
Fashion Brand (I Prefer One Brand over Others), Price of Clothing, Fashion Brand Sustainability Policy, Quality and Longevity of Clothing, Fabric and Its Composition, Emotional Attachment, Sustainability of a Particular Product (e.g., H&M's Conscious Line)" (p. 13).

Aakko and Niinimäki (2022):

"The process of perceiving quality in the context of clothing" (p. 117).



Q16 (SFRisk)

Musova et al. (2021):

"A study by Magnier et al. (2019) has documented low risks (or no risks) in terms of **expected quality, functionality, and contamination**. Paco et al. (2020) reported negative consumer attitudes towards the reuse and recycling of fashion and textiles due to putative issues of **cleanliness, contamination, and previous ownership**, as well as **availability**. According to research by Park & Lin (2020), other factors (**reduced availability, economic risk, product type**) are also important for recycled and upcycled fashion products" (p. 114).

Park & Lin (2020):

"The present study considers product characteristics, such as […] risk factors, such as **economic** and **availability risks** (p. 624).

“The purchasing gap owes, in part, to the risks perceived with respect to sustainable goods. Certain consumers may be reluctant to purchase green products due to the risks they perceive in terms of **price and availability** (Kim & Rha, 2014). Perceived price affects consumer willingness to buy. The lack of availability of stores or limited range of product assortment is identified as one of impeding factors of green purchases (Connell, 2010) (p. 624).

Paço, et al. (2021):
“However, barriers to this behavior continue to exist: t**he opinion of others, the state of the clothes, the difficulty in finding**, and so on.[18] As observed in Figure 2, the main obstacle for respondents is the perception of **cleanliness/contamination** (also observed by Yan et al.) and previous ownership (previously reported by Žurga et al.). **The lack of choice and not being fashionable** were other relevant barriers pointed out by the individuals sampled”.

YouGov (2023):
“Reasons consumers would not buy sustainable clothing items in selected European countries in 2023**: Too expensive, Hard to find proper eco-friendly products, Unclear which eco-friendly aspects are fulfilled, Not easy to find, I cannot find brands that match these values**”.

Q18 (‘SFCompatibilityPerceived’)

The scale was formatted from Van der Westhuizen’s (2018) scale measurement item titled ‘Self-brand connection’, with the statements: “This luxury brand reflects who I am”, “I can identify with this luxury brand”, “I feel a personal connection with this luxury brand”, “I use this luxury brand to communicate who I am to other people”, “I consider this luxury brand to reflect who I consider myself to be” (p. 178).

Appendix R – Fashion Market Structure for Men's & Women's Apparel

"Revenue in the Men's Apparel Market is projected to reach US$120.80bn in 2024. […] In the Men's Apparel Market, the number of users is expected to amount to 136.2m users by 2029".

Men's Apparel Worldwide (n.d.). *Statista*. https://www.statista.com/outlook/emo/fashion/apparel/men-s-apparel/worldwide

"Revenue in the Women's Apparel Market is projected to reach US$200.50bn in 2024. […] In the Women's Apparel Market, the number of users is expected to amount to 183.9m users by 2029".

Women's Apparel Worldwide (n.d.). *Statista*. https://www.statista.com/outlook/emo/fashion/apparel/women-s-apparel/worldwide