



Creative marketing and the clothes swapping phenomenon

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Henninger, C.E. - Swapping phenomenon

Creative marketing and the clothes swapping phenomenon
Claudia E Henninger

Dr Claudia E Henninger, University of Manchester, Department of Materials
Claudia.Henninger@manchester.ac.uk

Author/s Biography/ies:

Dr Claudia E Henninger is a Senior Lecturer in Fashion Marketing Management, with a research interest in sustainability, the circular economy, and more specifically collaborative consumption, in the context of the fashion industry. Her work has been published in the European Journal of Marketing, the Journal of Fashion Marketing & Management, and the International Journal of Management Review, and she has edited a variety of books on sustainable fashion, including *“Sustainability in Fashion – A Cradle to Upcycle Approach”*. Claudia is further the Chair of the Academy of Marketing’s SIG Sustainability.

ABSTRACT:

Swapping as part of collaborative consumption is not a new phenomenon *per se*, but might gain increased importance after the recent COVID-19 pandemic that has seen a shift in consumer attitudes, consumption, and disposal behaviour. Swapping as one form of collaborative consumption, however, is currently neither mainstream nor target towards the general population, but rather a niche population (secondhand consumers). With sustainable issues (environmental, economic, social) remaining a key concern, and consumers seeking to dispose of their garments, swapping might become an increasingly attractive alternative, yet currently it may not be communicated as such. This chapter explores the potential of creative marketing communications to enhance the uptake of swapping, in order to overcome a key challenge in the industry: fashion waste.

LEARNIG OUTCOMES:

- To gain a better understanding of the fashion industry during the COVID-19 pandemic **which magnified sustainability issues it is facing.**
- To investigate current issues in the fashion industry.
- To define and critically evaluate collaborative consumption and swapping practices.
- To explore what type of creative marketing swapping events utilise and how these could be enhanced further.

KEYWORDS:

1. Collaborative consumption
2. Swapping
3. Fashion Industry
4. Creative Marketing
5. Sustainability Communications
6. Challenges

1. Introduction

This chapter provides an insight into collaborative consumption in the fashion industry (here swapping practices), thereby centring on creative marketing, which, ideally, enhances the meaningful novelty of an item and thus, moves away from competing solely on price (Andrews and Smith, 1996; Fillis and McAuley, 2000; Fillis, 2002). Fillis and McAuley (2000: 8) point out that “creativity can be messy, unexpected, a mystery, or merely frustrating”, yet for marketers it can also be very rewarding, as it provides an opportunity to look outside the figurative box and focus on interrelated aspects. To explain, swapping, the exchange of idle capacity without paying an access fee (Henninger *et al.*, 2020), could be seen as the combination of secondhand fashion and ‘retailing’, yet due to its lack of a monetary exchange, its association with sustainability and the sharing economy, meaning can be changed from being solely transactional to becoming emotional – an aspect that is looked at within this chapter.

This chapter puts an emphasis on events that have dominated the majority of 2020: the COVID-19 pandemic. Although it could be suggested that this pandemic is (hopefully) a one-off event and thus, may be dated in relevance, it is argued that COVID-19, is just one in many events that have impacted the fashion industry and magnified issues surrounding sustainability (e.g. Henninger *et al.*, 2016; Blazquez *et al.*, 2020; Brydges and Hanlon, 2020). To explain, sustainability issues have been discussed since the 1960s, when people became more conscious of the impact their consumption practices have on the natural environment (e.g. Peattie, 1995; Brown, 2011). In the 1980s and early 1990s media attention centred on labour law issues, which resurfaced with the collapse of Rana Plaza, a factory accident, in which thousands lost their lives (BSR, 2012; Parveen, 2014). Moreover, Chanel 4’s (2010) Dispatches program has reported on ‘fashion’s dirty secret’, thereby uncovering ‘shocking’ working conditions in fashion companies in the UK. Thus, it may not be surprising that there has been increase in academic publications focusing on modern slavery and its legislation in the fashion industry (e.g. Benstead *et al.*, 2019).

Thus, COVID-19 in this chapter is used to illustrate challenges the fashion industry is facing and that have been magnified as a result of the pandemic, yet it is argued that it remains relevant for the future, as the issues highlighted remain and need to be addressed in order to create a more sustainable future. Creativity marketing is one solution that can enable organisations to communicate with their current and potential customer base and create a relationship bond that has the power to facilitate more sustainable consumption, as will be outlined in the chapter.

2. The Fashion Industry pre- and post-COVID-19

The 21st century was predominantly concerned with creating a more sustainable future, with the United Nations (UN) having moved ‘sustainability’ from a simple buzzword to becoming a top global priority (UN, 2020). Sustainability’s most iconic definition was published by the Brundtland Commission (WCED, 1987) as focusing on the current generation’s needs without compromising those of future ones, thereby centring on social, environmental, and economic aspects and its related issues (Henninger *et al.*, 2016; Athwal *et al.*, 2019). Until quite recently, media outlets covered Greta Thunberg’s call for climate action (Carrington, 2019) and the various events organised by the Extinction Rebellion (2020), yet times have changed. With the COVID-19 outbreak, sustainability has arguably taken a backseat, with fashion retailers currently fighting for survival, and thus, potentially spending less on sustainability measures as originally anticipated (Berg *et al.*, 2020; Brown, 2020; Orlova, 2020).

Pre-COVID-19 the fashion industry could best be described as a thriving sector, being the 3rd largest manufacturing industry, only overtaken by the automotive and technology sector, and estimated to be worth US\$1.4trillion in 2018 (Lissaman, 2018; Berg *et al.*, 2020). Growth rates in 2019 were predicted to be between 3.5% and 4.5%, and thus, seen to continuously increase (Danziger, 2019). The economic worth of the industry and the growth rates highlight two key aspects: first, fashion concerns every single person, as it provides a basic commodity (WRAP, 2020a) and is more than simply a trend. Fashion in the sense of garments, showcases our personality and belonging to social groupings (e.g. hipster, punk, Goth), it highlights our desire to be unique and creative, as well as our lifestyle. As such, fashion visualises who we are or who we want to be (e.g. Powell and Gilbert 2009; Myzelev 2013), which can be enhanced through creative marketing, by focusing on meaning (Mkhize and Ellis, 2020). Second, the fashion industry, as alluded to, is a key employer, as manufacturing fashion is highly labour intensive and supply chains are long and complex spanning often across the globe (Henninger *et al.*, 2015). Yet, the economic worth and the industry's glamour, enhanced by catwalk shows and TV series, for example Top Model, come at an ethical and environmental cost, such as labour law violations, modern-day slavery, and waste, with garments being wrongfully disposed of in landfill (e.g. Henninger *et al.*, 2016; Environmental Audit Committee, 2019; UN, 2019; McFall-Johnsen, 2020). The latter aspect can be linked to the Environmental Audit Committee's (2019) *Fixing Fashion* Report, which highlights that the current consumption and production patterns (take-make-use-dispose), are leading to a 'throwaway culture', hyper consumption practices, and waste problems in the UK and other countries.

Enhanced by the emergence of the fast fashion (take-make-use-dispose) phenomenon clothing production has doubled between 2000 and 2015 (WRAP, 2020a), with companies increasingly competing on price as opposed to meaningful novelty (creative marketing) (Andrews and Smith, 1996; Blazquez *et al.*, 2020). The cheap prices in retail stores enhance the consumers' 'fashion appetite' (Sharma and Hall, 2010), which has environmental costs in that more raw materials and finishings are needed, and CO₂ emission increased as products are delivered to the end-consumer, as well as social costs, with manufactures feeling the need to cut corners (e.g. safety measures, wages) in order to stay competitive (Skov, 2008; Henninger *et al.*, 2016, 2017; Blazquez *et al.*, 2020). To explain, the increased pace of fashion consumption and the pressure to produce items that are 'cheap and cheerful' can have devastating consequences, as witnessed in the Rana Plaza incident in 2013 that saw thousands of garment workers lose their lives (Burke, 2013; Parveen, 2014; WRAP, 2020a).

The year 2020 and the COVID-19 pandemic brings forward further challenges as the fashion industry will be "faced with 27 to 30 percent contraction in global revenues" (Berg *et al.*, 2020: 5), and is "currently focused on crisis management and contingency planning" (*ibid*). Various fashion retailers and well-known department stores had to go into administration or reduce their physical stores in an attempt to stay afloat, which had and still has consequences across the supply chain (Vogue, 2020). Jobs in the retail sector, as well as along the supply chain are lost due to current stock that remains unsold, and orders being cancelled (*ibid*). Whilst the post-COVID-19 world accentuates social issues in the fashion industry, environmental issues have, even for just a short period, improved, as the standstill of manufacturing sites has meant reduced pollution, in form of CO₂ emission, and consumers becoming increasingly conscious of the impact their purchases have on the natural and social environment (Berg *et al.*, 2020; Edited, 2020; WRAP, 2020b).

Thus, we are currently at the proverbial crossroads, in that we can try to go back to the way things have been pre-COVID-19, or we take the opportunity and foster change by creating a new 'normal', thereby refocusing on the 'oxygen' of marketing: creativity (Geoghegan, 2020). This chapter explores the following research questions:

- 1) Whether and how organisations are currently utilising creative marketing to promote their swapping events.
- 2) How could creative marketing be used to overcome perceived risk?

3. New opportunity – swapping and changing consumer attitudes

3.1 Collaborative consumption and swapping

As aforementioned, waste in the fashion industry is a key issue as it can occur as pre- and post-consumer waste (Weber *et al.*, 2017; Philip *et al.*, 2019). This chapter focuses on the latter (post-consumer waste) and the UK context, where the average consumer disposes 30kg of garments and textiles annually per capita (WRAP, 2012, 2020a). Fast fashion has enabled any individual to access garments, which on the one hand increased consumption, and on the other hand the creation of waste, as the cheap price tags seem to justify a decline in utilisation (WRAP, 2020b). Over a 15-year period between 2000 and 2015 garments have been worn less, with 20% of these discarded items ending up in landfill, where they may sit for over 200 years to decompose, depending on the material (EMF, 2017; Close the Loop, 2020). Pre-COVID-19 sustainability had taken centre stage, with fashion organisations actively trying to incorporate measures to counteract social and environmental issues. The industry has seen dramatic changes, with the emergence of the circular economy, that moves away from the linear process of take-make-use-dispose, to closing the loop, by reutilising 'waste' (Henninger *et al.*, 2018a, 2020; McKinsey, 2019). Currently the annual worth of prematurely disposed garments globally is US\$500 million (EMF, 2017), thus it may not be surprising that new business models have emerged that are often described as 'disruptive', and capitalise on these 'waste' materials and/or idle capacities (Armstrong *et al.*, 2015; Henninger *et al.*, 2018a, 2019; Mukendi and Henninger, 2020). The most prominent examples of disruptive innovations in the fashion industry are *Rent the Runway*, a rental service that allows consumers access to garments for a specified timeframe in return for a fee and without transferring ownership, and *Depop*, a re-commerce platform that facilitates the selling and purchasing of mainly used items, thereby transferring ownership (Battle *et al.*, 2018b; Hu *et al.*, 2019; WRAP, 2020a). More recently, swap shops have emerged and although swapping is not new *per se*, but rather has been in existence as long as mankind (Belk, 2014), it not only remains a niche market, but also lacks investigations from a marketing communications perspective (Henninger *et al.*, 2019). Swapping falls within the remit of collaborative consumption and is seen to be a more environmentally friendly alternative, as 'waste' materials are re-looped and garments' useful lives are extended, without any monetary transactions (Botsman and Rodgers, 2010; Iran and Schrader, 2017; Land and Armstrong, 2018).

Collaborative consumption in simple terms implies exchanging goods and/or services (e.g. Botsman and Rodgers, 2010). The exchange can be between individuals that are familiar with each other (e.g. family, friends), referred to as *sharing-in*, or between strangers (*sharing-out*) (Belk, 2014). The latter has been enabled through technologies, and more prominently social media, which allows people to connect without any physical boundaries, thereby overcoming time/space constraints (Park and Armstrong, 2017). The concept of collaborative

consumption has been discussed as early as the 1970s, with key contexts including the automotive and tourism industry, with only more recent work focusing on the fashion context (Botsman and Rodgers, 2010; Bardhi and Eckhardt, 2012; Armstrong *et al.*, 2015; Tussyadiah and Pesonen, 2016; Land and Armstrong, 2018). Even though there is a trajectory of collaborative consumption research, there is no consensus on what it entails (Iran and Schrader, 2017; Henninger *et al.*, 2019). Felson and Spaeth (1978) indicate collaborative consumption includes any activity that brings people together and ‘collectively’ consume a good or service. This however has been criticised as being too broad, as having coffee in a café could then also be seen as collaborative consumption. Botsman and Rogers (2010) narrowed down the definition to include “traditional sharing, bartering, lending, trading, renting, gifting, and swapping” (p. xv). Although this provides a good baseline, there are still some challenges with this definition, seeing as there are different modes of acquisition and ownership (re-distribution, non-ownership and permanent transfer) involved. Whilst providing a clear-cut definition is beyond the scope of this chapter, understanding the challenges associated with it are key, as these are mirrored in the communication strategies used to promote collaborative events, more specifically swap shops, which is discussed later on in this chapter. Here, in line with previous research (Belk, 2014; Iran and Schrader, 2017; Henninger *et al.*, 2019), swapping is defined as an exchange that can happen between individuals that either know each other or are strangers (online or offline), thereby re-distributing the ownership of a swapped garment, without any monetary exchange.

Collaborative consumption, including swapping, has been described as more environmentally friendly business models, seeing as they are utilising ‘waste’ and idle capacities, by re-looping these back into the economy, and thus extending their useful life (e.g. Philip *et al.*, 2019; WRAP, 2020a). This aspect might be even more important in the post-COVID-19 world, in that 2 in every 5 people in the UK have had a clear-out during the lockdown months, thereby, on average, ‘disposing’ of 11 items (18 if accessories, such as shoes, bags, and jewellery, are included) (WRAP, 2020b). Although a majority of people surveyed by WRAP (2020b) indicate that they prefer to donate unwanted garments to charities and might keep these items until charities have re-opened, 20% of these items have already ended up in landfill. It is also noteworthy to highlight that the disposable options mentioned in the survey did not explicitly mention swapping. A reason that could be provided here is the fact that swap shops can be stigmatised as being too ‘alternative’ or ‘hipster’ and thus, exclude individuals that do not associate with these social groupings.

3.2 *Consumer attitudes, swapping, and creative marketing*

One positive outcome of the recent pandemic has been the change in consumer attitudes, in that consumers are posing more questions and consider the impact their purchases have on the social and natural environment, with Orlova (2020) pointing out that we can anticipate “a shift in the consumer mindset” that is expected to accelerate even further post-COVID-19. Similarly, WRAP (2020a) insinuates that consumers, who have been classified to love shopping and seen to be value and trend driven, are increasingly interested in alternative fashion models (e.g. renting, swapping, re-commerce). This could provide an opportunity for swap shops (here also referred to as swapping events) to become a more popular opportunity to ‘dispose’ of garments, whilst at the same time refreshing one’s wardrobe. Although consumer attitudes are changing, the uptake of swapping events may not, which could be in line with barriers that have previously been identified (Armstrong *et al.*, 2015; Pedersen *et al.*, 2015; Battle *et al.*, 2018; Becker-Leifhold and Iran, 2018; Henninger *et al.*, 2019; Lang and

Zhang, 2019), such as the quality of garments that are being brought to swaps, hygiene aspects, availability of sizes, infrastructure (accessibility and availability of swaps), and status. Some of these barriers to utilising swapping events could be overcome through creative marketing and effective communication strategies, which is explored in the following section.

As indicated previously, creativity can be described as the oxygen of marketing (Geoghegan, 2020), in that it allows organisations to advertise their products and/or services in a way that is meaningful, and thus, differentiating them from those of their competitors (Levitt, 1986). This implies, that creative marketing, unlike traditional marketing, seeks to create a bond with consumers, and actively engages them through activities that are meaningful (Puligadda *et al.*, 2014). An example of a creative marketing campaign that is dialogic and community enhancing that can be provided here is the Nike+ campaign, Nike+ encourages participants to upload their running data online, and join one of their running communities, which is set up to support each other, create a sense of belonging, and motivate individuals to join in (Gilbreath, 2009; Nike, 2012). The campaign addressed two key aspects of creative marketing: 1) *problem-solving*, in that health issues had gained media attention during the time, which can be addressed through actively engaging in sports; 2) through creating a community and tracking progress, individuals might be more *motivated* to join in, which is the second key factor (Andrews and Smith, 1996). In linking this back to swapping events, marketers and/or event organisers need to ensure that their communication is clearly outlining the problem, without alienating any potential consumer groups. The issue at hand is the fact that garments are wrongfully discarded, implying that post-consumer waste is ending up in landfill (Weber *et al.*, 2017; Philip *et al.*, 2019) – waste that still has an economic worth, yet is not fully capitalised on (EMF, 2017). On the other hand, consumers need to be motivated and/or encouraged to re-use their garments, thereby creating a bond with organisations and/or events that facilitate this re-use.

4. Creative Marketing and perceived swapping risks

The first key issue that was identified previously is the quality of garments, seeing as the current fashion industry is dominated by the fast fashion (take-make-use-dispose) phenomenon, in which garments are designed to last and/or be used for 7-10 wears (WRAP, n.d.; Muthu, 2017; Webster, 2019; Blazquez *et al.*, 2020). It has to be highlighted that this chapter is not arguing that fast fashion is necessarily poor quality, but rather it is argued that garments are no longer made for longevity, as the majority that can be found on the high street are strongly trend influenced, and thus, seasonal, with some also being produced with materials that are less durable. Even if a garment is of very high quality, if it has been washed and worn for a long time, even the best material may see a limit to its lifespan and show wear and tear. Linking this to swapping events, it is vital for them to carefully communicate expectations of garments brought to these events, which might also be a reason that organisations have started to focus on specific terminology. Rather than calling items secondhand or 'pre-worn', marketing these events centres on 'pre-loved' garments (Grady, 2019) indicating that attendees should bring "quality second-hand clothes that they don't mind giving away to a new loving home" (LoveYourClothes, n.d.). The term 'loved' can trigger an emotional attachment that can reduce the risk factor, as something that is loved, is not associated with waste and/or poor quality. This is in line with previous research indicating that garments that are associated with a sentimental attachment are more likely to be discarded in a way that it (garment) can be reused (Bubna & Norum, 2017). A potential way to further enhance the 'emotional' aspect and create meaning is through storytelling.

Storytelling is a popular form of creative marketing and can lead to creating a buzz around a topic or campaign (Mkhize and Ellis, 2020). To explain, in 2015 a vintage wedding dress for auction on a re-commerce platform made headlines, due to a love letter that was attached to the item, wishing the new owner a happily-ever-after that mirrors their own experience and started with the dress (Harvey-Jenner, 2015). The dress not only raised a lot of money for the charity that auctioned it off, but also enhanced the uptake and search for similar garments in the secondhand apparel market. As a result, individuals were motivated to browse re-commerce and secondhand sites due to the thrill of the treasure hunt (Cervellon *et al.*, 2012). Swapping events could create a similar buzz surrounding swappable items in that they may create categories of for example 'lucky interview outfit', 'first job', or 'big day', to form an emotional bond that empowers the potential new user of the item.

Further perceived risks that need to be addressed are hygiene and the availability of sizing (e.g. Armstrong *et al.*, 2015; Pedersen *et al.*, 2015; Battle *et al.*, 2018), which might be more important than ever in a post-COVID-19 world, as it is not always clear, who brought the clothes and how they might have treated their garments, especially when sharing-out. Swapping events could potentially learn from re-commerce platforms such as Depop or eBay, who provide descriptors, such as 'from a pet free home', 'new', 'from a smoke free home', or general quality descriptors, making it easier for customers to decide, which items they might purchase. Although it is expected that swappers bring 'clean' clothes, research has pointed out that this is not always the case, which implies it is up to the organiser to remove soiled or damaged items from entering the event (e.g. Henninger *et al.*, 2019). Creating stories and clearly labelling items, could encourage those attending events to rethink what they are bringing and how they are describing their message, based on what their preferences are. If someone is allergic to pet hair, browsing a 'pet free home' section might be appealing, similarly 'hardly worn' or 'new' may be preferable post-COVID-19. Moreover, sizing can be an issue and potentially alienate individuals, especially those, who already feel shopping on the high street is an issue. Whilst a majority of events highlight, they are either for everyone, and thus, stock male, female, and children's clothing, others are more focused on female only. Although organisers cannot guarantee that everyone can find their size and have a wide variety of garments available, focusing on the 'everyone' could encourage uptake.

To further explain, creative marketing campaigns should not only be problem-solving, but also motivating people to participate. GetSwishing (2020) for example highlights that "swishing is the easy way to update your wardrobe! It's guilt free shopping with no cost to your wallet and great for the environment. Swishing works like a giant clothes swap: you bring items you no longer wear and exchange them for something new-to-you!". The slogan is neither gender specific nor age nor size specific, and thus, could be seen as inclusive, but rather it targets anyone, who enjoys shopping, but may also be more conscious of the environmental impacts that their purchase decisions have on the natural environment. Thus, it may be attractive to those, who have changed their attitude towards fashion within recent months. Whether or not swapping events are more environmentally friendly is beyond this chapter, yet, could be an interesting avenue for future research.

Infrastructure and status are further perceived risks. The former can be both easy, yet challenging to address. If events are organised online, accessibility can be guaranteed to those with an internet connection, thereby overcoming space and time constraints, yet online swapping implies that inventory needs to be carefully updated in order to avoid any disappointments. Moreover, a 'double coincidence of wants' needs to be fulfilled, in that the individual that is offering a garment, needs to also find something from the other person that

they like in order to complete the 'swap' (Philip *et al.*, 2019). On the other hand, if events are offline, accessibility can be an issue, as individuals need to be able to get to the events, thus ideally public transport and access to the building should be guaranteed. Events seem to be predominantly organised in urban areas, implying that individuals living in rural areas may not have an opportunity to swap. In order to make a trip 'worthwhile' swapping events could offer more than simply swapping, in that they could promote the community aspect more, offering either refreshments, areas to meet up, or additional services. Whilst this might already be done by some events, due to restrictions in some locations it may not always be possible. Similarly, status could be an issue, as Henninger *et al.* (2019) pointed out associations of some of the swapping events with certain charities and/or organisations may be seen as undesirable, whilst in some cultures swapping events remain stigmatised as being of low economic status. Creative marketing campaigns could be utilised in order to overcome this challenge by providing education on why these events are set up, by outlining that "swapping is about reinventing consumption as we know it. And it's this kind of bold behaviour that needs our community to step up" (Fashion Revolution, 2020).

5. Conclusion

This chapter was set out to provide an overview of the pre- and post-COVID-19 state of the fashion industry, thereby outlining that we are currently at the proverbial crossroads. What the actual impact of COVID-19 is on the fashion industry and us, as consumers, remains unknown. Although sustainability has seemingly taken a backseat in recent months, it remains a global priority that cannot be ignored. Disruptive business models that include swapping events have an opportunity to strengthen their position in the market place, seeing as consumers are not only shifting their attitudes to rethinking their own practise, but also in terms of their lockdown clear-out behaviour that sees on average 11 items being discarded, in order to save them from being landfilled alternatives need to be communicated in a meaningful manner. Moreover, what needs to be considered here is that COVID-19 is an extreme event that has hit 2020 unexpectedly, and, as pointed out in the introduction, will (hopefully) just be a one-off event. Yet, rather than seeing it as something that is dated, COVID-19 should be seen as an event that has again magnified the issues the fashion industry is facing. Whilst consumers are currently more concerned, it would be interesting to see whether these 'behavioural shifts' are temporal or permanent, once the world has come to a 'new normal'.

Swapping events are starting to use more creative marketing communications, thereby overcoming some of the key issues associated with them, such as quality, infrastructure, or sizing, yet more could be done to enhance the community feel and inclusivity. Consumers understand that there is a problem created by the fashion industry, as media reports on waste disposal and environmental hazards, yet consumers are currently not fully motivated to engage in alternatives, as 20% of items that have been selected to be discarded off have already ended up in landfill (WRAP, 2020a). As indicated, creative marketing should not only be about problem-solving, but also enhance motivational factors, the latter could be further enhanced when promoting swapping events. A key question here that could be addressed is how these events can be made more inclusive, thereby attracting not only consumers that may have an interest in secondhand fashion, but also those, who do currently do not.

Once we found a 'new normal' it would be interesting to investigate the impact of COVID-19 on offline swapping events and their uptake and to see whether organisations may

need to reinvent what they are currently doing and create a meaningful campaign online that mirrors the offline community spirit.

We do not know what the future holds, yet it is unlikely that COVID-19 is the last event that impacts the fashion industry and magnifies the issues it is facing. Thus, scenarios could be developed that could be used to enhance sustainable practices in the fashion industry, addressing some of the following questions:

1. Whose responsibility is it to introduce sustainable practices?
2. How can positive aspects, such as increased uptake of collaborative consumption, be enhanced and continued after we return to a 'new normal'?
3. How can creativity marketing be utilised to facilitate change and what does an effective campaign look like?
4. Creativity is described as messy and a mystery – how can we ensure that we capitalise on its power and encourage out-of-the-box thinking?

Whilst this chapter does not provide answers *per se* for the posed questions, it provides thinking points throughout that can be used to guide discussions and debates, thereby reinforcing creativity, as Coco Chanel once pointed out: "in order to be irreplaceable one must always be different" (Neel, 2017).

KEY TERMS AND DEFINITIONS:

1. Sustainability: meeting the current generation's needs without compromising those of future ones, thereby centring on social, environmental, and economic aspects.
2. Collaborative Consumption: includes "traditional sharing, bartering, lending, trading, renting, gifting, and swapping".
3. Swapping: an exchange that can happen between individuals that either know each other or are strangers, thereby re-distributing the ownership of a swapped garment, without any monetary exchange.
4. Creative Marketing: creating meaningful novelty that distinguishes products/services from those of competitors.

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