MEDI 10068

Broadcast Production: TV and Radio

BA (Hons)

Session: 2018/2019

Banner ID: B00282764

Supervisor: Dr. Kathryn Burnett

How does Social Media Influence our Attitudes Towards the Consumption of Fast Fashion and our Awareness of Sustainability?

By Madeleine Clark

Word count: 10,424

CREATIVE RESEARCH PROJECT: FINAL SUBMISSION

To be completed in full and placed at the beginning of your written submission.
A separate form should also be included with your Practical submission.

Surname: Clark **First Name(s): Madeleine Louise**

Banner No.: B00282764 **Session: 2018/19**

CRP Supervisor: Dr. Kathryn Burnett

Submission Title: How does Social Media Influence our Attitudes Towards the Consumption of Fast Fashion and our Awareness of Sustainability?

Plagiarism Statement
I certify this is all my own work and have submitted this with clear knowledge of the university's guidelines and policy on plagiarism:

SIGN: Madeleine Clark

Ethics Statement

I certify I have submitted this in accordance with university and School of Media, Culture and Society ethics guidelines:

SIGN: Madeleine Clark

Contents:

Acknowledgements

I would like to thank all of my contributors, including Shirley McLauchlan, who introduced me to sustainability and provided me with the inspiration to explore this subject and my supervisor Kathryn, for her support and enthusiasm for my project throughout the process.

1.0 Introduction

Media is a powerful tool of persuasion and can have both a positive and negative effect on society's beliefs and approaches to consumerism. We are exposed to fashion daily through advertising campaigns plastered across billboards, in magazines, and through our social media newsfeeds. One major and growing influence for today's audience is YouTubers. This research will focus on YouTubers whose content revolves around current fashion trends, more specifically hauls and fashion challenge videos, which feature fast fashion brands. The exponential growth of social media is providing opportunities for brands to promote their products on platforms such as *Facebook*, *Instagram* and *Snapchat*, and through social media influencers, including YouTubers and *Instagram* celebrities. The success of YouTubers has been attributed to their relationship with their viewers, whom they provide with an insight into their private life, and often encourage feedback from them, creating a sense of a relationship which only exists online, but feels real and authentic (Cunningham, Craig, 2017). The focus of this dissertation is to critically examine the ways in which social media influencers, specifically YouTubers, use online content to promote or challenge consumerism. In addition, it will examine documentary texts which also explore the impact of fast fashion consumerism.

YouTube was founded in February 2005, and was acquired by *Google* in October 2006 (Youtube: a history, 2010). In 2007, *YouTube* introduced advertisements on videos, a major turning point which allowed popular creators to make revenue from their content (Sweney, 2007). Hou (2018) suggests that the popularisation of *YouTube* content, including hauls and fashion challenge videos creates conventions on the platform, encouraging other YouTubers to make similar content with the aim of going viral. By conforming to trends, they increase the chance of their videos being noticed by more viewers, which allows their audience to grow, not only attracting more advertisers but also enabling them to sell more merchandise, music, tour tickets and books. Through examining examples of online media showing the 'clothing haul' phenomenon, a subset of a wider 'shopping haul' term, the nature of this promotion of consumerism can be inferred. Hauls, where YouTubers share with their audience the items they purchased on a shopping spree, are increasingly widespread across digital media and are worthy of further media analysis (Hou,

2018). This study will investigate what can be termed ‘fashion challenge videos’, where YouTubers often purchase low-cost clothing, which they display for entertainment purposes. In contrast, it will also examine the community of YouTubers promoting sustainability and ‘haulternatives’ to their audience, encouraging them to consider second-hand clothing, mending, dyeing and embellishing existing garments.

Image (1)[1] and Image (2)[2]

To contextualise this study, a literature review, detailed in Chapter Two, examines key concepts such as ‘advertising’, ‘consumption’, ‘eco-consciousness’ and ‘sustainability’. Chapter Three details the project’s research methodology which consists of a textual analysis of documentaries which condemn fast fashion: *The True Cost* (2015) and *Stacey Dooley Investigates: Fashion’s Dirty Secrets* (2018). Secondly, qualitative interviews were undertaken with pro-sustainability YouTubers to gain an understanding of their promotion of ‘haulternatives’ to consumption, as well as an interview with a YouTuber who features fast fashion hauls on her channel. Lastly, a textual analysis of the YouTuber Safiya Nygaard’s videos *I Wore $5 Clothes From Romwe For A Week* (2018) and *I Got a Tokyo Makeover* (2018) was carried out to show contrasting approaches to fashion content on *YouTube*. Chapter Four offers analysis and an account of findings, and the dissertation concludes in Chapter

[1] Image taken from Alisha Marie (2018) Spring Break Clothing Haul!! Forever 21, Urban Outfitters, VS Pink, and More! 06.38 mins. [Online] Available: https://www.youtube.com/watch?v=KfC4rf_aycY [Accessed: 2 March 2019].
[2] Image taken from bestdressed (2018) $1 THRIFT HAUL (try on goodwill outlet haul) 11.47 mins. [Online] Available: https://www.youtube.com/watch?v=oNXSyNbrXrk [Accessed: 2 March 2019].

Five with a set of summary points and further reflection on what was learned in undertaking this Creative Research Project.

2.0 Literature Review

This literature review will analyse the changing nature of consumption, and the corresponding emergence of an eco-consciousness, with the media playing a part both in the promotion of consumerism and in raising awareness of ethical issues, such as the impact on the workforce and the natural environment. It is only relatively recently that people began to consume on a vast scale.

2.1 Consumption

To understand fashion and contemporary shopping cultures in the UK it is useful to reflect on the history of fashion, shopping and clothing consumption. Even in the eighteenth century, Lady Paget spoke about the evolvement of trends: “The reasons why fashions change so rapidly now is because they at once spread through every stratum of society, and become deteriorated and common.” (Joslin, Wardrop, 2015). It seems as though individuals in the vanguard of fashion have always valued staying ahead of trends, moving on as soon as they are taken up by the masses. Furthermore, Veblen (1899) defined the terms ‘conspicuous consumption’ and ‘conspicuous leisure’, hence these are not new concepts. The former describes wealthy people who spent lavishly on items simply to display their wealth. Historically, clothing was a symbol of social status, indicating the wealth of an individual. To a certain extent, this could still be said of society, but now there are not such obvious demarcations between the classes. In the past, cost precluded many people from buying more clothing than was absolutely essential. However, in the 1960s, there was something of a revolution as ordinary people suddenly had more disposable income than their predecessors (An introduction to 1960s fashion, 2019). In contemporary society, clothes have become considerably cheaper than they were historically, contributing both to increased consumption and waste. Today, people spend less than a fifth of their income on clothing and food, compared with half of their income a century ago (Ditty, 2019). In 2018 it was reported that British shoppers were purchasing twice as many clothes as they did ten years ago, demonstrating that buying habits have changed significantly (Harrabin, 2018). This coincides with the rapid growth of social media, which has become a mainstream marketing tool.

YouTube has evolved from a platform for people to view, upload and share videos to a highly profitable business. Hou (2018) suggests that its removal of the slogan 'Broadcast Yourself' in 2010 was a shift in direction from encouraging any user of the website to make a video, and instead encouraging and promoting creators with large followings. There are many sources of income available for YouTubers, including *Google*'s advertisement revenue programme AdSense; affiliate links, where YouTubers receive a percentage of revenue from companies for every product they link in the description of their video; tours; merchandise; brand deals; and for many YouTubers, book deals[3]. The Competition and Markets Authority (CMA) alerted YouTubers and celebrities using undisclosed product placement in their online posts that they could be breaking consumer law, resulting in a fine or prison sentence (Wakefield, 2019). A lack of clarification when a product is being endorsed can be misleading, especially if followers are unaware that their favourite YouTubers and influencers are profiting from promoting products[4]. The status of YouTubers and influencers is on the increase, for example, 8000 fans of the *YouTube* beauty vlogger James Charles (14 million subscribers) caused gridlock traffic in the city centre of Birmingham when they attempted to meet him (Waterson, 2019). With such large subscriber counts, YouTubers are able to make vast sums of money whilst influencing consumption.

Fast fashion is a contemporary business model where clothing inspired by runway trends is produced at a rapid rate under sweatshop labour conditions, culminating in a fast turnover by high street retailers (Linnard, 2018). Siegle (2014) describes it as a process which works at "breakneck speed". Currently, 3.5 million Bangladeshi garment workers in over 4000 factories produce goods for the global markets in Europe and North America (Sweatshops in Bangladesh, 2019). In Britain, local high street shops are struggling to remain open, while fast fashion brands, particularly brands which operate exclusively online, are thriving (Simpson, 2018). The majority of high street clothing retailers, such as *H&M*, *Zara*, *Primark* and *Topshop* use the fast fashion model. Online brands, including *Boohoo* and *Missguided*, also follow this

[3] AdSense is available to YouTubers who gain a thousand views on a video (Cunningham, Craig, 2017).
[4] The most liked Instagram post in 2016 featured undisclosed product placement, a photograph of Selena Gomez holding a *Coca-Cola* bottle (Moye, 2016).

model, and are currently two of the least sustainable brands (Environmental Audit Committee, 2019). *Boohoo* has had a meteoric rise; its revenue increased by 44% in the four months running up to December 2018 (Hipwell, 2019). Online brands such as *Boohoo* benefit from innovative advertising which involves their customers.

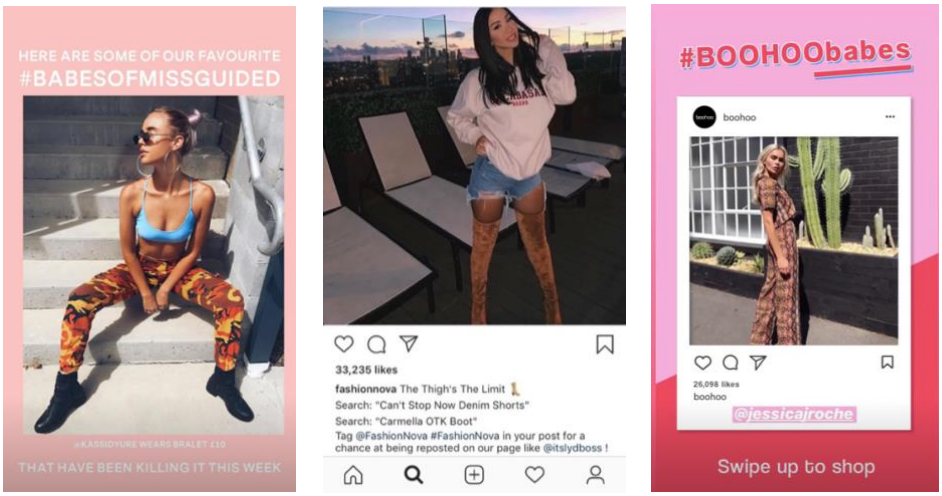

Image (3)[5] Image (4)[6] and Image (5)[7]

2.2 Advertising

Advertising plays a crucial role in promoting fast fashion and mass consumption. Jefkins (1999) describes advertising as inescapable, as it is all around us, and repetitive, as its aim is to create a constant demand for factories to frequently shift product and fill high street shops with stock. He suggests that consumers often respond positively to advertising, as they are excited by the amount of options available to them. Fast fashion has normalised the frequent availability of new garments, and some brands have adopted effective techniques, creating a false sense of friendship and familiarity with consumers on social media. In some cases, they have actively involved consumers in their branding. For example, *Fashion Nova* flatters consumers, referring to them as "Nova Babes" and features them on the

[5] Image taken from Missguided Stories Highlights (2019) [Online] Available: https://www.instagram.com/stories/highlights/17890050457136613/ [Accessed: 12 February 2019].
[6] Image taken from Fashion Nova (2019) [Online] Available: https://www.instagram.com/p/BuSjqjlg9Ei/ [Accessed: 27 February 2019].
[7] Image taken from Boohoo Stories Highlights (2019) [Online] Available: https://www.instagram.com/stories/highlights/17970580210185385/ [Accessed: 14 March 2019].

official *Fashion Nova Instagram* account. Similarly, *Missguided* posts *Instagram* stories of consumers, using the hashtag #babesofmissguided. This is essentially free advertising for brands, whilst benefiting consumers as it promotes their Instagrams. Luxury brands, such as *Burberry* use high-profile celebrities with large fanbases, such as Cara Delevingne to promote the brand. Similarly, the fast fashion brand *Fashion Nova* has collaborated with Cardi B with huge success (Abrams, 2018). Thus, brands at both ends of the cost spectrum are successfully using celebrities and their social media followings to influence consumption.

Image (6)[8] and Image (7)[9]

2.3 Eco-Consciousness

Fast fashion hauls have contributed to a culture where overconsumption is normalised and frequent and is often encouraged by the audiences of YouTubers (Hall, 2018). Jeffries (2011) suggests that because hauls are typically filmed soon after clothing is purchased, YouTubers often give little indication about the durability of garments, such as whether they will retain their shape. Cunningham and Craig (2017) argue that although *YouTube* does not typically receive the same recognition as traditional forms of media, YouTubers have effectively gained the trust of their

[8] Image taken from Joseph, A. (2018) Cardi B Says Her Fashion Nova Line Looks High-End Like Gucci [Online] Available: https://www.eonline.com/uk/news/981931/cardi-b-says-her-fashion-nova-line-looks-high-end-like-gucci [Accessed: 2 November 2018].
[9] Image taken from Cara Delevingne – New Burberry Her Fragrance Campaign (October 2018) (n.d.) [Online] Available: https://www.gotceleb.com/cara-delevingne-new-burberry-her-fragrance-campaign-october-2018-2018-10-04.html [Accessed: 2 November 2018].

viewers through involving them in their content, and interacting on social media. As previously discussed, it is common for YouTubers to launch merchandise, which is often well received by viewers. In the same way that fast fashion brands have little regard for sustainability, it is likely that many YouTubers do not consider the production methods of their merchandise. Therefore, hauls further foster the process of fast fashion, encouraging consumers to buy large quantities of cheap garments guilt-free, discard them later, and repeat the process.

Niinimäki (2010) defines two areas of function in consumption: 'individual benefit' and 'collective benefit'. Purchasing ethical clothing has a collective benefit, as it does not negatively impact the workers who have produced the clothing, the environment, and therefore, wider society. On the other hand, individual benefit comes from purchasing clothing which is inexpensive and convenient to the consumer. Many people do not consider morality when shopping for clothes, however, Niinimäki argues everyone has an ethical responsibility, as she feels they are aware of the negative environmental effects of consumption. Whilst everyone should feel a sense of responsibility, it could be argued that many individuals are not aware of the damage caused by their consumption of fast fashion.

Whilst some YouTubers promote consumption, others are encouraging sustainable approaches to fashion. For example, the most subscribed to YouTuber, Felix Kjellberg, known as PewDiePie online (88 million subscribers) co-created the ethical clothing brand *Tsuiki Market* with his partner Marzia Bisognin (Tsuiki Market, 2019). Furthermore, YouTubers referred to in Chapter Four are taking a moral stance in encouraging sustainable attitudes to clothing, such as creating a capsule wardrobe and maintaining existing garments.

Image (8)[10]

Fletcher (2012) discusses the issue of longevity of clothing, suggesting that the materials should be carefully selected to ensure durability, as this is in line with sustainable goals. She argues that if garments physically wear out, with the current availability of cheap clothing, many consumers will choose to purchase a new garment rather than mending the existing one. Niinimäki (2010) cites Joergens (2006) who argues that consumers are less likely to introduce ethical clothing to their lives as the benefits from it are not as easily seen as, for example, organic food. Many people will not commit to buying ethical brands as they prioritise other factors such as trends and cost. Although this may have been the case in 2006 and still is to some extent, thrifting styles are becoming increasingly fashionable. Furthermore, not everyone is susceptible to societal norms in fashion and choose to ignore current trends.

2.4 Sustainability

Some fashion designers are becoming increasingly eco-conscious and are offering consumers ethical clothing options. The 2019 International Fashion Showcase (IFS) featured emerging designers from five different continents. Aranowsky Cronberg (2019) highlights the need for fashion to address issues around consumption and

[10] Image taken from Purcell (2018) Buy Pewdiepie's 3rd 'Why Are You Sad' Collection of Tsuki and Defeat T-Series [Online] Available: https://manofmany.com/fashion/mens-fashion-trends/buy-pewdiepies-3rd-why-are-you-sad-collection-of-tsuki-and-defeat-t-series [Accessed: 3 March 2019].

suggests that the fashion industry needs to consider questions such as: “Why does fashion always emphasise novelty? Who stands to gain from the treadmill of consumption? What happens to our garbage?”. The designer Duran Lantink responds to the chaotic consumption encouraged by Black Friday Sales by upcycling old garments which would otherwise be discarded. Through applying techniques such as “cutting, combining and reworking” garments, he produces new and exciting pieces with the aim of encouraging consumers to re-evaluate their attitudes to second-hand clothing (Brave New Worlds: The Changing Landscape of Fashion, 2019).

Indeed, the trend towards responsible consumption and sustainability is gaining momentum in many parts of the world. The United Nations sets out sustainable development goals with the aim of creating a more sustainable future, including Goal 12, which aims to ensure sustainable consumption (Responsible Consumption and Production, 2019). It urges every consumer to play a role in creating a more ethical planet. These sustainable development goals start at a local level. Individuals can donate unwanted garments to charity shops or recycling banks, purchase clothing second-hand from charity or vintage shops, as well as purchasing garments made from recycled fibres (McCorquodale, Hanaor, 2006). Other alternatives include buying second-hand online, using services such as *eBay* and *Depop*. Global goals begin with the encouragement of ethical consumption within local communities. This can encourage people to challenge the morality of fast fashion, initiating an anti-fashion movement.

Consumption of clothing has reached an unprecedented high. Theorists have highlighted the need for consumers to adopt a moral standpoint, considering not only themselves but also the greater good. Other experts have examined the durability of clothing, whilst also concurring that the availability of cheap clothing does nothing to encourage eco-consciousness. Current trends in social media, alongside sophisticated advertising that has the potential to reach millions, encourages mass consumption and waste. History has demonstrated that whilst our attitudes towards fashion have not changed dramatically, our consumption has been fuelled by the affordability caused by the fast fashion business model.

3.0 Methodology

Using textual analysis, I am examining documentaries which investigate and critique the fast fashion industry. My final selection of sample texts are *The True Cost* (2015) which reveals the impact of the industry on the wellbeing of garment factory and agricultural workers, as well as the environment, and *Stacey Dooley Investigates: Fashion's Dirty Secrets* (2018) where Dooley explores environmental disasters in Kazakhstan and Indonesia and examines the attitudes of the British public. In addition, I am analysing the *YouTube* texts *I Wore $5 Clothes From Romwe For A Week* (2018) and *I Got A Tokyo Makeover* (2018). I am also conducting interviews with a group of pro-sustainability YouTubers, in contrast with a pro-haul YouTuber.

3.1 Informants

My short film *Binge* uses a selection of hand-picked informants who represent viewpoints on fast fashion and sustainability, specifically around the topics of reducing, reusing, recycling and rethinking our attitudes to clothing. I felt it was important to represent a range of views from contributors of different ages, as most consumers, regardless of age, have at some point in their lives purchased fast fashion. My original inspiration was Shirley McLauchlan, a sustainable textile designer and lecturer in Textiles at Edinburgh University School of Design[11]. She recommended *The True Cost* as a starting point for my research. Interviews with Amy Winston-Hart, Angus Clark, McLauchlan and Richard Johnston were carried out in person: two of them in their homes in Ayrshire, one at my local recycling depot, *Barr Environmental*, and one in a vintage shop in Leicestershire. I discovered Winston-Hart's shop whilst on a visit to Market Harborough, and contacted her on *Facebook* messenger, arranging a return visit to her shop. Clark, a Politics student at the University of Edinburgh, was selected to represent someone with little knowledge of fast fashion, who routinely buys from unethical brands such as *ASOS* and *H&M* without realising their impact, but would also be open to buying more sustainably in future. Clark represents students living on a tight budget, a key contributor for people

[11] McLauchlan is also a former Zero Waste Scotland ambassador, which involved promoting care for clothing as well as upcycling of existing clothing.

buying unsustainably. Next, I contacted *Barr Environmenta*l through their website and after a *recce* visit to the site, I returned to interview Richard Johnston, the Site Manager. Shirley McLauchlan was interviewed in her studio[12].

Interviews with YouTubers, Tiffany Ferguson, Rian Phin, Tayler Lundvall, Alyssa Beltempo and Leah Turner were conducted online. I wanted to provide variety and use a range of social media platforms, in keeping with the idea that social media is crucially influential in sharing and promoting a message with a large audience. Social media was an essential tool enabling me to contact and conduct interviews with the YouTuber contributors who are based in America, Canada and Yorkshire. Snelson (2016) recognises that researchers are making greater use of social media platforms such as *YouTube* and that research in this area is becoming more prevalent in academic literature. In the interest of consistency, I sent identical questions to the pro-sustainability YouTubers, but alternative questions to Turner, whose channel promotes haul culture. Initially, the interviews took place on *Instagram* direct messages and email. Subsequently, I asked Lundvall and Ferguson if they would be prepared to send me some footage of themselves responding to questions about haul culture on *YouTube* and ethical fashion. This shows them in their own environments, adding an international perspective to the film.

3.2 Interview Technique

For each interview, I drafted in someone to pose the questions, allowing me to focus on operating the camera. This ensured that the eye level of the contributor was consistent, as I wanted the answers to be addressed to the interviewer rather than the camera. Throughout the course of my initial research both in terms of the film and the dissertation, I repeatedly came across variations of the three Rs: reduce, reuse and recycle. This informed the structure of my film, however, I decided to add a fourth R, rethink, as so many contributors were offering sustainable solutions.

[12] McLauchlan creates bespoke designs produced from sustainable materials (Shirley McLauchlan, 2019).

3.3 Presentation and Style

My analysis of *The True Cost* and *Stacey Dooley Investigates: Fashion's Dirty Secrets* provided me with invaluable information about the impact of fast fashion but also gave me ideas about how I would present my film. For example, both Morgan and Dooley interview a range of contributors and use persuasive language and visual communication techniques such as statistics and facts, designed to encourage the audience to rethink their buying habits. I decided not to feature a presenter or include a voiceover in *Binge* and instead present my facts through visuals, as the purpose of the film was to be easily viewed and shared on social media, and would catch the attention of someone scrolling on their news feed, even with the video on mute.

Image (9)[13]

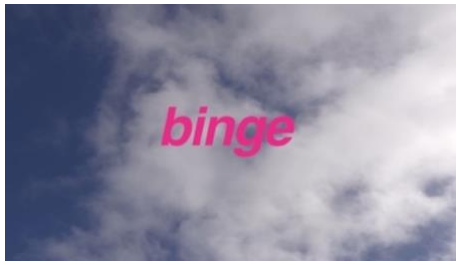

Image (10)[14] and Image (11)[15]

I was impressed by the branding of *The True Cost* in terms of the eye-catching pink that runs through the film and the consistent use of a simple but effective font, conveying the importance of establishing a recognisable aesthetic, linking the different sections of the film. Furthermore, I was inspired by a 55-second *Love not Landfill* promotional video which uses punchy editing and a dynamic instrumental

[13] Image taken from The True Cost Movie (2015) [Online] Available: https://truecostmovie.com/about/ [Accessed: 4 November 2018].
[14] Image taken from Love Not Landfill (2018) Love Not Landfill 00.55 mins. [Online] Available: https://www.youtube.com/watch?v=IdCm5CBkXFc [Accessed: 4 November 2018].
[15] Image taken from Maddie Clark (2019) Binge 05.36 mins. [Online] Available: https://www.youtube.com/watch?v=_RKcnle7Fhc [Accessed: 17 March 2019].

(Love not Landfill, 2018). It was informative to examine shorter promotional pieces in order to present information in a condensed, snappy style.

As a result of interviewing informants with a range of different attitudes to fast fashion, and by considering their responses, my ideas for the film's structure and content began to consolidate. The films provided inspiration both in terms of graphics and presentation of facts. A detailed textual analysis of *The True Cost* and *Stacey Dooley Investigates: Fashion's Dirty Secrets* was invaluable.

4.0 Research Findings

My analysis of *The True Cost* and *Stacey Dooley Investigates: Fashion's Dirty Secrets* has offered a frame of reference to think more critically about how fashion ethics and sustainability is more generally documented on screen through factual media formats. Generally, films around fashion align themselves around themes of big spending and consumer choice, and promote the moral code that individuals should consume vast amounts to demonstrate their affluence.

The True Cost and *Stacey Dooley Investigates: Fashion's Dirty Secrets* questions these attitudes. My informant Clark suggests that "every single person" is responsible, and has the ability to create change. He uses the example of a *Sainsbury's* survey which found that three quarters of people do not recycle their clothing, the reason being that half of them were simply unaware that their garments could be recycled (All change! Spring clean will see 235 million items of clothing sent to landfill, 2017). He feels that government led initiatives should be created to inform people about how to properly recycle their garments.

Image (12)[16] and Image (13)[17]

As an antidote to consumption, as discussed in the literature review, Fletcher (2012) stresses the need for durable fabrics to avoid waste when garments wear out. This point was reinforced by Winston-Hart who refers to the military inspired utility

[16] Image taken from Maddie Clark (2019) Binge 05.36 mins. (2019) [Online] Available: https://www.youtube.com/watch?v=_RKcnle7Fhc [Accessed: 17 March 2019].
[17] Image taken from Maddie Clark (2019) Binge 05.36 mins. (2019) [Online] Available: https://www.youtube.com/watch?v=_RKcnle7Fhc [Accessed: 17 March 2019].

clothing of 1940s Britain which was “better quality and more affordable”. She explained that although “hidden vintage history gems” can be found in charity shops, it is becoming increasingly rare. She feels that charity shops are “lumbered” with fast fashion garments which promote the mentality of “buy it, buy it, throw it away, throw it away”. She told an anecdote about twins who were born in 1933 and had “kept a written ledger of every penny they had spent since 1976”. While fast fashion allows for more freedom for buyers to spend less money on more clothing, this is a reminder of a time when clothing was more expensive and consequently people took greater care. Furthermore, Ferguson and Lundvall discuss methods to repair or upcycle garments, and McLauchlan demonstrates Sashiko, a traditional Japanese method of repairing worn clothing which has been promoted by the sustainable brand *Toast* on platforms such as *Facebook* and *YouTube* (TOAST, 2018).


Image (14)[18] and Image (15)[19]

[18] Image taken from TOAST (2018) SASHIKO REPAIR 01.25 mins. [Online] Available: https://www.youtube.com/watch?v=4V5vQcElf8M [Accessed: 3 February 2019].
[19] Image taken from Maddie Clark (2019) Binge 05.36 mins. [Online] Available: https://www.youtube.com/watch?v=_RKcnle7Fhc [Accessed: 17 March 2019].

Textual Analysis of *The True Cost*

In *The True Cost*, the director Andrew Morgan narrates, covering a wide spectrum of issues linked to fast fashion, such as advertising, exploitation of workers, pollution, resource exploitation and related wider critiques of capitalism, consumption and corruption. Morgan interviews individuals who are directly involved in the process of fast fashion, including the owners of garment factories in China and Bangladesh, which have two of the largest apparel industries in the world. In addition, he speaks to former and present factory workers, including a survivor of the Rana Plaza disaster, as well as sustainable designers, professors, organic cotton farmers and environmental activists. The film moves from location to location, voicing perspectives from around the world. In the first few minutes of the film and throughout, Morgan uses footage of models in contrast with garment factory workers, highlighting the contrast between the glamorised fashion industry and unethical clothing production. Using voiceover, he describes fast fashion as a new business model which occurred "almost overnight, transforming the way that fast fashion is bought and sold.

The True Cost recognises the global impact of fast fashion, however, at times it could be argued that Morgan is overly focused on his own experience as an American. He uses archive footage of the Statue of Liberty and a family piling into a car while explaining that in the sixties, America was still producing 95% of its own clothing. In shocking contrast, at the time of the documentary's release in 2015 it was only making 3%, and the remaining 97% was outsourced to developing countries worldwide. America is a hugely influential country, and has a consumer-driven culture, so it makes sense that the film is particularly focused on it, however it could be alienating to audience members in the UK and other countries outside of America. Archive footage is used frequently to establish Morgan's message. He uses clips of celebrities, including the talk show host Stephen Colbert, mocking America's consumer culture: "We are once again spending money we don't have, on things we don't need, for people we don't like! USA! USA! USA!". In addition, Morgan includes clips of news reports, footage of shoppers screaming "We love *Topshop*!" at a store

opening, television adverts for clothing brands and billboards in Times Square, and humorously, a Saturday Night Live skit which parodies American informercials, a woman using suit jackets to clean up spills in the kitchen nonchalantly states: “With four suits for the price of a modest dinner, I can feel good about throwing them away when I’m done.”

Image (16)[20]

Morgan interviews individuals defending the practices of sweatshops in developing countries, namely Benjamin Powell, an author who has written about sweatshops, and the director of the Free Market Institute, and Kate Ball-Young, the former Sourcing Manager of *Joe Fresh*[21]. Powell argues sweatshops are the “least-bad option workers have today” and will result in “higher wages and better living conditions over time”. Further to his one-on-one interview with Morgan, additional footage is included, where Powell makes an appearance on *Fox News*. Morgan’s construction of clips suggest that right-wing news organisations, such as *Fox News*, are pushing an agenda that people working for a low-wage in sweatshops should be thankful because, as Powell states “they could be doing worse”. In his interview with Morgan, Powell asserts that the working conditions in sweatshops seem “horrible” to people in the West, but argues we should not compare these working conditions with Western standards. Similarly, Ball-Young defends the manufacturing process that *Joe Fresh* uses, arguing there is nothing “intrinsically dangerous” about sewing clothes, and in contrast with other industries, clothing production is “relatively safe”.

[20] Image taken from Magrath (2015) The True Cost of Fashion [Online] Available: https://www.inthefrow.com/2015/08/the-true-cost-of-fashion.html [Accessed: 15 February 2019].
[21] *Joe Fresh* is a Canadian fast fashion brand (About Joe Fresh, 2019).

While it may be true that sewing as a concept is not dangerous, she refuses to acknowledge that the conditions that garment workers are operating under are unsafe. Therefore, she is dehumanising the workers, and does not consider their safety and wellbeing a priority.

Image (17)[22]

In response to the viewpoints stated by Ball-Young and Powell, Siegle asks why an "enormous rapacious industry" is not caring for its workers as it should. Arif Jebtik and Roger Lee, owners of factories in Bangladesh and China, are also interviewed by Morgan. They describe the pressures factories are under due to competition between brands to sell clothes for the lowest price. Lee recognises that the demand from consumers means "Ultimately something has to give, either the price of the product has to go up, or manufacturers have to shut down or cut corners to make it work." Using voiceover, Morgan explains that "cutting corners" is where things start to go wrong, which leads to the footage of the collapse of the Rana Plaza factory in Bangladesh, a devastating event which resulted in the injuries and deaths of thousands of factory workers. Morgan effectively shows the link between fast fashion and the deaths of innocent people, through showing news reports and harrowing footage of events as they unfolded on the scene.

[22] Image taken from Manik, Yardley (2013) Building Collapse in Bangladesh Leaves Scores Dead [Online] Available: https://www.nytimes.com/2013/04/25/world/asia/bangladesh-building-collapse.html [Accessed: 15 February 2019].

Professor Tim Kasser is interviewed, who has studied the link between a growing materialistic society with a rise in mental health issues. Advertising has embedded into society the idea that buying something will give the consumer satisfaction. When this is ineffective, they buy something else. The attitude that clothing is disposable and instantly replaceable is reinforced through hauls. Morgan uses clips of YouTubers holding up items of clothing to the camera and questioning why they purchased them mid-filming: “It’s just this really pretty light blue sweater. I don’t know if I’m going to wear this now that I got it”. Mark Miller, a Professor of Media at New York University references Earnest Elmo Calkins, a famous copywriter who promoted “the soft sell” a subtle, unaggressive approach to advertising. In an article in *Printers Ink*, a trade magazine, Calkins defined ‘consumptionism’ as a technique which persuades consumers to view the things they require in everyday life, as having equal importance with the things they want. He defined the two types of products available to consumers: the items we need and the items we desire.

Stella McCartney, who has been working to evolve the sustainability of her brand, and Rick Ridgeway, from the ethical outdoor clothing brand *Patagonia* are ethical ambassadors in the film. McCartney argues that consumers have a responsibility to create change: “The customer has to know that they are in charge. If you don’t like it, you don’t have to buy into it.” She argues that the fashion industry needs to be re-invented, and feels “a way bigger challenge and excitement” from producing her collections ethically. In addition, Ridgeway refuses to see people as “consumers” but rather “customers” who “recognise the impact of their consumption”. He states advertising has manipulated people to believe that happiness can be found through the “annual, seasonal, weekly, daily stuff you bring into your life.”

Overall, although Morgan shows the greed of consumers as a part of the problem, especially with the song lyrics from the soundtrack: “I want it all, and I’ll use you to get it” and footage of crazed shoppers on Black Friday, I would argue he is particularly focused on the corporations which develop, promote and sell products with no consideration of the human cost and only economic gain in mind. Without the greed of corporations, consumer-driven society could decline, or cease to exist.

Textual Analysis of *Stacey Dooley Investigates: Fashion's Dirty Secrets*

Image (18)[23]

Much like Morgan, in *Fashion's Dirty Secrets*, Dooley begins the documentary with little knowledge of fast fashion. Although she has experience making documentaries about the "human cost" of fashion, she has not yet explored the environmental cost. Morgan's presence in *The True Cost* is heard but not seen, in the form of a voiceover and in the background of interviews, whereas Dooley presents, speaking to contributors on-camera. The documentary takes place in multiple locations including London, Brighton, Glasgow, Kazakhstan and Indonesia, emphasising that this is a global issue. In a similar style to *The True Cost*, it begins with a wide shot of models walking on a runway which cuts to a medium shot, accompanied with music and Dooley's voiceover: "We live in a golden age of fashion. A time when almost anyone can buy into the glamour and lifestyle of the latest trends." She uses her friendly, hands-on approach to get feedback from the public, a viewpoint which is not explored in *The True Cost*. On Oxford Street, shoppers hold up garments they have purchased that day. Dooley uses inclusive pronouns when revealing shocking statistics, for example, "In 2017, we spent £50 billion on clothes".

A main area of focus in the documentary is the disappearance of the Aral Sea which powerfully demonstrates the catastrophic effects of mass cotton production on the environment. Archive footage is used of families visiting the Aral Sea to show that it

[23] Image taken from Siegle (2018) Influencers can combat fast fashion's toxic trend [Online] Available: https://www.theguardian.com/fashion/2018/oct/07/fashion-influencers-can-change-fast-fashion-toxic-trend [Accessed: 15 November 2018].

was once an admired tourist attraction. In addition, drone shots are used of Dooley and her tour guide, Serrik standing on the seabed emphasise the scale of what has been lost. A particularly impactful part of the documentary is when she explains that a side effect of the loss of the Aral Sea is the dust storms which contain large quantities of pesticides and are visible from space. However, the documentary emphasises that there is hope, as the government is acting and has constructed a dam which allows water to feed back into the sea from the river, showing that governments can act in an eco-conscious way to counteract the negative impact of man on the environment.

Next, Dooley travels back to London and meets with Lucy Siegle, an environmental journalist and an executive producer of *The True Cost*. Their conversation about the frantic consumption of shoppers takes place on a busy high street, lined with shops Siegle describes as “consumer catnip”. Screen records of online brands are used effectively to highlight the speed at which fast fashion operates. It pressurises the consumer to buy, as Siegle states: “If you don’t buy it now, you won’t get it next time because they don’t re-stock,” urging shoppers to make rapid purchases again and again.

The next location, Glasgow, is established through time-lapse shots of the Clyde Arc, accompanied by an instrumental of Coldplay’s song *Every Teardrop is a Waterfall*. Both the setting and the song provide a link to the public experiment which is about to take place. The word ‘teardrop’ has connotations of distress and given the impact of cotton production on the environment, this is an appropriate song choice. Furthermore, the location might also be a reference to Glasgow’s industrial history, as the rivers that feed into the Clyde provided the rapid flow required for manufacturing cotton, which was being worn by Scottish people by the end of the eighteenth century (Printed cottons in Scotland, n.d.) In the documentary, large water-filled containers are lined up to symbolise the volume of water required for cotton production. Members of the public are shocked and one shopper comments: “There’s such an ease of access to clothes, 99% of the time you’re just buying it for the sake of buying it.” This confirms Dooley’s theory that “It’s not that people don’t care, we don’t know. We’re not informed.” Again, her repetition of inclusive pronouns endears her to viewers.

An establishing shot of Brighton Pier, accompanied by upbeat music, creates a change of setting and pace. Dooley takes direct action, contacting popular fast fashion brands, but they are unwilling to talk to her, illustrating the fact that so many brands are refusing to take responsibility for the environment. She suggests the response might be quicker if she was a celebrity interested in representing their campaigns. At a sustainability summit in Copenhagen she approaches representatives from *Primark* and *ASOS* but they decline interviews, which astonishes her. Addressing the camera, she challenges their reluctance to engage in a discussion about the very topic they are allegedly there to consider: "For me, it's really straightforward. They're here to talk about sustainability, I'm here to talk about sustainability. What's the issue?". Her use of rhetoric, including a question, again engages the audience, encouraging them to reflect on what they are viewing.

Image (19)[24]

Dooley further illustrates the scale of the issue of fast fashion by transporting viewers to Indonesia, where many fast fashion garment factories are based. She appeals to the audience, challenging them to consider the impact of their own consumerism, suggesting "It's likely that all of us wear something that has come from this country." She meets Jamal, a journalist who takes her to meet activists who are campaigning against the pollution of the Citarum River, caused by fast fashion factories which dump waste into it. Dooley states that the Citarum is the "most polluted river in the world", uncovering that the Army's protection of the river has failed to prevent textile

[24] Image taken from Dirty secrets (n.d.) [Online] Available: https://www.thenorthernecho.co.uk/news/16968191.dirty-secrets/ [Accessed: 15 November 2018].

factories from dumping waste into the river at night. She is appalled by the unnaturally high temperature and vile odour coming from the river. They see a dead rat in the river, which encourages the audience to see the situation as abhorrent as it illustrates the impact of the fashion industry on the natural world. This is reminiscent of the shock provoked by the earlier footage of the Aral Sea.

Having met with experts, journalists and activists, Dooley appeals to viewers who engage with *YouTube* content when she meets a group of social media influencers. These include Niomi Smart, a YouTuber with over a million subscribers; bloggers and models, Joanna and Sarah Halpin, and Susie Lau, a blogger and fashion journalist. She shows them footage of the Aral Sea, and they admit that they do not tend to make a connection between their posts and the catastrophic impact on human life in some parts of the world. Screen records of Smart's *YouTube* channel reveal that she subsequently changed her approach and began to make sustainable-focused content, which her viewers responded to enthusiastically. Therefore, the meeting with Dooley has a positive outcome.

Image (20)[25]

The documentary concludes with Dooley reflecting on her own buying habits and how she has been affected by her investigative journalism. Her upfront nature is ultimately what makes her such an engaging presenter, when she states "For me to tell you that I'm never going to shop again would be completely dishonest, of course I am." However, she is determined to advocate some changes in her own buying habits as well as the audience's. She summarises the environmental catastrophes she has seen, and for every point she makes, the film cuts to the relevant location to emphasise the impact of fast fashion, and to remind the viewer of the individuals and

[25] Image taken from Niomi Smart (2018) Come Sustainable Shopping With Me [Online] 07.14 mins. Available: https://www.youtube.com/watch?v=5scAh0N4OgM [Accessed: 3 March 2019].

natural world that we have seen to be affected in the documentary. For example, when she says fast fashion is “costing us the earth” it cuts to the desert that was once the Aral Sea. She sums up by stating emphatically “It’s a situation that needs to be addressed, and fast.” She walks away in amongst the shoppers, which reinforces her engagement with the general public throughout the documentary. She does not attempt to moralise or patronise ordinary people, and identifies with the Western desire to buy clothes, whilst also powerfully conveying the need for change and urging her audience to reconsider their buying habits.

Interview with a Pro-Haul YouTuber

As part of my research, I conducted interviews with four pro-sustainability YouTubers who promote ethical fashion and beauty brands, as well as ethical lifestyles, including minimalism and ecofeminism. I also interviewed Leah Turner (14,000 subscribers), a YouTuber whose content includes daily vlogs and try-on hauls of brands such as *Primark*, *ASOS* and *Missguided*.

Image (21)[26] and Image (22)[27]

Turner states that she was unaware of fast fashion until she watched *Fashion's Dirty Secrets*, which revealed to her "the dark side of fashion and the reality of the manufacturing of clothing." Since then, she has noticed more ethical clothing hauls on *YouTube*, and is glad that YouTubers are "informing younger generations about fast fashion." She states "The sooner people stop buying clothes because they've got a £2 price tag on them, the better", however, she acknowledges that some people cannot afford ethical clothing, and uses this example "You can't deny the thought process of 'why would I pay £6 for this plain white t-shirt when I could get the exact same thing for £2?'" Her comparison is flawed, as a sustainable t-shirt would cost a great deal more. If a garment costs as little as £6 it is highly likely that it was made by a worker who is being exploited. She concludes by saying "In a perfect imaginary land, we [would] say goodbye to fast fashion and everything [would be] fair-trade" but she does not "see that happening anytime soon" and suggests that the

[26] Image taken from Leah Turner (2018) THE BIGGEST PRIMARK HAUL YOU'LL EVER SEE! | AUTUMN/WINTER 2018 [Online] 25.33 mins. Available: https://www.youtube.com/watch?v=ZHiIVknwVxY&t=547s [Accessed: 3 January 2019].
[27] Image taken from Leah Turner (2019) HUGE PRIMARK TRY ON HAUL! | SPRING 2019 [Online] 19.36 mins. Available: https://www.youtube.com/watch?v=9K9bnHXlgRA&t=204s [Accessed 14 March 2019].

only way we would see change in future is if laws were put in place. Although it is important for the government to create initiatives, Turner fails to recognise that she could use her platform to spread awareness.

Despite promoting fast fashion in her videos, she recognises that haul videos encourage consumption. She makes the point that hauls show clothing that has been purchased on mass, which does not reflect ordinary buying habits. In the same way that Dooley does not vilify consumers of fast fashion, it is important to acknowledge that Turner is not the only YouTuber guilty of promoting consumption and fast fashion. However, it must be noted that she is contributing to the very feeling of pressure that she describes below. She argues that: “The average, regular person can’t prioritise clothes from their income, they have to prioritise their rent, mortgage and bills” which makes people feel pressurised, “especially parents, whose children watch these videos all the time, to buy more clothes and spend more money.” Turner suggests that hauls, which are frequently uploaded on *YouTube* might compel viewers to consume in similar quantities. In spite of her recognition of the danger of haul culture, she is both perpetuating the problem through her channel, and is a victim of feeling pressurised to spend: “With hauls, you start wanting to go out and splurge every week. Which in turn, means you’re spending more money on the whole.”

I asked Turner if fast fashion brands had asked her to promote them, and if there were any reasons why she would be unwilling to work with them. She responded: “Yes, fashion brands have contacted me in the past and asked to collaborate.” Note that she drops the term ‘fast fashion’ here, likely due to it having a negative stigma that she does not want to associate with. However, she claims she would never collaborate with a brand she did not genuinely like, and would feel “super guilty” if she pretended to enjoy a brand for the benefit of her content. She also suspects her viewers would notice instantly if she was not passionate about the products she was promoting. When asked about introducing haulternatives to her content, she responded positively: “I’ve never watched a ‘haulternatives’ video! I love that YouTubers are making a conscious effort to steer people away from feeling like they have to spend lots of money.”

Overall, it is encouraging that Turner has seen the impact of fast fashion in *Fashion's Dirty Secrets*, and claims to be open to introducing sustainability to her channel in future. However, since taking part in the interview, she has featured *Primark* and *Pretty Little Thing* hauls on her channel (Leah Turner, 2019). While she makes a valid point about slow fashion not being accessible to everyone, there are sustainable alternatives that she could promote. Turner is clearly responding to the feedback and views on her videos, which confirm that her audience are most interested in her try-on hauls.

Interviews with Pro-Sustainability YouTubers

The pro-sustainability community on YouTube is small, but they are passionate about informing their audiences on the unethical processes of the fashion industry, and introducing 'haulternatives'. Haulternatives are sustainable alternatives for conventional haul videos, for example, rather than showing newly purchased clothing on their channel, they feature clothing they found in charity and vintage shops, and introduce new ways to customise their clothes, such as dyeing and embellishment (Ladjevardi, de Castro, 2017).

Image (23)[28] and Image (24)[29]

I conducted interviews with pro-sustainability YouTubers in order to establish how they are combatting the promotion of consumption on social media. When asked how they found out about fast fashion and unethical practices in the fashion industry, all of the interviewees had some awareness of unethical practices prior to starting their *YouTube* channels. Phin learned from documentaries, and through *American Apparel* which opened in her mall in 2008. She was curious about their "extremely high price point for such basic clothes" and the brand explained that it was due their "sweatshop free" conditions as well as paying garment workers "above industry standards", which she says made "perfect sense". Beltempo and Ferguson state that what they already understood about fast fashion was reaffirmed through *The True*

[28] Image taken from Rian Phin (2018) Should We Buy "Ethical Fashion"? (Is it a Scam?) [Online] 10.13 mins. Available: https://www.youtube.com/watch?v=m66j2auzE-Y&t=378s [Accessed: 4 October 2018].
[29] Image taken from ohh tae (2018) Sustainable + Ethical Clothing / QUITTING FAST FASHION // Tayler Nicole [Online] 07.12 mins. Available: https://www.youtube.com/watch?v=Z4wZ1Cmjfbk [Accessed: 12 October 2018].

Cost. Previously, Beltempo had noticed "the cost and volume of items available" in shops, followed by "seeing mentions of [fast fashion in] the news and media". Lundvall discovered "plastic-less" approaches to living through watching "zero-waste" content on YouTube, and as a result began to understand that unethical processes were "interconnected".

Most of the interviewees suggested that YouTubers feel pressure to create content which attracts views. Phin suggests that although YouTubers who promote fast fashion could be criticised, their videos can still be used to eco-conscious individuals' advantage, for "entertainment and inspiration for thrifted and sustainable outfits". She suggests that YouTubers make unsustainable fashion content due to the fact that "not everyone is educated about sustainable fashion and their videos will be clicked more often if they advertise a fast fashion brand [rather than] a less known brand." Therefore, there is a demand for a certain type of content, as millions of viewers are watching and thus promoting videos which validate fast fashion.

Image (25)[30]

Ferguson, who has discussed fast fashion content in her *Internet Analysis* series, including Safiya Nygaard's videos, suggests that "fashion-centric channels" may not have the option to stop promoting fast fashion, as it would restrict their opportunities to work with brands. However, she concludes: "That being said, there are some very wasteful fashion trends on YouTube and I hate to see so much overconsumption glorified." Her use of the word 'glorified' demonstrates her disapproval at the viewers

[30] Image taken from tiffany ferg (2018) FAST FASHION REVIEWS & HAULS ARE PROBLEMATIC (esp. Zaful, Romwe, Shein [Online] 06.46 mins. Available: https://www.youtube.com/watch?v=J1MsxNV-bMM&t=120s [Accessed: 20 October 2018].

regularly viewing large amounts of clothing being purchased and subsequently quickly discarded. Lundvall admits to being "very materialistic" when she was younger and would happily watch hauls. She justified her own spending habits by calling it "retail therapy" and believes hauls contributed to this mindset. I would argue that YouTubers who are generously paid by companies have a responsibility to research a brand as they are marketing it to their audience, who in many cases, trust and idolise them. YouTubers promoting fast fashion brands are therefore contributing towards the sales of companies which are focused on profit and not the wellbeing of their workers.

Image (26)[31]

Beltempo, who shares sustainable styling tips on her channel, states that the issue of promoting fast fashion on YouTube is "two-fold", as she understands that paid sponsorships are a main source of income for some YouTubers, and bigger brands tend to have the budgets for said sponsorships. However, she is "perplexed by the concept because a haul implies that you had zero clothes in the first place and really needed so many things." She also argues that hauls irresponsibly promote consumption as there is already "so much abundance in our closets". She believes that "the most sustainable closet is the one you already have and a closet full of unworn and unused thrifted clothing is still wasteful".

In terms of how sustainable fashion can be promoted, Lundvall stated that celebrity influence is effective, as she observes, "people tend to listen to celebrities more than

[31] Image taken from Alyssa Beltempo (2017) Slow Fashion 101: 5 Steps to Build a Closet You Love [Online] 07.28 mins. Available: https://www.youtube.com/watch?v=7lvCIl6F8E4 [Accessed: 25 October 2018].

their own parents". She uses Miley Cyrus and Shailene Woodley as examples of eco-conscious celebrities[32]. In addition, she states that the average consumer can also make a difference, through posting photographs of themselves wearing ethical clothing on social media. I agree that this could be used as an effective method to promote ethical fashion in the same way that fast fashion brands use ordinary consumers to endorse products. Ferguson describes herself as a "huge advocate for sponsorships and influencer marketing" and "would love to see more sustainable brands partnering with like-minded creators". Phin agrees with Lundvall, that sustainable fashion can be promoted through "internet influencers, celebrities, vintage shops, digital consignment". She emphasises the importance of "meaningful journalism and educational video content" as methods to explain sustainability in a way that is "digestible and non-condescending" to viewers. This is essential, as viewers will likely be disinterested in content which criticises their buying habits. Instead, sustainable issues can be explained to people without alienating them.

When asked if there any disadvantages relating to sustainable fashion, Lundvall, Phin and Ferguson all acknowledge that cost is an issue. While Phin explains that ethical brands tend to be more expensive to allow for safe working conditions for staff, she also raises an important point about the danger of 'greenwashing' when brands market themselves as more environmentally aware than they actually are. Furthermore, Phin notes that there can be a stigma attached to second-hand clothing, as it "can bring shame to some people who grew up poor and had to wear second-hand clothes without having any agency in that decision." Ferguson raises the issue that because many people are accustomed to lower prices, they are not prepared to buy sustainably if it means having to save up. Undoubtedly, sustainable fashion requires consumers to be make more considered decisions and cherish their existing clothing.

To conclude, I asked the interviewees to share advice on how to live more sustainably. They recommend that individuals research sustainability to find out what works for them. Beltempo states that the "average super busy person" should not be

[32] Cyrus is working to promote vegan-friendly fashion, alongside Stella McCartney (Okwodu, 2018). Woodley is an environmental activist, who in 2016 protested against the Dakota Access Pipeline (Tauer, Nordstrom, 2018).

expected to “spend time writing letters to their member of parliament or volunteer for *Greenpeace* but we can make changes in our daily lives”, however, she advises that everyone can use what they already own. Ferguson argues that, like any lifestyle adjustment, living sustainably is a process and takes time. She states “I don’t want anyone to feel guilty if they can’t make the transition right away. Awareness is the first step, and progress is a lifelong process.” In addition, Lundvall advises “Do it within your own means.” She promotes the idea of raising awareness in order to alter attitudes: “Together we can make big changes.”

Textual Analysis of Safiya Nygaard's YouTube Videos

Safiya Nygaard (7 million subscribers) is known for her videos where she experiments with unusual style and beauty trends. Some of her most viewed videos are part of a series on her channel called *The Internet Made Me Buy It*, where she researches a clothing brand, provides a history of it, orders clothing from the brand and then reviews each garment. The title of the series itself has connotations of impulse buying and suggests Nygaard's lack of responsibility for her actions. Although, it is possible that Nygaard is not informed on the ethical implications of fast fashion. She has been highly influential in the popularisation of this content, inspiring other YouTubers to recreate it on their channels. For example, Colleen Ballinger (8 million subscribers) credits her in a *Forever 21* outfit challenge video, "Safiya Nygaard does this a lot, where she buys cheap clothes online or clothes that are recommended to her in ads and she wears them for a week" (Colleen Ballinger, 2018). Although many of Nygaard's videos could be said to promote consumption, she has also branched into content which explores approaches to fashion which are more sustainable. My sample of texts include Nygaard's videos *I Wore $5 Clothes From Romwe For A Week* (2018) and *I Got a Tokyo Makeover* (2018).

Image (27)[33]

Romwe is an online fast fashion brand with a slogan which epitomises the process of fast fashion: "From Runway to Realway" (Romwe, 2019). Nygaard introduces the video sitting at a desk with her computer ready to browse the *Romwe* website. She

[33] Image taken from Safiya Nygaard (2018) I Wore $5 Clothes From Romwe For A Week [Online] 17.35 mins. Available: https://www.youtube.com/watch?v=LqU9CdPs6ek [Accessed: 20 October 2018].

compares the brand to *Forever 21*, but states it is “much more mysterious”. The word “mysterious” hints at secrecy, suggesting the brand is appealing as it is something new and therefore exciting. The editing is fast-paced, a genre marker associated with *YouTube*. For example, the soundtrack frequently changes, sound effects are added, and different locations are used for each outfit she purchases. She uses a split screen of the shot of her at her computer and a screen recording of the *Romwe* website, allowing her audience to join her on her every stage of the ordering process: viewing the items, checking the sizes and adding them to the basket, all while providing commentary. Throughout the video she uses a split screen to compare the photographs of the clothing modelled on the website with her styling of them.

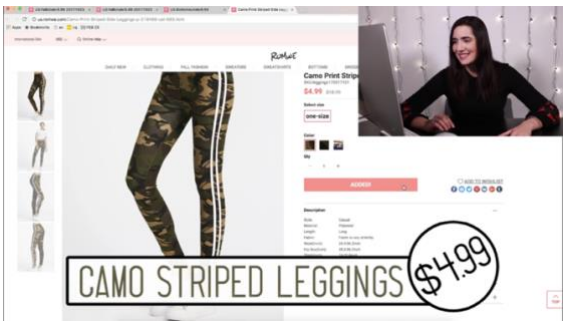

Image (28)[34] and Image (29)[35]

In contrast, Nygaard’s series *Street Style Quest* investigates street fashion on an international scale. In her video *I Got a Tokyo Makeover* (2018) she travels to Tokyo to investigate Japanese streetwear fashion. She uses footage of Japanese styles, as well as headlines which rapidly appear on the screen, which show that Japanese streetwear is a popular area of discussion in the media. She is joined by Rin Rin, a YouTuber who guides her around Tokyo, explaining trends and their origins, and debunks misconceptions about Japanese style. Nygaard asks how she would describe street fashion in Tokyo, to which she replies “A lot of people like to layer,

[34] Image taken from Safiya Nygaard (2018) I Wore $5 Clothes From Romwe For A Week [Online] 17.35 mins. Available: https://www.youtube.com/watch?v=LqU9CdPs6ek [Accessed: 20 October 2018].
[35] Image taken from Safiya Nygaard (2018) I Wore $5 Clothes From Romwe For A Week [Online] 17.35 mins. Available: https://www.youtube.com/watch?v=LqU9CdPs6ek [Accessed: 20 October 2018].

express their creativity and put colours into their outfits." In this video Nygaard is introduced to three popular styles in Tokyo including the "mode style" and "coloured layered style" however, this analysis focuses on the "vintage remake style".

Image (30)[36]

Rin Rin describes the vintage remake style as "one of a kind" as different patterned and coloured garments are cut up and stitched together to create unique pieces, adopting a similar approach to Duran Lantink's repurposed clothing in *Straight from the Sale Bins*. They visit a shop which specialises in vintage remake clothing, *A Nincom Poop Capacity*. Nygaard describes the style as "bringing together incongruous pieces into one garment to make something completely new". She interviews the owner, Mr. Ohashi, who curates many of the pieces, which his wife Cathy cuts and redesigns. He explains that the garments are largely inspired by British punk style and music and vintage fashion, which Nygaard says on reflection "makes sense" due to the "strong emphasis on DIY in punk style". She purchases a *Nike* jumper which is customised with long lace material stitched onto the sleeves. After visiting all three shops which represent each style, Nygaard provides reviews of each look which are modelled around areas of Tokyo, in the same style as her fashion review videos. She concludes that she would wear all of the items again individually, and some of the original outfits: "I'm excited to bring these looks back to the US because I feel like I can incorporate different items from them into my own wardrobe."

[36] Image taken from Safiya Nygaard (2018) I Got A Tokyo Makeover [Online] 27.14 mins. [Online] Available: https://www.youtube.com/watch?v=qQ01eLt_bxo [Accessed: 22 October 2018].

Image (31)[37] and Image (32)[38]

Overall, it is understandable why Nygaard's series *The Internet Made Me Buy It* is so popular, as it is entertaining for viewers to see online-only clothing in real-life settings, such as a park, mall or at a restaurant. It is understandable why YouTubers tailor their content towards what their viewers enjoy, as without an engaged audience they risk losing relevancy which would impact their income. Nygaard explores the quality of *Romwe*, thus acting as a guide for her viewers, helping them to decide whether they should purchase clothing from the brand. However, the issue with this video is while she comments on the poor quality, she does not equate this with the wider issues of fast fashion, which relies on cheap labour and encourages waste. Although her review is not entirely positive, it does not necessarily mean it will deter her viewers from buying *Romwe* clothing. Thus, although she complains about the quality of these cheaper garments, it is not with sustainability in mind, but rather to do with aesthetics. Instead of deterring purchases, she is in fact promoting the brand, and overconsumption in general. The comments on the video provide insight, revealing that some of her viewers recommend that she make more fast fashion hauls, whilst others advocate a sustainable fashion approach: "It would be cool to see a week full of sustainable or maybe thrifted clothing, since websites like these are highly polluting and produced in unethical work conditions." It is possible that Nygaard is unaware of the issues surrounding fast fashion, but nonetheless she is promoting consumption of fast fashion brands to her impressionable audience of millions. On the other hand, *I Got A Tokyo Makeover* introduces her viewers to a

[37] Image taken from Safiya Nygaard (2018) I Got A Tokyo Makeover [Online] 27.14 mins. [Online] Available: https://www.youtube.com/watch?v=qQ01eLt_bxo [Accessed: 22 October 2018].
[38] Image taken from Safiya Nygaard (2018) I Got A Tokyo Makeover [Online] 27.14 mins. [Online] Available: https://www.youtube.com/watch?v=qQ01eLt_bxo [Accessed: 22 October 2018].

more sustainable and creative approach to fashion, as it uses clothing which already exists and recreates it into a unique piece. The reception to this video from Nygaard's audience was hugely positive. With the proliferation of ethical content, and discussion about fast fashion in the media, it is possible that Nygaard will embrace ethical fashion content in future, and steer away from her fast fashion challenge videos.

5.0 Conclusion

In conclusion, there is no doubt that social media influences consumers in terms of fast fashion, with the proliferation of haul culture attracting millions of viewers, resulting in overconsumption. Brands have also understood the power of using social media to advertise their products to a wide demographic. However, there is a growing movement towards eco-consciousness with pro-sustainability YouTubers promoting an ethical approach to buying. Beltempo suggests that everyone has the ability to make changes, a sentiment which is reinforced by Clark, Dooley and Niinimäki. It is generally believed that there is a need for greater awareness but as Ferguson states, it will take time and commitment. Currently, fast fashion is being promoted to an alarming extent but there is a feeling that the transition towards sustainability will begin on a small scale, building to a wider global commitment. Fletcher's emphasis on the durability of garments is echoed by McLauchlan who promotes the repair and upcycling of garments. The fashion industry is currently the world's second biggest polluter, but new designers such as Lantink are embracing ways to create new fashion out of waste. The planet is facing challenges in terms of other pollutants and there is a growing awareness that change is needed.

My major and minor elements became inextricably linked, with one informing the other. My project has been invaluable in preparing me for the rigours demanded by the industry. I now realise just how detailed and careful planning needs to be in order to work to a brief and a strict deadline. My analytical skills have improved as a result of consulting a wide range of texts. Contacting and communicating with informants from various parts of the world has provided me with experience that will be highly beneficial in the workplace. The practical element of my project has motivated me to consider how to present information in a visual, non-traditional way that is hopefully more stimulating for viewers (UWS Graduate Attributes, 2019). Finally, as a result of my research my buying habits have changed radically.

Contributors' Questions

Amy Winston-Hart

- Do you have a background in fashion?
- Where did your interest in vintage clothing come from?
- Does your shop appeal to people of different ages?
- You're giving vintage garments a second life. How does your stock differ from a charity shop that sells second hand clothes?
- What do you think vintage clothing offers as garments that can be found on the high street?
- Are the garments in your shop made all around the world or do they tend to be British-made products?

Angus Clark

- How do you shop? (In shops, online, charity shops etc.)
- Do you ever buy from charity shops? (If yes/no why is this?)
- When you buy clothes online what kind of things do you take into consideration? (for example, quality and price)
- Are you brand conscious? (If yes, would you stop wearing something because of the brand?)
  What do you do with your clothes once you stop wearing them?
- So much clothing is ending up on landfill sites. As a Politics student, do you have any suggestions of what we could be doing to reduce this? Do you think the government should be considering legislation to reduce the environmental impact of fast fashion?

Shirley McLauchlan

- How do you feel about fast fashion?
- How responsible are you in your buying habits?
- Can you explain how you justify buying new clothes?

- Do you think people need to be re-educated on how to treat their clothes?
- How do you replace the thrill of buying something new?

Richard Johnston

- What proportion of your recycling is made up of clothes?
- Do you separate different fibres? (for example, cotton and polyester)
- How often are the textile bins emptied?
- What happens to the textile waste when it is recycled?
- Are you ever surprised by the quality (good or bad) of the textiles that arrive?

Niki Taylor

- How and why did you get involved with Fashion Revolution Scotland?
- Can you describe some of the ways Fashion Revolution Scotland promotes change in the fashion industry?
- Educating current and future designers in sustainability is obviously crucial. As a visiting lecturer at Edinburgh College of Art, do you feel that students are responding positively?
- The Senior Research Fellow at London College of Fashion) asks this question, which I am interested to hear your thoughts on:
  "Why does fashion always emphasise novelty?"
- I saw the interview Fashion Revolution did with the YouTuber bestdressed for its Power of Influence series. Clearly Fashion Revolution recognises the power of ethically driven influencers and YouTubers. Could you see Fashion Revolution also collaborating with YouTubers who make fast fashion hauls with a view to encouraging them to change their practices?
- The UK Environmental Audit Committee has said it recommends that the government reforms taxation to reward fashion companies that design products with lower environmental impacts and penalise those that do not. Do you have any thoughts on this approach? Do you think it would be an effective method in reducing the damage caused by fast fashion?

Questions for Pro-Sustainability YouTubers

- How did you find out fast fashion/unethical practices in the fashion industry?
- What is your opinion on YouTubers who do fast fashion hauls, challenges, collaborations and sponsorships with fast fashion brands?
- How can sustainable fashion be promoted?
- Are there any disadvantages to buying sustainable brands or second-hand clothing?
- What advice would you give people who want to live more sustainably?

Questions for a Pro-Haul YouTuber

- When you're buying new clothes, what do you take into consideration? (for example, quality and price).
- Are you aware of the fast fashion industry?
- Do you think haul videos encourage or inspire viewers to buy new clothes?
- Have fashion brands contacted you asking you to promote them? If so, are there any reasons why you wouldn't be willing to work with a brand?
- There are YouTubers promoting 'haulternatives' such as mending, dyeing and customising the clothes they already have, as well as thrift shopping, would you consider introducing this on your channel in future.

Bibliography

About Joe Fresh. (n.d.) [Online] Available: https://www.joefresh.com/ca/aboutus?gltc=footer_aboutus [Accessed: 21 February 2019].

Abrams, M. Cardi B's Fashion Nova collaboration sells out in hours [Online] Available: https://www.standard.co.uk/insider/style/cardi-b-fashion-nova-line-sold-out-a3991486.html [Accessed: 20 November 2018].

All change! Spring clean will see 235 million items of clothing sent to landfill (2017) [Online] Available: https://www.about.sainsburys.co.uk/news/latest-news/2017/06-04-2017 [Accessed: 17 October 2018].

An introduction to 1960s fashion (2019) [Online] Available: https://www.vam.ac.uk/articles/an-introduction-to-1960s-fashion [Accessed: 3 February 2019].

Aranowsky Cronberg, A. (2019) Brave New Worlds: The Changing Landscape of Fashion. [Leaflet, Print] West Wing Galleries Somerset House London [Accessed: 27 February 2019].

Colleen Ballinger (2018) I ONLY WORE $5 OUTFITS FROM FOREVER 21 FOR A WEEK! 12.42 mins. [Online] Available: https://www.youtube.com/watch?v=jdbPOLdUbdE&t=20s [Accessed: 1 February 2019].

Cunningham, S., Craig, D. (2017) Being 'really real' on YouTube: authenticity, community and brand culture in social media entertainment Media International Australia [Online] Vol.164(1), pp.74. Available: https://journals.sagepub.com/doi/abs/10.1177/1329878X17709098 [Accessed: 2 December 2018].

Ditty, S. (2019) Fashion Revolution written evidence to the 'Sustainability of the fashion industry' inquiry, Environmental Audit Committee [Online] Available: https://www.fashionrevolution.org/fashion-revolution-written-evidence-to-the-sustainability-of-the-fashion-industry-inquiry-u-k-environmental-audit-committee/ [Accessed: 25 February 2019].

Environmental Audit Committee (2019) Interim Report on the Sustainability of the Fashion Industry [Online] Available: https://publications.parliament.uk/pa/cm201719/cmselect/cmenvaud/1148/114802.htm [Accessed: 7 February 2019].

Fletcher, K. (2012) Durability, Fashion, Sustainability: The Processes and Practices of Use Fashion Practice: The Journal of Design, Creative Process & the Fashion Industry. [Online] Available: https://www.researchgate.net/publication/272144844_Durability_Fashion_Sustainability_The_Processes_and_Practices_of_Use

Hall, J. Here's why haul videos need to change [Online] Available: https://i-d.vice.com/en_uk/article/xwm39w/heres-why-haul-videos-need-to-change [Accessed: 12 March 2019].

Harrabin, R. (2018) Fast fashion is harming the planet, MPs say [Online] Available: https://www.bbc.co.uk/news/science-environment-45745242 [Accessed: 10 November 2018].

Hipwell, D. (2019) Boohoo bucks trend with surprise jump in revenues [Online] Available: https://www.thetimes.co.uk/article/boohoo-bucks-trend-with-surprise-jump-in-revenues-txqqwl9l5 [Accessed: 2 February 2019].

Hou, M. (2018) Social media celebrity and the institutionalization of YouTube Convergence: The International Journal of Research into New Media Technologies. [Online] Vol. 1. pp.10. Available: https://journals.sagepub.com/doi/pdf/10.1177/1354856517750368 [Accessed: 13 January 2019].

Jeffries, L. (2011) The Revolution Will Be Soooo Cute: YouTube “Hauls” and the Voice of Young Female Consumers Studies in Popular Culture Association in the South. [Online] Vol.33(2), pp.60. Available: https://www.jstor.org/stable/23416384?read-now=1&seq=2#metadata_info_tab_contents [Accessed: 27 January 2019].

Jefkins, F. (1999) Advertising 5th ed. London: Financial Times Management.

Joslin, K., Wardrop, D. (2015) Crossings in Text and Textile. University of New Hampshire Press.

Kollewe, J. (2018) Burberry to stop burning unsold items after green criticism [Online] Available: https://www.theguardian.com/business/2018/sep/06/burberry-to-stop-burning-unsold-items-fur-after-green-criticism [Accessed: 10 October 2018].

Ladjevardi, L., de Castro, O. (2017) #Haulternative: A Guide for Fashion Lovers [Online] Available: [Accessed: 28 January 2019].

Linnard, R. (2018) An ethical decision: fast fashion vs. vintage fashion [Online] Available: https://www.fashionrevolution.org/uk-blog/an-ethical-decision-fast-fashion-vs-vintage-fashion/ [Accessed: 27 December 2018].

McCorquodale, D., Hanaor, C. (2006) Recycle: The Essential Guide London: Black Dog Publishing.

Morgan, A. (dir.) (2015) The True Cost. [DVD] Life Is My Movie Entertainment. 92 minutes.

Moye, J. (2016) Selena Gomez ‘Share a Coke and a Song’ Photo is Instagram’s Most-Liked Image Ever [Online] Available: https://www.coca-colacompany.com/stories/this-selena-gomez-share-a-coke-and-a-song-photo-is-instagrams-mo [Accessed: 12 December 2018].

Niinimäki, K. Eco-Clothing, Consumer Identity and Ideology (2010) Sustainable Development. [Online] Vol. 1, pp.3-4. Available: https://www.researchgate.net/publication/227650874_Eco-Clothing_Consumer_Identity_and_Ideology [Accessed: 10 December 2018].

Okwodu, J. (2018) Miley Cyrus Proves Cruelty-Free Fashion Is Fabulous [Online] Available: https://www.vogue.com/article/miley-cyrus-faux-fur-cruelty-free-fashion [Accessed: 1 March 2019].

Onono, E. (dir.) (2018) Stacey Dooley Investigates: Fashion's Dirty Secrets [DVD] Hello Halo. 59 minutes.

Printed cottons in Scotland (n.d.) [Online] Available: https://www.nms.ac.uk/collections-research/our-research/highlights-of-previous-projects/colouring-the-nation/research/turkey-red-in-scotland/printed-cottons-in-scotland/ [Accessed: 13 March 2019].

Responsible Consumption and Production (2019) [Online] Available: https://www.un.org/sustainabledevelopment/sustainable-consumption-production/ [Accessed: 13 March 2019].

Safiya Nygaard (2018) I Got A Tokyo Makeover 27.13 mins. [Online] Available: https://www.youtube.com/watch?v=qQ01eLt_bxo [Accessed: 2 February 2019].

Safiya Nygaard (2018) I Wore $5 Clothes From Romwe For A Week 17.35 mins. [Online] Available: https://www.youtube.com/watch?v=LqU9CdPs6ek [Accessed: 28 January 2019].

Shirley McLauchlan (2019) About Shirley McLauchlan [Online] Available: http://shirleymclauchlan.co.uk/about-shirley-mclauchlan.html#.XIO2AaecZ0s [Accessed: 28 February 2019].

Simpson, E. (2018) What went wrong on the High Street in 2018? [Online] Available: https://www.bbc.co.uk/news/business-46646990 [Accessed: 13 January 2019].

Snelson (2016) Qualitative and Mixed Methods Social Media Research: A Review of the Literature International Journal of Qualitative Methods [Online] Vol.15(1) pp.11. Available: https://journals.sagepub.com/doi/pdf/10.1177/1609406915624574 [Accessed: 14 March 2019].

Sweatshops in Bangladesh (2019) [Online] Available: https://waronwant.org/sweatshops-bangladesh [Accessed: 3 February 2019].

Sweney, M. (2007) First ads appear on YouTube clips [Online] Available: https://www.theguardian.com/media/2007/aug/22/advertising.digitalmedia [Accessed: 18 December 2018].

Sweney, M. (2014) Vloggers must clearly tell fans when they're getting paid by advertisers, ASA rules [Online] Available: https://www.theguardian.com/media/2014/nov/26/vloggers-must-tell-fans-paid-adverts-asa-rules [Accessed: 20 December 2018].

Tauer, K., Nordstrom, K. (2018) Celebrities and Models Supporting Sustainability [Online] Available: https://wwd.com/eye/people/celebrities-models-actors-sustainability-environmental-activism-1202938605/ [Accessed: 10 March 2019].

TOAST (2018) SASHIKO REPAIR 1.24 mins. [Online] Available: https://www.youtube.com/watch?v=4V5vQcElf8M [Accessed: 27 January 2019].

Tsuki – Tsuki Market (n.d.) [Online] Available: https://tsuki.market [Accessed: 23 February 2019].

UWS Graduate Attributes (2019) [Online] Available: https://www.uws.ac.uk/current-students/your-graduate-attributes/ [Accessed: 15 March 2019].

Veblen, T. (1899) The Theory of the Leisure Class: An Economic Study of Institutions MacMillan.

Wakefield, J. (2019) Social media stars agree to declare when they post ads [Online] Available: https://www.bbc.co.uk/news/technology-46960179 [Accessed: 28 January 2019].

Waterson, J. (2019) Birmingham brought to standstill by YouTuber James Charles [Online] Available: https://www.theguardian.com/uk-news/2019/jan/27/birmingham-brought-to-standstill-after-visit-from-youtuber-james-charles [Accessed: 28 January 2019].

Why Reduce, Reuse and Recycle? (n.d.) [Online] Available: http://www.greenerscotland.org/reduce-reuse-recycle/why-reduce-reuse-and-recycle [Accessed: 21 January 2019].

Youtube: a history (2010) [Online] Available: https://www.telegraph.co.uk/finance/newsbysector/mediatechnologyandtelecoms/digital-media/7596636/YouTube-a-history.html [Accessed: 28 January 2019].

Appendix

Image 1

Alisha Marie (2018) Spring Break Clothing Haul!! Forever 21, Urban Outfitters, VS Pink, and More! 6.38 mins. [Online] Available: https://www.youtube.com/watch?v=KfC4rf_aycY [Accessed: 2 March 2019].

Image 2

bestdressed (2018) $1 THRIFT HAUL (try on goodwill outlet haul) 11.47 mins. [Online] Available: https://www.youtube.com/watch?v=oNXSyNbrXrk [Accessed: 2 March 2019].

Image 3

Missguided Stories Highlights (2019) [Online] Available: https://www.instagram.com/stories/highlights/17890050457136613/ [Accessed: 12 February 2019].

Image 4

Fashion Nova (2019) [Online] Available: https://www.instagram.com/p/BuSjgjIg9Ei/ [Accessed: 27 February 2019].

Image 5

Boohoo Stories Highlights (2019) [Online] Available: https://www.instagram.com/stories/highlights/17970580210185385/ [Accessed: 14 March 2019].

Image 6

Joseph, A. (2018) Cardi B Says Her Fashion Nova Line Looks High-End Like Gucci [Online] Available: https://www.eonline.com/uk/news/981931/cardi-b-says-her-fashion-nova-line-looks-high-end-like-gucci [Accessed: 2 November 2018].

Image 7

Cara Delevingne – New Burberry Her Fragrance Campaign (October 2018) (n.d.) [Online] Available: https://www.gotceleb.com/cara-delevingne-new-burberry-her-fragrance-campaign-october-2018-2018-10-04.html [Accessed: 2 November 2018].

Image 8

Purcell (2018) Buy Pewdiepie's 3rd 'Why Are You Sad' Collection of Tsuki and Defeat T-Series [Online] Available: https://manofmany.com/fashion/mens-fashion-trends/buy-pewdiepies-3rd-why-are-you-sad-collection-of-tsuki-and-defeat-t-series [Accessed: 3 March 2019].

Image 9

The True Cost Movie (2015) [Online] Available: https://truecostmovie.com/about/ [Accessed: 4 November 2018].

Image 10

Love Not Landfill (2018) Love Not Landfill 0.55 mins. [Online] Available: https://www.youtube.com/watch?v=IdCm5CBkXFc [Accessed: 4 November 2018].

Image 11

Maddie Clark (2019) Binge 05.36 mins. [Online] Available: https://www.youtube.com/watch?v=_RKcnle7Fhc [Accessed: 17 March 2019].

Image 12

Maddie Clark (2019) Binge 05.36 mins. [Online] Available: https://www.youtube.com/watch?v=_RKcnle7Fhc [Accessed: 17 March 2019].

Image 13

Maddie Clark (2019) Binge 05.36 mins. [Online] Available: https://www.youtube.com/watch?v=_RKcnle7Fhc [Accessed: 17 March 2019].

Image 14
TOAST (2018) SASHIKO REPAIR 01.25 mins. [Online] Available: https://www.youtube.com/watch?v=4V5vQcElf8M [Accessed: 3 February 2019].

Image 15
Magrath (2015) The True Cost of Fashion [Online] Available: https://www.inthefrow.com/2015/08/the-true-cost-of-fashion.html [Accessed: 15 February 2019].

Image 16
Manik, Yardley (2013) Building Collapse in Bangladesh Leaves Scores Dead [Online] Available: https://www.nytimes.com/2013/04/25/world/asia/bangladesh-building-collapse.html [Accessed: 15 February 2019].

Image 17
Siegle (2018) Influencers can combat fast fashion's toxic trend [Online] Available: https://www.theguardian.com/fashion/2018/oct/07/fashion-influencers-can-change-fast-fashion-toxic-trend [Accessed: 15 November 2018].

Image 18
Dirty secrets (n.d.) [Online] Available: https://www.thenorthernecho.co.uk/news/16968191.dirty-secrets/ [Accessed: 15 November 2018].

Image 19
Niomi Smart (2018) Come Sustainable Shopping With Me 07.14 mins. [Online] Available: https://www.youtube.com/results?search_query=niomi+smart+sustainable [Accessed: 12 February 2019].

Image 20
Leah Turner (2018) THE BIGGEST PRIMARK HAUL YOU'LL EVER SEE! | AUTUMN/WINTER 2018 25.33 mins. [Online] Available: https://www.youtube.com/watch?v=ZHiIVknwVxY [Accessed: 2 November 2018].

Image 21

Leah Turner (2019) HUGE PRIMARK TRY ON HAUL! | SPRING 2019 19.36 mins. [Online] Available: https://www.youtube.com/watch?v=9K9bnHXlgRA [Accessed: 14 March 2019].

Image 22

Rian Phin (2018) DIY Jacquemus Summer Top [Pillowcase to Top] 03.07 mins. [Online] Available: https://www.youtube.com/watch?v=lkGq101qffs [Accessed: 12 February 2019].

Image 23

ohh tae (2018) Sustainable + Ethical Clothing / QUITTING FAST FASHION // Tayler Nicole 07.11 mins. [Online] Available: https://www.youtube.com/watch?v=Z4wZ1Cmjfbk [Accessed: 12 February 2019].

Image 24

tiffany ferg (2018) FAST FASHION REVIEWS & HAULS ARE PROBLEMATIC (esp. Zaful, Romwe, Shein 06:46 mins. [Online] Available: https://www.youtube.com/watch?v=J1MsxNV-bMM [Accessed: 10 January 2019].

Image 25

Alyssa Beltempo (2017) Slow Fashion 101: 5 Steps to Build a Closet You Love [Online] 07.28 mins. Available: https://www.youtube.com/watch?v=7lvCIl6F8E4 [Accessed: 25 October 2018].

Image 26

Safiya Nygaard (2018) I Wore $5 Clothes From Romwe For A Week 17.35 mins. [Online] Available: https://www.youtube.com/watch?v=LqU9CdPs6ek [Accessed: 10 January 2019].

Image 27

Safiya Nygaard (2018) I Wore $5 Clothes From Romwe For A Week 17.35 mins. [Online] Available: https://www.youtube.com/watch?v=LqU9CdPs6ek [Accessed: 10 January 2019].

Image 28

Safiya Nygaard (2018) I Wore $5 Clothes From Romwe For A Week 17.35 mins. [Online] Available: https://www.youtube.com/watch?v=LqU9CdPs6ek [Accessed: 10 January 2019].

Image 29

Safiya Nygaard (2018) I Got a Tokyo Makeover 27.14 mins. [Online] Available: https://www.youtube.com/watch?v=qQ01eLt_bxo [Accessed: 10 January 2019].

Image 30

Safiya Nygaard (2018) I Got a Tokyo Makeover 27.14 mins. [Online] Available: https://www.youtube.com/watch?v=qQ01eLt_bxo [Accessed: 10 January 2019].

Image 31

Safiya Nygaard (2018) I Got a Tokyo Makeover 27.14 mins. [Online] Available: https://www.youtube.com/watch?v=qQ01eLt_bxo [Accessed: 10 January 2019].

Image 32

Safiya Nygaard (2018) I Got a Tokyo Makeover 27.14 mins. [Online] Available: https://www.youtube.com/watch?v=qQ01eLt_bxo [Accessed: 10 January 2019].

Consent Form Example

I _____ agree to feature in the university film *Binge* and allow Madeleine Clark, University of the West of Scotland, Ayr, to film me on location on the date _____.

Signed _____

Date _____