This report includes all the research collected in order to deliver an advice for the brand iNDiViDUALS (AMFI/HvA) to experiment with sufficiency principles in the context of their current reevaluation process. It contains all research collected in order to deliver suggestions of possible strategies.

The research report begins with a personal motivation for doing the particular thesis subject and continues with a thorough explanation of the fashion sector’s environmental impact and an explanation of the de-growth and sufficiency principles. This is followed by a chapter that offers insight into the methodology and line-of-questioning that went into the production of the end-result.

Furthermore, it contains an analysis of a series of case studies in the form of viable businesses — Lena Library, Filippa K, Brunello Cucinelli, Vitsoe and Patagonia — that have applied several sufficiency-led strategies. This section offers insight on how these brands do business and tackle pressing sustainability issues. The analysis is concentrated on their sufficiency implementation and does not concern itself with the universal focus to increase efficiency and productivity to make the supply chain more ‘green’.

Following the case studies, the report delves into an analysis of iNDiViDUALS as a brand and why it serves as fertile ground for experimentation with sufficiency approaches. The brands’ main characteristics have proven to be opportunities or threats for implementing a sufficiency-led strategy and have been the main source for measuring each strategy. This chapter also contains the preparation of a brainstorm session, which was primed to develop new sufficiency strategies building from each participant’s work field and experiences and a full summary of the results. These results have been combined with previous findings in the business cases and employed as input for the further development of these strategies.

The final chapter collates all previous findings and elucidates on the decision making. Each strategy underwent a ranking in order to verify its relevancy. The measurement tool assessed the strategies on the following criteria: sufficiency impact, feasibility, and educational value. Its results have been a tool to thereafter make certain combinations and deliver a set of fully working and substantiated strategies as explained in the product.
1. INTRODUCTION

1.1 PERSONAL MOTIVATION

- A40 litres backpack with a maximum weight of 11 kilogrammes, enough for four complete outfits, two towels, boxer shorts, socks, toiletries, one pair of shoes, flip flops, a pillow case and an extra coat -

That’s what I could take when I left Holland to study abroad for half a year. I was terrified. How could I live somewhere abroad for half a year with only 4 complete outfits? Wasn’t that too little? I had a closet of 150 garments, and now I could only bring 18 pieces. Wouldn’t I always be walking in the same thing and what would people think of that? I figured I would have to buy lots when I arrived at my destination. However, I soon realised I could not because after studying I was going to travel for 7 weeks and had to carry that same backpack on my back, preferably as light as possible, so that was it.

I arrived and I quickly became used to my small closet. I was afraid that I would get fed up with the little choice, but the opposite happened. It felt relieving. The decision making became easier and I was wearing every single item in my closet. It felt comforting to use everything; moreover, it made me happier and more content. I lost interest in shopping for the sake of shopping. If I bought something it was because I needed it. I wasn’t running straight to the SALE and my buying criteria changed. Price was substituted for high quality, good fit and sustainable production.

This half year changed me completely, but I only realised this when I got back to Holland. I started working at C&A again, where I had already worked for 5 years before my travels. I was confronted by the buying behaviour in The Netherlands. Hundreds of garments being discounted more and more because they would not be sold for their original price. I was shocked by the mind-set to buy more volume for the same money, moreover the retailer’s enormous stock of garments and their increasing production amounts year in year out. I was determined to not fall back into this dynamic and to make a change for myself. I reorganized my closet, handed all the ‘deadstock’ in my closet over for recycling and I minimized to what I felt was necessary.

As time passed and I started my next semester, iNDiViDUALS, I was shocked all over again. iNDiViDUALS as a small student brand also had difficulties with their stock levels. They could not get rid of their obsolete inventory and we as students had an inventory clear-out as overall semester goal, so that iNDiViDUALS could reconstruct and change their business model. I realised it was a global problem. During iNDiViDUALS we had a guest lecture by Irene Maldini, a researcher at the HVA, who introduced us to the degrowth principle as a possible solution to address environmental effect of growing production and consumption volumes. I realised, that what I experienced during the past half year was, fundamentally similar to what degrowth envisions. I wanted to explore this belief and take it further into my future career, contribute to a change in the industry. The first step of contribution is by studying degrowth principles in this graduation thesis and apply them to a small fashion brand, iNDiViDUALS, in their process of reconstruction.
1.2 GROWTH IN THE APPAREL INDUSTRY

The fashion industry is a flourishing industry and therefore has been an engine for global development. It is one of the world’s largest consumer industries, generating €1.5 trillion in annual apparel and footwear revenues in 2016, and employing around 60 million people along its value chain (Kibbey, Carrière-Pradal, Holst, & Blaisdell, 2017). The apparel and footwear industry is expected to grow at an average rate of 4.2% year-on-year resulting in a total of €2.1 trillion in apparel and footwear revenue in 2022 (Euromonitor). This is a very prosperous forecast and is influenced by numerous factors. One of these is the increase in population growth. The current world population is 7.4 billion people and it is expected to grow annually by 1.1% on average, meaning we will have a population of 8.1 billion people in 2022 (Euromonitor).

The increase in population will result in an increase in demand for new clothes. There will be a rise in retail volume. According to Euromonitor, the world average in 2017 was 16.3 units per capita, with an expected growth to 18 units by 2022 (Euromonitor). However, Euromonitor accounts do not include informal markets and count packages of clothes as a single item. As other authors have pointed out, the actual consumption per capita may be well above those numbers (Maldini et al., 2017). Based on population growth and consumption per capita, the overall clothing volume across the world will increase, together with more intensive use of raw materials and waste. Are we still capable of sufficing this growing demand within our finite planet?

Consumption behaviour affects the economy and the environment. The projected growth is economically positive, but it isn’t possible to continue business as usual due to environmental limits. The "Measuring the Dutch Clothing Mountain” report points out that, people in Holland purchase 46 items annually and have a wardrobe of 173 units (Maldini et al., 2017). Within their existing wardrobe there are 50 units, which aren’t worn/used. Even though 29%, 50 items, of their wardrobe was not used in the past year, the Dutch continue purchasing new clothes. These unworn/unused garments have the potential to be re-used or recycled to function as a substitute for production of new garments. There are numerous reasons why there is an obsolete inventory, according to the report; the consumer has an emotional connection towards the garment, it was a gift or it is kept for when the users body might change overtime (Maldini et al., 2017).

The most worrying factor is what is produced and disposed of annually. The report states that in 2007 the Dutch people bought 51 items and disposed of 41 garments. In 2014 the Dutch bought 43 items and disposed of 40 garments. Even though over the years the purchasing volume slightly decreased the disposal rate stayed relatively the same. Of the 40 garments bought in 2014 only 16 garments were separately collected. The remaining 24 were disposed of with non-textile material and ended up in incineration (Maldini et al., 2017). These 24 garments lost any possible future value completely.

We annually buy what we dispose of. The problem with this dynamic is within the value that’s been lost. The industry is functioning in a linear dynamic. We purchase, use and dispose of our clothes and only an extremely small percentage of what we purchase new is made from existing stock/ recycled or re-used materials. In an economy that aims for continuous growth through continual increase in consumption, the combination of increasing consumption and a linear dynamic is alarming. Increase in consumption results in more products, raw materials usage, pollution and waste. It intensifies the existing industry’s environmental impact. The next chapter will show the aftermath of this permanent growth ideal.
1.3 INUSTRY’S PRESSURE ON THE PLANET

According to the Kibbey et al. (2017, p. 10) the planet is already facing significant long-term effects because of human activity. According to the researchers in this paper, the planet is beyond its safe operating space in terms of climate change, waste pollution, changes in land use and biochemical output (see Figure 1.A). We face a high risk of destabilizing the status of the planet. Humanity has passed the planetary boundaries in the current pace of supply and demand and the predicted growth in the apparel and footwear industry would add additional pressure to the environmental stress (see figure 1.B). The additional pressure results in a bigger surpass of the planetary boundaries. Planetary boundaries refer to global environmental aspects such as; water usage, biodiversity loss, waste pollution etc. It indicates the safe operating space in which humanity should not go beyond. The composition of these boundaries is a judgment affirmed in science but based on human perception of risk including boundaries in water consumption, energy, chemicals and waste creation (see Figure 2). The increase in volume exacerbates the stress on natural resources. Despite efforts to diminish the environmental effect of each garment produced, the volume of fashion consumption and the level of environmental stress are mutually dependent.

![Figure 1.A](source)

![Figure 1.B](source)

Source: (Kibbey et al., 2017)
Although the harm is, of course, not all due to the fashion industry, the industry's present business model is an obvious contributor to stress on natural resources. Innovation in technology is an important factor for improvement. More sustainable production processes, organic withdrawal of materials, efficient distribution and improvements in care during the usage phase such as laundering at 30 degrees have a positive effect on the environment. We need to change and move away from the linear business model towards a circular model. “In a resource-constrained world, there’s no room for waste. Getting creative with the way we obtain, use and dispose of materials will be key for a successful and sustainable global economy” (Brown, 2017, p. 1). This will relieve stress on raw material usage and possibly minimizing the environmental effects per unit. However, these innovations do not outrun consumption growth and minimize the environmental output. As it has been argued by Maldini & Balkenende (2017). A complementary approach focusing on volumes is needed, since no industry can be truly circular or sustainable with ever-growing volumes of production and consumption. Developing new models that are not growth-centred is an urgent necessity.

The environmental footprint of the sector can be measured in a number of impact areas; namely water consumption, CO2 emissions and chemical use during different stages of the lifetime of a garment such as processing, using and disposing. Kibbey et al. (2017) estimate that annually the volume of water consumed by the fashion industry today is 79 billion cubic meters, enough to fill 32 Olympic size swimming pools. All human activity, including fashion, lead to the levels of atmospheric CO2 exceeding about 20% of the planetary boundary and biochemical flows have surpassed the limit by 220%. They account for the production of around 2.1 billion tons of waste per year, 1.6 times more them the earth can absorb. Its predicted that the level of fashion waste in 2030 will increase by 57 million tons - equivalent to 17.5kg per capita across the planet. There is no possible relief on environmental stress in this current forecast. Capitalizing innovation and sustainable driven initiatives in all stages of a garment’s life is not sufficient for competing against growth in global consumption levels.
The organization WRAP, the Waste & Resources Action Programme, has been conducting research into clothing impact within the UK-market and its changes and improvements since they started their programme in 2012. WRAP has worked with clothing designers, brands, manufacturers, retailers, re-use and recycling organizations and consumers to drive more sustainable production and consumption, and to increase textiles re-use and recycling. Recently, five years later, WRAP updated its evidence base (WRAP, 2017). The results of this research show how changes over the years have positively impacted the above, but not enough yet due to growth in overall volumes. It confirms that innovation and technology aren’t enough to minimize environmental impact as long as volume is increasing.

One of the first remarkable research outcomes is that, the lifetime of a garment has increased during these 5 years, from an average of 2.2 years per item to 3.3 years per item (WRAP, 2017). This has a positive impact on the reduction on environmental aspects, as long as the purchase of new clothes is being delayed. Unfortunately, if consumers keep clothes longer it doesn’t automatically mean they buy less. The volume of newly purchased clothes still increased from 950.000 tons to 1.130.00 tons in 2016 (WRAP, 2017), meaning that the depletion of raw material usage and CO2 emissions nonetheless increased and that the UK clothing and waste mountain is still enlarging year-on-year. In other words, even though there were sustainable improvements during certain stages of the lifecycle of a garment (see Figures 3 & 4). When comparing the footprints between 2012 and 2016 in the UK, the impacts from production and processing have increased, while those in-use phases have reduced due to reduction in washing temperatures and less tumble-drying.
Both our unused clothes and so called obsolete inventory, which refers to unsold clothes that stay in the company inventory, could function as a substitute for the production of new clothes, for example through second-hand initiatives. Moreover, using waste as new raw material would distress raw material usage although it would not minimize the environmental impact across the further supply chain. The change from a linear model to a circular model is massive and needs time to develop. However, circularity isn’t enough if production volume keeps growing. Reducing demand and obsolete inventory are needed to reduce the environmental impact. On the other hand, if we avoid excessive consumption, what is the effect on our economy? Purchasing less, would mean less revenue for companies, resulting in an unstable economy within the capitalist system.

- Is there an opportunity to move towards an economic model that remains within planetary boundaries? -

1.5 INDUSTRY’S ECONOMIC CHALLENGES

The conventional formula for achieving prosperity relies on the pursuit of economic growth. This applies to all industries, including fashion. The richer a country, the higher the income, which is said to increase wellbeing and lead to prosperity for all. Some economists, like Tim Jackson and Kate Raworth, however, have challenged this formula (Jackson, 2009; Raworth, 2017). According to supporters of the “de-growth” or “sufficiency” paradigm, economics has been traditionally fixated on GDP, the Gross Domestic Product as the primary measure of progress. They strongly criticize this simplification, arguing that prosperity or quality of life and GDP are not the same.

The GDP is the monetary value of all the finished goods and services produced within a country’s borders in a specific time period. The GDP worldwide has grown on average by 3,7% annually, which was $10.600 per capita in 2012, $10.741 per capita in 2017 and is expected to be $13.782 by 2022 (Euromonitor). According to the conventional formula, regardless of any economic setbacks, this forecast shows the economy is in an uplift in which we all get richer and become more satisfied. However, the de-growth paradigm points out that growth of GDP doesn’t always result in more happiness or better conditions for humans to flourish.
Kate Raworth and Tim Jackson believe that humanity can flourish if all enjoy a certain set of basic rights; gender equality, education, income equality, social equity, to name a few, and that these do not always correspond to economic growth. The two authors have slightly different economic vision, but their beliefs are fundamentally similar; that growth should not be an end in itself. Tim Jackson states that “prosperity speaks of the elimination of hunger and homelessness, an end to poverty and injustice, hoper for a secure and peaceful world” (Jackson, 2009, p. 1).

Kate Raworth believes that to create the right conditions for humans the economy should move to the doughnut model, a social foundation of well-being that no-one should fall below, and an ecological ceiling of planetary pressure that we should not go beyond. “between the two lies a safe and just space for all” (Raworth, 2017, p. 11). Both writers are critical of the capitalistic economy and the growth paradigm. They argue that the traditional formula fails to measure the happiness rate, it doesn’t take into account factors such as social equality, poverty, education and most importantly environmental aspects. Jackson and Raworth identify the GDP measurement as insufficient. GDP and life-satisfaction correlate. Growth and increasing income is needed to pursue prosperity and to stay within the doughnut but only until a certain point (see Figure 5).

For example, if we look at Azerbaijan and Slovakia, we can see that a slight increase in GDP has led to a big rise in life satisfaction. However, if we look at the United States, which had the highest GDP worldwide in 1995, their happiness levels were lower than countries such as Iceland, Netherlands, Denmark and Switzerland who had a far lower GDP.

The figure shows that after around $15,000 per GDP capita the happiness rate hardly responds to a rise in GDP. Economic growth makes a difference in poorer countries but appears to have much more limited returns in richer countries. Beyond 15,000$ it may even negatively impact on the level of happiness.

Our finite planet can’t keep up with the current economy model and humanity’s quality of life doesn’t necessarily grow. On the contrary, overtime society has become locked in the dynamic of this economy. According to Raworth; “the opportunity for the 21st century is to thrive in balance and change the outlook of our economy towards a doughnut” (Raworth, 2017, p. 10). We should move towards the inner ring; the safe and just space for humanity, which is built on a social foundation wherein we all enjoy basic human rights (see Figure 6). If we fall below the social foundation (centre of the doughnut) there is shortfall in human-wellbeing. It could mean there is poverty, lack of education, no housing etc. If we exceed the ecological ceiling (outside the doughnut) we put additional pressure on the Earth’s systems such as air pollution, chemical pollution, land conversion etc.
Moving towards the doughnut means, among other things, changing conventional ways of consumption and production. Jackson argues that the structure of this modern capitalist economy has two major features; the profit motive and a social complex logic. He states that; “the profit motive stimulates newer, better or cheaper products and services through a continual process of innovation and ‘creative destruction’” (Jackson, 2009, p. 88). The complex social logic drives the expanding consumer demand for these products and services. “The two factors combine to the drive ‘engine of growth’ on which modern economies depend and lock us into an ‘iron cage of consumerism’” (Jackson, 2009, p. 88).

This complex social logic is for a big part constructed by material needs. The industry developed itself to cater for these material needs. It innovated production processes, supply chain efficiency, radically reducing lead-times and moved production to foreign countries to reach maximum profit etc. Jackson states that; “product lifetimes have plummet as durability is designed out of consumer goods and obsolesce is designed in. Quality is sacrificed relentlessly to volume throughput” (Jackson, 2009, p. 97). Section 1.1 confirms Jackson’s passage. The obsolete inventory we possess should satisfy our material needs, but yet we keep consuming newer, better and cheaper products, disposing of them as quickly.

In this process of growth and innovation, humanity began to see prosperity as synonymous to material wealth. Jackson states; “material goods provide us a vital language through which we communicate with each other about things that matter: family, identity, friendship, community and purpose in life” (Jackson, 2009, p. 143). If materials would provide this language and facilitate higher social well-being, countries which have a higher GDP thus bigger product availability ought to show evidence of this.
The data by (Michaelson, Abdallah, Steuer, Thompson, & Marks, 2009) in fig. 7 illustrates the different levels of trust and belonging across 22 European nations. The countries colour explains the level of trust and belonging in that certain country.

Countries which have a lower GDP (such as Sweden, Norway, Denmark) experience far greater levels of trust and belonging than the UK, which has the highest level of GDP. The survey outcomes indicate that material growth does contribute to more social well-being, similar as with the life-satisfaction rate, but it only contributes to a certain level. Beyond that certain point it has negative impacts on the social well-being, economy and environmental impact.

GDP growth is in itself necessary, because it contributes to life-satisfaction and social well-being as discussed in the paragraphs above. It drives developing and developed nations to eliminate poverty, injustice etc. Nonetheless, growth shouldn’t be the only aim. Once society evolved into the paradigm of growth, humanity wanted more, newer and better, surpassing planetary boundaries, even though it runs counter to the earth’s wellbeing.

The current industry can’t progress in its current form. Kate Raworth states that; “It’s design is fundamentally flawed because it runs counter to the living world, which thrives by continually recycling life’s building blocks” (Raworth, 2017, p. 212). Economy and industry have turned a blind eye to this important factor and are slowly beginning to see the effects of linear economic models. A common response to the dilemma of growth in its current form is to apply the concept of ‘decoupling’. Decoupling is the ability of an economy to grow without identical increases in environmental pressure. As economist Jackson describes it; “Economic output becomes progressively less dependent on material throughput. In this way, it is hoped, the economy can continue to grow without breaching ecological limits – or running out of resources” (Jackson, 2009, p. 67).

Decoupling can be divided in two types, ‘relative’ and ‘absolute’. Relative decoupling means declining the ecological intensity per economic unit, doing more with less. The WRAP report underpins that relative decoupling has effect and it is vital, but not enough to minimize desired environmental impacts. The ecological efficiency isn’t growing at the same rate as the economy. For example, if ecological efficiency increased by 25% over the past 10 years, but the economy increased by 25%, the increase of efficiency was in vain. To genuinely reduce CO2, energy, material use etc. the usage needs to fall absolute. This is called ‘absolute decoupling’. It means to have the GDP growing, similar to ‘relative decoupling’ but consumption of resources falling absolute. In a detailed analysis of this scenario, however, Jackson concludes that this is impossible to attain. GDP and resource use are inevitably coupled.

Influenced by the degrowth paradigm, the sufficiency principle recognizes that in the richest nations humanity has been living above our means and needs and that a radical change is necessary. It seeks to find the level in which humanity is satisfied sufficiently. It envisions other
aims than ever increasing growth and conveys that our well-being and quality life is not purely 
based on a life, in which we have ever more products, thus resource depletion. Relative 
decoupling has hardly proven any viable decreases in environmental impact in the fashion 
sector (see section 1.1). Therefore, the sufficiency principle believes that reducing or 
maintaining demand-and-supply is key to being able to move humanity towards the inner ring 
of the doughnut. Its provocative and possibly economically damaging approach of minimizing 
supply and demand runs counter to current economic dynamics and is thus scarcely applied. 
The contribution of this study is to provide a case of experimentation to understand what the 
implications are if the sufficiency principles are applied to in a fashion brand.

1.6 APPLYING SUFFICIENCY PRINCIPLES TO A FASHION BRAND

Although sufficiency / de-growth concepts are gaining increasing attention, they still have little 
application within active economic life. One of the main challenges is that of translating these 
principles into viable business models for companies. Sufficiency-driven businesses moderate 
consumption by curbing demand through education and consumer engagement, avoiding built-in 
obsolesce, thus to stop the clothing mountain from growing further. According to Bocken & 
Short (2016, p. 41) “the sufficiency approach focuses on satisfying ‘needs’ rather than 
promoting ‘wants’ and fast fashion, conscious sales and marketing techniques, new revenue 
models, or innovative technology solutions”. It breaks consumerism by promoting needs and 
tries to avoid the continual satisfaction for new, better or cheaper goods. In the long-term 
sufficiency aims to transform the nature of how and what we consume, so that all systems can 
equally flourish.

According to Bocken, Bom & Lemstra (2017, p. 43) “sufficiency isn’t widely known as driver for 
business model innovation, perhaps because of its seemingly paradoxical characteristic of 
seeking to mitigate consumption in a consumption driven economy”. It has a radical approach 
and runs counter to the mainstream. It lacks application and there isn’t any information on its 
effects and capabilities in the long / short term. In this context, there is a strong need to 
experiment and test the sufficiency principles on active economic actors.

As a non-profit brand, funded by the Hogeschool van Amsterdam, iNDiViDUALS is the perfect 
ground to experiment with sufficiency business models. iNDiViDUALS operates as a real 
fashion brand and caters to several stores throughout The Netherlands. It is a brand run by 30 
students, under the supervision of a set of coaches. iNDiViDUALS is a specialization/module, 
so their seasonal approach is structured by semesters. The students come from all three 
different departments; branding, management and design and blend together into one team. 
The aim of the brand is educational and has a particular financial constraint, therefore it 
provides opportunities to test shifts in promotion, sales and trends led by business model 
experimentation and research. iNDiViDUALS revolves around the fusing of creativity and 
education, creating a controversial message in their collections. The recent collections address 
problems in pollution and complications the industry is facing and aims to make consumers 
aware. However, during the last 4 years, the brand has worked on the basis of the traditional 
(growth-led) fashion business model. Given that the brand is currently in a phase of self-
assessment and transformation, the time has come for a more radical shift. In addition, an 
experimental phase with sufficiency-led business models contributes to knowledge 
development in the field. It educates students, coaches and the brands micro-environment. It 
familiarizes them with this specific ground-breaking approach to the current status of the 
fashion industry.
2. AIMS AND METHODS

2.1 AIMS IN THE CONCEPTUAL PHASE

WHAT SORT OF SUFFICIENCY-INSPIRED MODELS HAVE BEEN DEVELOPED AND HOW DO THESE ADDRESS THE DILEMMA OF GROWTH?

The objective is to identify current economic actors who are implementing some sort of sufficiency principle business model. By researching these companies and their business models we can assess what sort of change these economic actors have established in society and how they run their business. It explores the sufficiency principle in its broadest sense, discovering companies that focus on lower growth rates, companies that still grow but mitigate resource depletion by reducing the number of products in circulation, or companies that aim for a change of social organization and consumption. All the above are components of the sufficiency principle and affect the business dynamics. This research phase will assess diverse case studies to get a clear view on how the overall dilemma of growth is being or can be addressed.

2.2 METHODS IN THE CONCEPTUAL PHASE

- *Literature & Research Articles*; What sort of business models have been developed? In what level do these business models address sufficiency? How are they built up and what were/are possible liabilities?
- *Market Research*; on brands who have implemented some sort of sufficiency strategy, by assessing performance in a range of aspects; financially, ecologically, internally, externally. How do these brands address de-growth beliefs intrinsically and extrinsically?

2.3 AIMS IN THE APPLIED CREATIVE PHASE

WHAT SORT OF EXISTING OR NEW SUFFICIENCY-LED BUSINESS STRATEGIES WOULD BE APPLICABLE FOR FASHION BRAND INDIVIDUALS?
The objective is to consider the implementation of sufficiency strategies explored in the conceptual phase, or discovering new strategies during the creative applied phase to be implemented in iNDiViDUALS during the 10 months break in which the brand will be reorganizing itself. iNDiViDUALS is in reconstruction because the current business model and sales are not functioning as expected. Due to lack of sales over several seasons the obsolete inventory grew rapidly. This deadstock became a severe problem in terms of space and sustainable values. It is not in line with the overall ethos of AMFI, which preaches sustainability and educates the next generation of fashion professionals.

iNDiViDUALS has donated their old stock to students and teachers at AMFI and 200 pieces have been donated to charity. This was done in preparation for closing the old linear system, making room for a new and innovative business plan. The linear business model is outdated and a change is needed in the Fashion Industry. iNDiViDUALS is the platform to experiment and research viable alternatives to the current system and new economic and social ways of thinking. Finding an appropriate model to the complex dynamics in one of the most polluting industries in the world.

**SUB-QUESTIONS**

- What is the current business model of iNDiViDUALS and its performance?
- What other inventive and/or innovative sufficiency strategies could be implemented for experimentation in iNDiViDUALS?
- Which sufficiency-led business strategies would be applicable to implement within iNDiViDUALS?

### 2.4 METHODS IN THE APPLIED CREATIVE PHASE

**What is the current business model of iNDiViDUALS and its performance?**

- *Market Information;* I need insight in all business operations; business structure, revenue streams, company policies, cash/money flow, market position, investors etc.
- *Field Work;* Interviewing staff who are running the iNDiViDUALS semester and involved parties such as HVA / AMFI.

**What other inventive and/or innovative sufficiency strategies could be implemented for experimentation in iNDiVIbUALS?**

- *Field Work;* Brainstorm sessions with several parties introducing them to de-growth (if necessary) and ask their vision on sufficiency / de-growth believes. Introduce them in a more simple way to the dilemma of growth and the earth’s ecological condition. What strategies can we come up with to have less instead of more?
  - Brainstorm session with people strongly related to this subject, iNDiViDUALS coaches, sustainable fashion proponents, degrowth researchers and third years fashion and management students and management students who’ve completed a semester in business modelling.
Which sufficiency-led business strategies would be applicable to implement within INDIVIDUALS?

- Desk Work: For this part of my research I need to combine the research outcomes from the conceptual and applied creative phase, to make a critical analysis on which strategies are interesting and challenging and could possibly be implemented at INDIVIDUALS.

2.5 AIMS IN THE PRODUCT PHASE

DELIVERING AN IMPLEMENTATION ADVICE REPORT FOR INDIVIDUALS.

The objective is to deliver an experimental implementation advice for INDIVIDUALS. The implementation advice summarizes and bundles all research findings during the conceptual and applied creative phase. It will be a proposal for experiments of several selected sufficiency-led business strategies. The product will explain how INDIVIDUALS should implement the strategies, the possible effects and its effects on the brands image and identity.

The implementation advice is an experimental advice and is based on research predictions and assumptions. If the implementation advice were to be implemented, INDIVIDUALS would have to see if the outcomes would be in accordance to described expectations.

2.6 TIME SCHEDULE
3. CONCEPTUAL PHASE

3.1 INTRODUCTION

This chapter discusses the current status of change by analysing and exploring brands that are in business and have implemented some sort of sufficiency principle in their business strategy. Argued by Bocken, "business model innovation is an important lever for change to tackle pressing sustainability issues" (2016, p. 1). Chapter three delivers, on the basis of 5 brands, (Lena Library, Filippa K, Brunello Cucinelli, Vitsoe and Patagonia), insight in how these brands tackle pressing sustainability issues and do business. It indicates each brands unique sufficiency approach towards the business performance, weaknesses and strengths and opportunities or difficulties for the brand. The chapter is concentrated on their sufficiency implementation and does not concern the universal focus to increase efficiency and productivity to make the supply chain more 'green', additionally, the sufficiency strategies aim at contributing to diminish clothing volumes, yet in all cases there is no evidence that they are effectively decreasing consumption levels or production volumes (Maldini & Balkenende, 2017). All information is retrieved from, interviews, journal articles, presentations, public information, company websites, business reports and corporate documents.

3.2 LENA LIBRARY

Lena Library is a fashion library in Amsterdam, where people can sign up for a subscription to rent clothes. The idea of Lena fashion library is founded by four young fashion professionals and is born out of their concern for excessive clothing consumption. Three sisters Angela, Diana and Elisa Jansen who were running a successful second-hand store named: Doortje Vintage, got together with Suzanne Smeulders and launched Lena Library in 2014. All four members have a background in fashion and were struck by the negative impact of the fashion industry. They aimed for change and wanted to find a platform to raise awareness and educate people on the harm of the fashion industry.

The idea of the library is simple. Instead of owning an enormous closet at home, you gain access to a huge stock of outfits hanging in Lena Library. It is some sort of garment subscription wherefore you will pay a monthly fee and have access to all of the library (see Figure 8). The library includes a mixture of pieces from young designers who because of Lena have a platform to showcase their collections, a selected good quality vintage collation which had to go out of store to make room for a new collection and sustainable labels, such as Filippa K. Even though renting is their main focus, Lena offers the option to purchase items.

![Figure 8: Lena Library Borrow System Diagram](Source: www.lena-library.com)
Clients pay a one-time 10€ registration fee, which is infinitely valid and then a monthly fee. The monthly fee transcribes into a certain amount of points. A 25€ subscription worth 100 points, 50€ a month yields 300 points and so on. The amount of points refers to a particular garment type or level of style. A T-shirt is 25 points, while a jumpsuit is 100 points (Jansen, Jansen, Jansen, & Smeulders, n.d.). Once members have worn it and want something new, they bring back the garment, retrieve your points and look for something new. There is no limit to the renting time, so they can keep the garment as long as they want.

Lena’s ambition is to make people own less, but use more. Lena does this by stretching the usage phase by offering special care processes after returning the garment and, most importantly, by intensifying the usage of one singular garment by distributing it to more than one end user. The inventive point system promotes the continual re-use of existing goods and avoids new production, but still reinvigorates the closet of its customer. The monthly fee secures a continuous income flow for Lena Library. The subscription fee is a more durable form of income. Customers bind themselves for a longer time to the brand, whereby the Lena team can than anticipate and predict revenues more accurately. The subscription fee is also a motivation for the customers. The renting price is mainly based on the garments functional/practical aspects, therefore people who might not be able to buy luxury clothes for its original selling price now have a platform that allows them to do so.

Even though the subscription fee is a durable form of income to Lena, Elisa one of the owners says; “the biggest problem is keeping subscription” (Boztas, 2018). People are at first enthusiastic, they wear it and enjoy it but the returning is more difficult because; “people are so busy” (Boztas, 2018). Lena Library is working on the optimization of this return process, such as working together with Swap Points, spots/stores where you can deliver the garment. They are located throughout the Netherlands, so that as customer you do not have to go to the flagship store. Lena Library develops their website and is finding ways to make the return process more convenient by utilizing its online innovation.

Lena Fashion Library is an example of a strongly-functioning and pioneering sufficiency strategy model. The brand’s mix of service and product makes it unique and a success. It taps for a part into the dynamics of the current industry. Lena still aims to satisfy the material needs as in our current industry but aims to avoid misbuying, confronting the customers on the aftermath of mass consumption and handing them a better alternative. Customers are able to reduce the ecological footprint, by avoiding resource depletion and making use of what is already there, but still look new and different. Lena Library is three years after establishing almost at break-even point (Boztas, 2018) and is expanding their business.

Lena aims in the long-term for expansion of their business. Elisa argues “our ambition is that borrowing is normal for everyone” (Boztas, 2018). They’re not aiming to open a 1.000 Lena stores, but expand their borrowing system to other industries. All to educate consumers the wastefulness of the linear economic consumption model. When Lena makes more money, it means more people borrow, which means a bigger impact is made in the industry. It is a durable and long-term growth, whereby education is the ideal, therefore Lena is aiming to facilitate the business model to other entrepreneurs, as an extra service layer to their business strategy.
Filippa K is a Scandinavian brand which was founded in 1993 by Filippa Knutsson, a pioneering entrepreneur whose motto ‘designed for ourselves and those around us’ is still defining the brand. Filippa K offers a womenswear line, a menswear line, shoes, accessories and sportswear. The brand brings together classic craftsmanship with modern knowledge in its design and throughout all its operations (Knutsson, 2018a). As Filippa Knutsson says, “building the company structure of a curious and conscious brand that recognizes innovative sustainability as its guide to growth” (Knutsson, 2018a) to Filippa sustainability is the highest ideal and it influences all operations in various ways. The brand is performing greatly and is present in 30 markets through its own e-commerce, 50 brand stores and some 600 premium retailers (Knutsson, 2018a).

Filippa K is a contemporary fashion brand which approaches sufficiency in a very distinct way. It is a brand which aims to minimize consumption in several ways and is devoted to slow-fashion. One of them is aiming for the highest and most sustainable quality products possible nowadays. These products are called Front Runners.

Front Runners, is a collection of garments that lead the brand’s sustainability beliefs. The brands value proposition is; high-quality and long-lasting design and Filippa upholds this by offering a 10 year warranty on these garments (Filippa, 2016). The brand believes these products are still meaningful after 10 years, which indirectly aims to massively extend the usage phase, thus delaying disposal. As complimentary service to the warranty system, they offer to help the customers by explaining how to take good care of their products and if the customer experiences problems with a Front Runner product during these 10 years, they can bring it to the store for repair. Adverting a garment which isn’t volatile to fashion trends or the constant need to be renewed bares a risk, but it seems to has positive effects. Figures in the paper by Hvass show that; 74% of Filippa’s customers keep their products more than 4 years, while 39% of them even between 5 and 6 years (Hvass, 2015), this is a significant difference if we compare this to the chapter one’s 3.3 years (WRAP, 2017). It is an indicator that long-lasting design and high-quality contemplates seemingly successful to a prolonged usage phase.

Another major operation, which the value proposition lends an opportunity for, is the brand’s active search to improve purchase precision. Filippa K optimizes its buying to avoid obsolete inventory as much as possible. The brand considers their carry over products a step in the correct way. The products stay in store for several seasons and won’t go in sale. According to the Sustainability Report, 24% of their range was carry over (Filippa, 2016, p. 49). It confirms the brands slow-fashion approach and it showcases how the brand counteracts to the industry dynamics by preventing built-in obsolescence and taking out a garment’s expiry date. Products that eventually do not get sold are distributed to outlet stores or sent to charity.

Next to several initiatives to prolong the usage phase Filippa K aims to be a fully circular brand by 2030 (Filippa, 2016). The overarching idea on becoming circular is fundamentally similar to that off Lena Library (see, section 3.1). Filippa’s methods to promote re-use of garments, can be divided into two overlapping strategies. They have a renting/leasing system for new collections and they promote re-use through second-hand selling. As Lena Library sources it’s garments from others and rents out, Filippa K founded an internal leasing/renting system, and is in selected stores available since February 2015 (Filippa, 2016). Filippa offers a 4 day lease on 20% of the garment full price, whereby the costs of cleaning are included in the price (Filippa, 2016). The brand aims to distribute a single garment, to multiple end-users to capture extra added value on an existing product, similar to Lena Library, but Filippa only offers a short rent period.
The second strategy is that of a take back system which stimulates reselling worn clothes and obsolete inventory through privately owned second-hand stores. In 2008 a Filippa K second hand store opened in Stockholm, and several pop-up second hand stores in Sweden and Denmark during 2016 (Filippa, 2016). The brand’s second hand store concept challenges their quality and design. It communicates that the clothes are such high-quality they can stand the test of time. It was a risk for Filippa to operate privately owned second-hand stores because there has been, for years, a negative stigmatization on wearing clothes that somebody else has worn before (Hvass, 2015, p. 14). Filippa founded to destigmatize this by creating the second-hand stores as attractive and stylish as its retail stores. According to a Filippa K internal research; 70% of their existing customers in Sweden have Filippa K garments that they would sell in second hand store and 87% would buy new in these same stores (Hvass, 2015). It confirms the strong belief of customers in Filippa’s value proposition.

The needed supply for these second-hand stores are collected through Filippa’s take back system. Filippa offers its customers a 15% discount voucher on every returned garment, which they can use for next purchase (Knutsson, 2018b). One of the difficulties for this system, is that an discount voucher according to VAT legislation, is associated with an purchase, whereby Filippa had to pay taxes over the voucher (Filippa, 2016). It means the brand pays for the clothes it collects and misses out on some of the income revenue in the next purchase. It is crucial prove of Filippa’s sustainable growth strategy. Filippa is giving in on growth to perceive a different goal, in this case raw material depletion. According to the Sustainability Report, 2,265 pieces have been passed onto second hand initiatives through the collect concept since it started in February 2015, and the rest of the collected garments, around 1000 pieces, have been given to charity organizations (Filippa, 2016).

Filippa K is an example of a strong and exceptional brand, which approaches the implementation of sufficiency holistically. The brand has high-quality and simplicity centralized throughout all its operations. It functions as the brands fundament and together with its premium quality level, strong brand loyalty and transparency it makes the brand financially profitable and grow sustainably. Filippa K is after all these years still a privately owned company and not interested in short-term excessive growth, which is mostly the biggest driver to take a company public.

Filippa K has an average profit level of 9% EBT over several years, reaching 649.4$ million in 2016 (Filippa, 2016). The company is aiming to sustain a profit level of 10% EBT over the coming years. The Filippa K second-hand stores generate a stable profit and is proving its economic viability (Hvass, 2015). A study by WRAP (Buttle, Vyas, & Spinks, 2013) on the financial viability and resource implications for new business models in the clothing sector suggests, that retailers that offer a resell channel for their garments, is one of the most commercially feasible models over long and even short term. Filippa K, and Lena Library are both successful examples of this study, all business operations contribute to the ethos and sustainable growth.

3.4 BRUNELLO CUCINELLI

Brunello Cucinelli is an Italy-based top-end luxury brand that produces every garment it creates in Italy, mostly in and around the Umbra Region where Brunello’s head office is located. The excellent quality, Italian craftsmanship, creativity and exclusive distribution are the foundation of the brand (Brunello Cucinelli S.p.A, 2018a). Brunello Cucinelli is a university dropout who started building his empire by establishing a cashmere oriented luxury business which evolved to a brand that nowadays owns a market capitalization of more than $1.5 billion, covering Europe, North-America, Greater China and more countries (Brunello Cucinelli S.p.A, 2015). Brunello experienced double-digit growth in both revenue and profit, even while the wider Italian luxury sector remained stagnant (Amed, 2014).
All the above information seemingly displays that Cucinelli is not a brand applying a sufficiency-driven business model. It is outperforming the stagnating Italian luxury market and expanding year-on-year. However, opposite to the other brands in this case analysis, that primarily aim to diminish clothing volumes, Cucinelli’s aim is different. Brunello’s economic growth is not the aim in itself, but a consequence in pursuing other more ethical aims. The brand aims to contribute to better conditions for humanity to flourish, by creating a strong social foundation for its surrounding society. The brand showcases that growth is necessary to advance social well-being, if used ethically correct. He guides the brand by a form of ‘humanistic capitalism’, which means, “doing business by complying in the noblest manner to all the rules of ethics that man has devised over the centuries” (Brunello Cucinelli S.p.A, 2018b). He attains this goal in several ways.

Brunello is proud of living in the umbra region, especially Solomeo, the village where he is born and raised. Brunello acknowledges its rich Italian heritage and utilizes the countries unrivaled craftsmanship history to reach a faultless quality. Similar to Filippa K, long-lasting quality is a central value for the Brunello brand, in this case it is characterized by the luxury Italian feel. The design aims to be timeless without brand logo’s (Bocken & Short, 2016) to not lose its relevance and value over the long-term, design aspects that contribute to a longer usage-phase. yet that’s not distinguishing Brunello’s sufficiency approach.

The distinguishing sufficiency element lies within the business purpose. The brand aims to contribute to society, by creating dignified work and more jobs in its operating region. The brand avoids outsourcing to lower-cost regions (Bocken & Short, 2016), because this has no beneficial effect to the brands direct surroundings. It would purely increase the brands revenue margins. Brunello has invested its company earnings in several ways. He enhances the signature Italian craftsmanship by collaborating with 300 independent highly-specialized artisans from the Umbra region. The people are at the very center of every production process, so he pays all its employees on average a 20% higher salary and demands his staff to stop working at 5:30, because he believes that his employees need rest (TFL, 2017). These are all aspects that remotely expect the highest efficiency of its employees, it conveys the best interest primary for the employee and secondary for the company.

He is inspired by the craftsmanship and cultural heritage, therefore he established the; School of Crafts. It is an tuition-free arts school for people from the Umbria region, and it teaches traditional skills like tailoring, mending, cut & assembly etc. (Brunello Cucinelli S.p.A, 2018c). It creates the possibility to enjoy education, even for the lower classes who might not be able to afford university, move out of the Umbria region or study abroad.

Brunello has a passion for restoration and everything that restores beauty. This is one of the main drivers why Brunello personally, over the past two decades, has been restoring the 14th century village Solomeo and built a theatre to stimulate local performance arts. Over the years the company donated on average around 10 percent of sales profits (Brunello Cucinelli S.p.A, 2015) to the Brunello & Federica Cucinelli Foundation, and it has recently sold €100m stakes for investment in the foundation (Sanderson, 2018). Cucinelli Foundation was established in 2010, with the purpose of spreading the practice of the ideals that have driven the restoration of Solomeo. Its €100m investment supports similar initiatives throughout the country highlighting, value of tradition and promoting the moral dignity that drives the brand.

Brunello decided to take his company to the stock market. Companies normally do this to increase the company’s economic wealth and establish short-term aggressive growth, however this was not the case for Brunello. He considered it an opportunity to increase its backing for future future investments, with as long-term goal to spread his humanistic ideal across the fashion industry. It was a risk for the brand to go public. Investors could interfere in Cucinelli’s growth prediction, demand more or even change, to safeguarded its company belief and performance, he critically selected its investors. He invited all investors to come to Umbria,
meet his family and employees, visit factories and basically to fully participate in the brands ethos (Binnie, 2014). Over the years the business has proven to be a stable brand, which similarly to Filippa K has enjoyed an average growth rate of annually 15% year on year (Brunello Cucinelli S.p.A, 2015) and surprisingly none of his original investors has dropped out, while the brand experienced, double digit growth its operating margin remained only 13.8%, while market average lies above 17% (TFL, 2017). The lower operating margin is unattractive for investors, because the brand earns less on each single dollar they turnover, yet all investors remained, proving their confidence in Brunello’s long-term moderate growth.

3.5 VITSOE

Vitsoe is, unlike the other brands in this chapter, not a fashion brand, but a furniture manufacturer supplying furniture systems to small businesses and private customers (Bocken & Short, 2016). The company was founded in 1959 and built its empire around the believes of Dieter Rams. Dieter Rams was back in 1957 already a strong believer of the now described sufficiency principle. In the 1950’s he already drew attention to an, “increasing and irreversible shortage of natural resources” (Vitsoe, 2018a) and he actively asked designers, to take responsibility for the state of the world. Vitsoe continued building on Dieter Rams’s theory.

Vitsoe exemplifies ‘sufficiency’ by actively striving to eliminate built-in obsolescence through its design and production systems (Bocken & Short, 2016). The company purposefully avoids fashion cycles or trends which furniture, likewise as fashion, is undergoing. Vitsoe is always innovating its design and seeking ways to avoid the cycle of repurchase and replacement. In all operations to accomplish avoidance, people are the center in all of Vitsoe’s operations. As Dieter Rams said, “Good design comes from understanding people” (Vitsoe, 2018a) and one of the key reason why Vitsoe is growing year-on-year.

Vitsoe is not selling individual pieces of furniture, it is selling three distinctive systems. The 606 shelving system, 620 chair programme and 621 table (Vitsoe, 2018b). Since 1959, the 606 shelving system has not been changed in its outlook. It underpins the strong brand beliefs, to avoid obsolescence and proves a product can still be contemporary after 61 years. Therefore product systems never experience seasonal sales. Vitsoe likes its customers to buy it for the fair price, therefore employs a lower mark-up than the industry average, and only delivers directly too it’s customer, through its retail store and E-commerce platform. Therefore, every dollar that would be normally lost in the process of paying the middlemen, wholesaler and retailer, can now be invested in the product which is eventually beneficial to the customer. Vitsoe has 95% of its revenues generated via ecommerce (The Manafacturer, 2017). It is another demonstration of how Vitsoe, similarly to the other brands, is not aiming for maximum exploitation of profit in each product, but has the consumer in the end aim. As Mark Adams, CEO Vitsoe confirms in an interview, “Vitsoe already discounted all their prices” (Adams, 2012).

Complimentary to the strong product innovation, to prolong the usage phase of the systems Vitsoe offers a “moving and installation service” (Vitsoe, 2018b) to help its customer dismantle and rebuilt it when moving locations. The service contributes to a strong customer relationship which is an important aspect of the Brand’s sufficiency strategy. Which proves to be truth in the process of building Vitsoe’s new head office. Vitsoe had to raise £5 million to move to a new purpose-built factory which would fit the brand ethos (Warman, 2014). It called upon its customer loyalty and bond, resulting in a factory that reflects the companies culture and is fully financed by customers.
According to Bocken, “A key feature of Vitsoe’s sufficiency strategy consists of a deliberate policy of under-selling, building trust and long-term relationships with customers” (Bocken & Short, 2016, p. 48). The brand purposely trains its sales staff to under-sell rather than over-sell (Adams, 2012), informing customers they can always add additional products later. The under-selling strategy, constraints the growth rates through minimizing its sales output. It avoids possible extra revenues at first purchase and minimizes the brand’s market penetration, therefore the brand was unattractive for investors to invest in. The company has dealt with ongoing financing issues (Bocken & Short, 2016) before moving to UK in 1995, but over time the strong customer bond proven loyal, meaning the company has not missed out on short-term impulsive revenue, but did enjoy its expected long-term conscious revenue. As Adams said; “50 to 60% of our sales is to existing customers” (Adams, 2012) which validates the strategy effectiveness. The business has, since it moved to the UK, been viable and their sales gradually risen year-on-year by 20% (Bocken & Short, 2016). Although Vitsoe might have struggled with financing in the past, it explicitly decided it will always remain a private company. Vitsoe feels that the demands of shareholders could potentially compromise the company’s vision and is determined to perceive Dieter Rams beliefs without interference of unlike minded investors.

3.6 PATAGONIA

Patagonia originally started as a mountaineering equipment company in the 1950’s. The outdoor clothing was established in the 1970s as profitable business line to diversify the business (Bocken & Short, 2016). The brand targets the soothe adventurer who wants to climb a mountain, inhale the fresh air and enjoy the views. Its customers deliver Patagonia reasonably rapid growth. The company had sales of $800 m in 2016, twice as much as in 2010 and stores throughout the US, Japan and more (Meltzer, 2017). It enjoyed an average annual growth rate of 14% percent (PYMTS, 2015), which is comparable to Filippa K and Vitsoe’s growth rate.

Its mountaineering background and adventurous identity, is what defines Patagonia’s conscious business and high-quality outdoor wear. As we’ve read in Section 3.4, Brunello’s aim was to restore its Italian heritage, for Patagonia the idea is similar but more distinctive. Patagonia aims to restore and preserve earth’s wild nature where its customers daringly want to explore and experience adventure. Patagonia supports activist groups who’re pursuing to preserve and foster the ‘playground’ of its brand buyers. Initiatives such as, Stopping the Susitna Dam, the creation of 5 National Monuments, the creation of 50 miles of Trail in Chile (Patagonia Works, 2017) are just a few initiatives that all contribute to preservation of this wild environment. The brand sparks these initiatives, by donating 1% of its annual sales to environmental work, in 2016 totaling at $7.1 million of funds (Patagonia Works, 2017).

Another element of Patagonia’s ‘sufficiency’ strategy, consists of encouraging consumers to think of repair or take-back before replacing a garment with a fully new one. Worn Wear, is a multifaceted program designed to extend the life of apparel by no-cost repairing. The brand rolled it out over several channels since 2014. It installed mini-repair centers in several stores for on-site repairs, it had a repair vehicle driving throughout the US, which repaired its apparel and taught participants how to do it themselves. The Worn Wear program reached in 2016 a total of 44,000 repaired garments, while when initiated in 2014 only 31,000 garments. The repairs costed Patagonia in 2014, $1.47 million, which increased to $2.16 million by 2016 (Patagonia Works, 2017). It shows a tendency of its customers increasing desire to repair, whereby the brand responds by investing competently. Another facet of the Worn Wear program is the request of Patagonia too trade-in used items, exchange it for a gift card so that
Patagonia can resell its clothing in its Worn Wear store. In 2014, Patagonia sold 950 used items in this store, which increased by more than double to, 2,300 used items in 2016 (Patagonia Works, 2017). It is a significant increase over two years and Patagonia is owning up to its commitments. All these initiatives are supplemented through high-profile marketing campaigns (Bocken & Short, 2016), which is the next important supplement of their ‘sufficiency’ strategy.

In the spirit of prolonging the garment’s lifetime, Patagonia also encourages consumers, by the means of high-profile marketing, to think twice before they buy. One of the biggest examples was the ‘Don’t Buy This Jacket’ campaign. In 2011, on the biggest shopping day of the year in the US, Black Friday, Patagonia had an advert featuring a photo of a plush blue fleece and written above it ‘DON’T BUY THIS JACKET’ (see Figure 9). The advert invited customers to make a commitment to reduce what they buy, as result the overall sales in Patagonia increased by 30% over the previous year (Meltzer, 2017). It seems that the anti-sales message, against all expectations made consumers feel better about buying more. The increase in sales due to this advert and the increasing repairs year-on-year show that customers are relating to the brands believes and that conscious buying is gaining momentum.

![Patagonia Advert](source: www.adweek.com)

Patagonia is organized as a for-profit organization and is privately owned, as CEO, Yvon Chounard explained, “by keeping Patagonia privately owned, I have been able to run it in a way that it stays true to its values” (Meltzer, 2017). Patagonia tried to take its moderate growth rate a step further and has, unsuccessfully, experimented with zero-growth. The implementation of a zero-growth model found to create motivational problems for staff within the company, it eliminated the opportunity for staff to experience promotions or personal growth opportunities (Bocken & Short, 2016). The unsuccessful attempt proves that, growth, in Patagonia’s case, restrained growth, is necessary to maintain a healthy corporate culture for its personnel to flourish.
The brand is driven by the influence it can have on preserving and conserving wild places, therefore the company decided in 2011, to get certified as B-Corp organization and at no time go public. B-Corp is a business collective which consists of businesses that use their power to solve social and environmental problems. They are certified by the nonprofit B Lab, to make sure the brand meet rigorous standards of social and environmental performance, accountability and transparency (Bcorporation, 2018a). It amplifies the impact of Patagonia’s operations. The certification resulted for B-Corp in a reasonable increase in credibility and size. Nowadays, the community consists of more than 2,100 Certified B-Corps from 50 countries and over 130 industries (Bcorporation, 2018b) working together towards 1 unanimous goal; redefining success in business. It is promising an increasing amount of companies, like minded as Patagonia get certified as B-Corp. It reinforces the Patagonia value’s and aligns the corporate structure to its business model.

3.7 CASES SUMMARY

This section summarizes the findings from the five brands and displays an overview in Table 1. The format of the table is partly derived on a previous analysis of sufficiency-oriented brands model (Bocken & Short, 2016, p. 53) but includes information on the specific brands discussed in this chapter on the basis of a variety of sources. Public information, journal articles, presentations, online interviews, company websites, business reports, corporate documents are included.

Table 1 shows that in order to successfully apply any sort of sufficiency principle, high-quality and long-lasting design are, regardless, of the specific strategy, a main necessity. The long-lasting design and quality lend the right conditions for all brands to apply a sufficiency strategy.

Lena Library utilizes quality to distribute its products to multiple end-users, through long-term or short-term rent. Vitsoe enhances its long product life by taking out the expiry-date, offering a fair and constant price and accompanying its products with a free moving and installation service. Filippa K and Patagonia’s products are long-lasting but both brands do acknowledge product degeneration over time, therefore Patagonia offers free in-store and mobile repair services, as well as Filippa K, but only within ten-year warranty. Even though these four brands aim to prolong each products usage phase, prolonging does not automatically diminish production and consumption volumes. Therefore, Patagonia believes it needs to discourage purchases of new products by high-profile marketing campaigns, is Vitsoe encouraging its staff to under-sell its furniture, and is Filippa K selling second-hand items in the same retail space as new items, attracting and encouraging second-hand choice, similar to Patagonia who resells its second-hand offer in the Worn Wear store. Patagonia and Filippa K encourage take-back through special discount vouchers on new purchases.

The down-side to durable long-lasting products is that they are generally more cost intensive to produce, therefore the selling price is higher, which would mean only brands with a premium market position could establish and sell such collections. The long-term quality evens out the premium price, but consumers struggle to see the benefits of this premium price and still prefer to spend little money, by buying cheaper products which need therefore need more frequent replacement (Bocken & Short, 2016). It proves that the diminishing of overall volumes, so far, takes place in the premium/high-end segment. Therefore brand’s as Vitsoe encounter limited market share and penetration. The business models of Lena Library, Filippa K and Patagonia challenge this difficulty by offering product-services as leasing, renting and second hand-selling, to sell or resell similar products on a more accessible price level.
Similarly to the four other brands, Brunello Cucinelli aims for long-lasting quality and timeless design, but his sufficiency approach is not primed to contribute to the diminishment of production and consumption volumes. Brunello aims to contribute to the brand direct surroundings by, through its growth, establishing a strong social foundation in its operating region, Umbria. For this reason, Brunello is only producing locally, creating job opportunities in the region, the company established a tuition free school so that people can all enjoy education, restored its village and opened up a theatre for local art initiatives, withal contributing to the human flourishing. Patagonia’s primary aim is to diminish production and consumption volumes but also keen on investing in similar initiatives as Brunello does. Patagonia invests its revenues in local activist groups who preserve and protect wild nature, the very same nature where its customers are active in.

<table>
<thead>
<tr>
<th>Table 1.</th>
<th>CONSOLIDATED CASES SUMMARY</th>
<th>CUSTOMER</th>
<th>GROWTH STRATEGIES</th>
<th>DIFFICULTIES</th>
<th>SUFFICIENCY STRATEGIES</th>
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<td><strong>SUCCESSES</strong></td>
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<td><strong>RESOURCES</strong></td>
<td><strong>BRAND</strong></td>
<td><strong>AI0M</strong></td>
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<td><strong>Lena Library</strong></td>
<td>long-lasting quality, customer return, sustainable labels, local presence</td>
<td>long-lasting quality, customer return, sustainable labels, local presence</td>
<td>accessible products, second-hand, social conscience</td>
<td>zero-growth, low scale, high permeability, brand loyalty</td>
<td>no investments, low scale, low permeability, brand loyalty</td>
</tr>
<tr>
<td><strong>Filippo K</strong></td>
<td>long-lasting quality, customer return, sustainable labels, local presence</td>
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<tr>
<td><strong>Brunello Cucinelli</strong></td>
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<td><strong>Vitolo</strong></td>
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<td>long-lasting quality, customer return, sustainable labels, local presence</td>
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<td>zero-growth, low scale, high permeability, brand loyalty</td>
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4. APPLIED CREATIVE PHASE

4.1 INTRODUCTION

This chapter consists of three parts. Its first part will explore the current business model used within AMFI’s school brand, the fashion label iNDiViDUALS. The current business model and sales are not functioning as expected. Due to decrease in sales, decrease in retailers and the fixed collection grid, which the brand works by due to educational purposes, the brand got to deal with a rapidly growing obsolete inventory. It became a severe problem in terms of space and sustainable values, therefore the initiative for change arose. In order to understand what sort of change can be applied iNDiViDUALS will assess the brands current strengths and weaknesses. The specific educational purposes of this specialization, such as insight in different types of garments, insight in sampling and production lines, will not be taken into consideration as this research report is only focused on the business model of the label. All information below is retrieved from corporate documents, public information, company website, employee interview.

The ensuing part contains all information on the creative brainstorm session. The brainstorm seeks to develop new ‘sufficiency’ principles. It is a collaborative session with actors in the fashion industry, iNDiViDUALS coaches and fashion & management students, who have been working on future business modelling in their AMFI career. Its aimed to discover new and surprising sufficiency strategies, by clashing creativity in combination with each individual’s work field and experience. It contains an brainstorm planning, introduction in the invitees, reasoning for invite, and a summary of all developed ideas during the session, with imagery of the brainstorm. All information in according part is retrieved from field-work and summarizes from voice recordings throughout the session.

The last part of this chapter contains an analysis and assessment of all findings in the conceptual phase and applied creative phase. It defines and structures the outcomes of the brainstorm session and summarizes all ideas. It combines all established research, thereafter each ‘sufficiency’ strategy, existing or new, is assessed on its probability of implementation in iNDiViDUALS and what opportunities and threats it could bring for the brand. It is the main source for the final product, which suggests how to apply sufficiency strategy principles to iNDiViDUALS.

4.2 iNDiViDUALS

4.2.1 BRAND DESCRIPTION

iNDiViDUALS is a premium Dutch fashion brand founded by AMFI – Amsterdam Fashion Institute and the Hogeschool van Amsterdam, in 2006. The brand is a collective of creative minds and it’s managed by a generation of third and fourth year students. The brand advances according the school system, two semesters of each 20 weeks, therefore generations change every half year. Every generation is a new batch of fresh and motivated students, which grants the brand, to constantly reinvigorate itself. The generation change is the strength of the brand and lends an opportunity to establish a unique collection and seasonal message, every season again.
Each generation responds to the evolving Zeitgeist of their specific time, discovering new insights whilst creating a continuing narrative (INDiViDUALS, 2018) which conveys the message of creativity through education, pin-pointing current problems in society. It is primed to be a real-time fashion brand; therefore students participate as brand employees, not solely as students, and work with a production, sampling and marketing budget, which the brand receives every season from the Hogeschool van Amsterdam.

Every iNDiViDUALS generation receives students from three specific departments namely, branding, design and management. The branding students develop the seasonal concept which fits the Zeitgeist of that particular season, they maintain the essence of iNDiViDUALS meaning, they safeguard that each chapter in the continuing narrative is aligned to the overall story of the brand and its corporate identity. The branding students are also responsible for coordinating all brand communication online and offline, whilst creating all content for PR, social media and events. The design department translates the seasonal concept, which derives from the zeitgeist, into a premium design collection. The designers design the Unique Pieces (see Figure 9), a collection which displays the brand at its most tangible level, and in collaboration with the managers, a sales collection with a commercial viewpoint (see Figure 10). Both collections are showcased every season in the format of a catwalk show.

![Figure 9](source: www.individualsatamfi.nl)

![Figure 10](source: www.individualsatamfi.nl)

The management department is in charge of the brand’s seasonal budget, finances, production and sales. The managers are responsible for allocating the seasonal budget, to realize all ideas that branding and design establish. If not possible, they’re responsible for creatively finding ways to be able to realize other department ideas. The managers ensure that sustainability and quality standards are met, by researching and sourcing new production facilities, production processes etc. They create a sales strategy to adequately reach the iNDiViDUALS consumer, thus selling out the collection quickly and within season, to avoid stock/inventory and generate revenue. The managers aim to effectively reach the brand’s consumers, therefore they are researching the Dutch market and new potential sales points, retailers, stores etc.
The brand is run by the students whom get coached by three main coaches, a production coach and overall brand coordinator who’s assessing the students on personal development (see Figure 11). The coaches are a seen as brand ambassadors and safeguard that each decision by departments are up-standard and aligned to the brand’s vision and corporate identity. Students are offered consultancy hours to discuss ideas and plans, to verify if it contributes to a durable long-term plan and if it safeguards the brand’s commercial appeal. The students are responsible for the brands performance and cover all tasks and responsibilities.

Organizational Chart iNDiViDUALS

Students’ application to join iNDiViDUALS works different than other specializations within AMFI, due to its real-time company structure. Students, apply as employees to a job position within the specific department they’re educated in. They go through a selection procedure to join iNDiViDUALS. Students apply by sending a motivation letter, each coach of the specific department will assess the letter, if sufficient they will be invited to do a job interview. During this job interview, the student will explain his motivation for the specific job-position, elaborating on his personal and professional skills and what he/she wants to develop and contribute to the semester/season (iNDiViDUALS, 2017).

Each job position has its own unique goal, process and tasks, see table 3, which are constructed from a current common functioning fashion business. The primary aim is to educate the student in the specific job-role they aim to apply for as professional. All individual tasks contribute to the student’s development within its specific job position, nevertheless the real strength lies within iNDiViDUALS’s open teamwork structure, whereby the brand demands the departments to fuse.
By the fusing of departments all employees enjoy a 360-degree view on collection development. They work cross-disciplinary and therefore, develop complimentary knowledge on top of their job position. It allows the student to learn from other departments and input their opinion and expertise into the overall concept. It is the catalyst that distinguishes iNDIVIDUALS from its competitors and which creates strong, multifaceted and meaningful contemporary collections. Therefore, this is an important parameter to determine the student’s performance and personal growth. After the coaches assessed the students’ individual work and team contribution, students create a job-handover that includes recommendations for improvement, so that the following generation can improve and continue where they stopped.

### Specific Departments

<table>
<thead>
<tr>
<th>Job Role</th>
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<th>Job Role</th>
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<tbody>
<tr>
<td>General Manager</td>
<td>Health Care</td>
<td>Product Designer</td>
</tr>
<tr>
<td>CSR Manager</td>
<td>Industrial Designer</td>
<td>Responsible for ensuring that the brand's mission is communicated and understood within the organization, and that all employees are aligned to the organization's goals.</td>
</tr>
<tr>
<td>Human Resources Manager</td>
<td>Print Designer</td>
<td>Responsible for ensuring that the brand's mission is communicated and understood within the organization, and that all employees are aligned to the organization's goals.</td>
</tr>
<tr>
<td>Production Manager</td>
<td>Visual Merchandiser</td>
<td>Product Designer</td>
</tr>
<tr>
<td>Production Lead</td>
<td>Visual Merchandiser</td>
<td>Product Designer</td>
</tr>
<tr>
<td>Sales &amp; Marketing Manager</td>
<td>Visual Merchandiser</td>
<td>Product Designer</td>
</tr>
<tr>
<td>Merchandising Manager</td>
<td>Visual Merchandiser</td>
<td>Product Designer</td>
</tr>
<tr>
<td>Fashion Buying Manager</td>
<td>Visual Merchandiser</td>
<td>Product Designer</td>
</tr>
<tr>
<td>Fashion Buying Manager</td>
<td>Visual Merchandiser</td>
<td>Product Designer</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Specific Departments</th>
<th>Table 3.</th>
<th>Source: (INDIVIDUALS, 2017)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Table 3.</strong></td>
<td><strong>Source:</strong> (INDIVIDUALS, 2017)</td>
<td></td>
</tr>
<tr>
<td><strong>INDIVIDUALS</strong> is aiming for a brand position in the premium market, between mid and high, therefore it believes that quality overrides quantity. The target group can be described as progressive individualists who aim to take conscious decisions. They live a cosmopolitan lifestyle with strong interest in culture &amp; arts and are open-minded towards innovative concepts.</td>
<td><strong>(INDIVIDUALS, 2018)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>INDIVIDUALS</strong> is organised as an educational programme, thus not aiming to make profit, however to emphasize the real-time brand attitude, the brand aims each season to hit break-even and has been working, until 2017, according to the industry's common linear system. Producing seasonal collections which were sold directly to customers through HVA owned BYAMFI store, organised sales events and through third party retailers, such as X-bank, Outspoken and Hutspot. The brand produces two collections each season; the sales collection, which is intended to sell and generate income and the Unique Pieces, which primarily convey the seasonal message but can be bought during the catwalk show.</td>
<td><strong>(INDIVIDUALS, 2017)</strong></td>
<td></td>
</tr>
</tbody>
</table>
Over the years, catering the proposed target group has been a difficulty for iNDiViDUALS. The changing generations is the brand’s unique strength, but also an essential difficulty. Because iNDiViDUALS advances according to semesters, it is closed during the school’s summer break and therefore iNDiViDUALS is not capable of running an E-commerce platform. They’re not capable to handle orders all year round and having an independent E-commerce platform is in conflict with URL regulations by AMFI & Hogeschool van Amsterdam. The absence of an E-commerce platform limits the channels to reach its customers. Because of this limitation the brand needed to emphasize its long-term relations with retailers and stockists to effectively cater the target group, however this was difficult. Due to the changing generations, maintaining a consistent quality and look and feel of the collection was almost impossible. Retailers such as X-Bank, Outspoken or Hutsport, because of the economic crisis aimed to play safe. Therefore, did not want to risk buying inconsistent quality in products. Each season’s unique concept changed the overall look, feel and fit of the collection making it difficult to replenish third parties. The inconsistency in collections is a aftereffect of the brand’s educational aim which the retailers were aware of, however stagnating sales forced them to eventually cut off iNDiViDUALS. These two difficulties have been key in the stagnating sales that the brand experienced over the years (A. Schaap, personal communication, April 4, 2018).

Until 2017, the brand organised its deliverables by working with a collection grid for the sales collection each season. The collection grid consisted of 14 styles in several colourways and were produced at manufacturers in China or the Netherlands. The collection grid consisted of 14 items, due to educational purposes. The student had to experience the full production cycle, containing specific types of garments for technical reasons. The collection grid in combination with the suppliers’ minimum order quantities of 20 pieces, emerged in a sales collection consisting of 180 individual garments.

For fashion labels in general, an average sell-through rate between 60-80%, before the sales period starts, should be reached in order to hit break even and not experience a loss. The goal of previous generations was to meet this percentage, dependent on the budget. They could do so by creative means, such as changing the pricing strategy or production quantities, however due to the difficulties with retailers, the brand sold on average 15% to 20% of its full range, which is around 27 to 36 pieces (A. Schaap, personal communication, April 4, 2018).

Due to the brand’s overall stagnating sales, the size of the collection grid and the large minimum production quantities the brand has never been able to hit break-even which resulted in a gradually increasing stock and inventory level over the long-term. The garments which were not sold within season, on average 80% to 85%, around 144 to 153 garments, ended up in stock and were mostly sold, after experiencing mark-downs to the brand’s inner circle, through internal sales events etc. The brand’s inner circle, which feels strongly connected to iNDiViDUALS as a brand and its design aesthetics, had always been interested in buying iNDiViDUALS but felt the brand was too expensive for them. Therefore, every season a slight percentage of the stock from the previous seasons got sold (A. Schaap, personal communication, April 4, 2018).

By AW18, the 24th generation, the total inventory level had reached 1180 garments, which was around 7 fully produced collections. The stock included products that were more than 5 years old and consumed all inventory space available to iNDiViDUALS. These 1180 garments accounted for lost revenue and its impact was detrimental, space and sustainable wise. Therefore, they forced the brand to reassess its overall aim and strategy and take a break. Generation 24 was responsible for preparing the brand to this break and to further evolve in a blueprint for the industry (A. Schaap, personal communication, April 4, 2018).
4.2.2 GENERATION OF CHANGE

The 24th generation was the last generation before the brand took a break. The 24th generation, also called ‘The Generation of Change’, created a collection which counteracted the overproducing fashion industry and addressed the overall rising inventory levels within the brand and throughout the fashion industry. It was their goal to celebrate the history and narrative of iNDiViDUALS and to positively communicate the restructuring of the brand.

- maybe change isn’t so bad after all! -

According to Generation 24, “to be on the forefront of today’s fashion revolution we must start by becoming aware of our own behaviour, by reflecting on the history of iNDiViDUALS to reconsider our value within the industry” (Generation24, 2018, p. 8). It was their main goal to clear the inventory that had increased over-time so that the brand could start with a clean slate after reorganizing. The generation did so in several ways, while sticking to the initial educational set-up of the brand. Each student had to develop themselves in the specific job-role they applied for, within this framework the following three main strategies contributed to clearing the inventory and preparing the brand for change:

- The generation skipped the 14 styles collection grid for the sales collection. They decided to produce add-on items, which could potentially revitalize existing garments (see Figure 12). Five styles produced in quantities of 2-5 pieces per style, to avoid new stock and to not promote over-selling. All products we’re produced within the Netherlands for sustainability reasons and the collection was constructed from stock textiles and trimmings. The generation eliminated the brand’s sales strategy, by only selling during the show “see now buy now” and by lowering price level, catering the inner circle.
- The Unique Pieces collection had to bring past generations of INDIVIDUALS together with one contemporary red thread. It was a collection inspired by previous generations, reconstructed to new pieces, by manipulating old garments, silhouettes, fabrics and patterns. The unique pieces collection was, as the add-on items, fully produced from existing materials and dead stock inventory.

- The generation organised several sales events to cater the inner circle, selling the inventory at extremely low prices. By the end of the semester, the brand still struggled with an inventory level of 900 items. The generation decided to host a give-away event for all students and teachers at AMFI, clearing 700 items and eventually donated the 200 left over pieces to charity.

These changes in strategy and collection, such as producing in small quantities for selling purposes, were the first step towards the intended direction that INDIVIDUALS is aiming to go in the future. This generation set the tone and made the brand go out with a bang (INDIVIDUALS, 2018).

4.3 BRAINSTORM SESSION

The brainstorm session seeks to develop new and surprising 'sufficiency strategies'. It does so by clashing creativity and experience of different individual's active in the fashion industry. The invitees are, INDIVIDUALS’ coach, graduation advisor, independent fashion designer, sustainability and circular lecturer and fashion & management students, who have worked on future business modelling in their AMFI career. As introduction to the brainstorm session, I presented all the research outcomes so far (see Figure 13), explaining the de-growth paradigm, the ‘sufficiency’ belief and introduced the group to brands who are applying ‘sufficiency’ strategies. Each strategy in section 3.1 has a specific sufficiency aim, I’ve combined these and constructed three questions.

Question 1: How can INDIVIDUALS minimize production volumes?
Question 2: How can INDIVIDUALS eliminate new production?
Question 3; How can INDIVIDUALS create social value?

These three questions apply to INDIVIDUALS and set the parameters and playground in which the brainstorm session takes place. The following sections give insight in the process and explain and summarize the outcomes.

Introduction Presentation

Figure 13 Source: Brainstorm Session, 09/04/18
4.3.1 PLANNING

Table 4 – Planning Overview

<table>
<thead>
<tr>
<th>TIME</th>
<th>WHAT</th>
<th>HOW</th>
<th>BYE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Start at 12.10</td>
<td>presentation and introduction</td>
<td>explanation problems industry, explanation degrowth, explanation sufficiency principles, explanation current sufficiency applying</td>
<td>by in-design presentation of research outcomes developed in the research report, around 20 slides (1 per minute)</td>
</tr>
<tr>
<td>12:40 - 12:50</td>
<td>introduction all joining members</td>
<td>who is who, and what is their active role in the fashion industry?</td>
<td></td>
</tr>
<tr>
<td>12:50 - 13:00</td>
<td>break I wait for Gwen to arrive</td>
<td>How can INDIVIDUALS minimize production?</td>
<td></td>
</tr>
<tr>
<td>13:00 - 13:10</td>
<td>Question 1</td>
<td>How can INDIVIDUALS fully diminish new production?</td>
<td>use the whiteboard to write down all comments and ideas + recording all comments for comprehensive data</td>
</tr>
<tr>
<td>13:10 - 13:40</td>
<td>Question 2</td>
<td>How can INDIVIDUALS create social value?</td>
<td></td>
</tr>
<tr>
<td>13:40 - 14:00</td>
<td>Question 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14:00 - 14:15</td>
<td>Focus outcomes I thinking everyone</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4.3.2 INVITEES

1. Irene Maldini
Irene Maldini is a designer, teacher and researcher that has worked independently and in several institutions (Uruguay, Brazil, Netherlands). Momentarily she is a researcher at the HvA/AMFI and PhD candidate at the VU University in Amsterdam. Irene is appointed supervisor of this graduation project and has been involved in multiple research studies towards ‘sufficiency’ and ‘moderation of consumption’, some of her cases are also utilized as source for this research. In regards to personal development during the graduation her input is of incredible value, but also in regards to experience in the subject ‘sufficiency’ strategies it is of great value.

2. Annet Schaap
Annet Schaap is an iNDiViDUALS coach, lecturer, internship coach and initiator of several semester programs within fashion management course at AMFI. After her career in fashion as a line planner and buyer she applied for an job at AMFI. Momentarily, Annet is my second supervisor for my graduation project and as iNDiViDUALS coach, she is involved in mainly the applied creative phase, because it applies to the future of the brand. Her experience in the fashion industry’s economic model over the past years, experiences in AMFI in regards to business modelling innovation and being the management coach in the iNDiViDUALS brand, all contribute to a crucial value for the brainstorm session.

4. Melanie Brown
Melanie Brown is an independent designer and founder of the label BYBROWN. Melanie finished her studies at the Rietveld Academy, moved to Amsterdam and established the clothing brand; Brown Clothes, after a while she discovered her interest in rainwear and founded BYBROWN. BYBROWN is a high-quality premium rainwear brand, which elevates rainwear beyond protection, making rainwear an object of desire. It is of important value having Melanie Brown, who’s been active in the industry for quite some time and who’s originating from a different stage in the supply chain, the design phase, thereafter she is very sustainable oriented and therefore very interested to be involved in ‘sufficiency’ led creative session.

5. Gwen Cunningham
Gwen Cunningham has a double First Class Honors degree in Fashion Design and Visual Culture from The National College of Art and Design, Ireland. She became very aware of, the linear nature of the industry, she was getting prepared for. This drive led her to Circle Economy, where her role within the Circular Textiles Program is that of Textile Researcher and analyst. Gwen is of crucial value to the brainstorm session, because of her enormous knowledge in circular businesses and her strong drive for change. Her background in Design and current position as Textile Researcher lend an extra diversity in the invited audience.
8. **Katharina Gerken & Lea Willbrand** (2nd years students)  
Katharina & (Friend) are two, second years, International Fashion & Management students, who have been recommended to me by the semester manager at AMFI, because of their high level of creativity and strong business thinking. Their ‘unexperienced’ approach towards degrowth and sufficiency could instigate interesting new perspectives. Their opinion is still unbiased / naïve and because of their up-to-date interest in the industry it seems it could result in fortuitous outcomes.

9. **Julia Hanken & Iris Van Trigt** (4th years students)  
Julia and Iris are both fourth years, Fashion and Management students, at the Amsterdam Fashion Institute. They are both strongly interested sustainability and throughout their AMFI career this has been an central ideal. The two girls have both their own expertise, which lends an diversity in input, thereafter in comparison to the second years students, Julia and Iris have accomplished an internship, therefore they are more familiar with sustainability on a business application level.

**4.3.3 FINDINGS**

The brainstorm is organised by three separate questions. The questions aim at inspiring new ‘sufficiency’ strategies applicable to INDIVIDUALS on the basis of sufficiency principles found in section 3. Figure 14, 15 & 16 show the outcomes on the whiteboard; the resulting ideas are summarized below.

**4.3.3.1 QUESTION 1**

- **How can INDIVIDUALS minimize production volumes?** -

![Figure 14 – Question 1](Source: Brainstorm, 09/04/18)
Strategy 1 - Production on Demand

Production on demand is a strategy to accurately produce what the customer wants, thus eliminating the probability of building stock levels and reducing production amounts, withal decreasing raw resource depletion. One of the main necessities, to produce on demand, is working with local manufacturers to assure short lead-times and highly flexible production. This strategy continues the seasonal fashion approach by pushing fast fashion cycles and delivering collections every half year, however the collections are smaller. Minimizing the lead-time for short-term delivery, promoting sold-out is sold-out. The production costs have a probability of being higher, however more precise offer and higher chance of avoiding deadstock, meaning that inventory costs and losses in mark-downs are eliminated. This strategy minimizes production volumes and eliminates stock creation.

Strategy 2 - Reuse Materials

Using the leftover materials at manufacturers and suppliers, as source for the production of new items. It would minimize new resource depletion, by inputting stock materials. The leftover materials have a probable lower price, therefore positive effects on the production price. Available platforms, such as Fabric House, Reverse Resources etc. are connecting brands to suppliers/manufacturers that offer their deadstock/leftover materials. The creation of a new collection is always dependent on the availability in stock, therefore making it a challenge to create a collection according to a particular concept. This strategy decreases the depletion of raw materials by using existing materials as substitute, but still contributes to 'fast' fashion cycles by delivering new collections every half year.

Strategy 3 - Reuse Deadstock

Using the leftover deadstock from brands such as H&M, Zara etc. whom cannot sell out their stock. The sourcing of big brands eliminates, to some extent, the problem of availability, because the probability of acquiring a full range of the same item, is more apparent and therefore, it’s easier to create a coherent and deep collection within season. The leftover deadstock has a probable lower price, thus positive effects on the production price. The creation of a new collection is always dependent on the availability in stock, therefore making it a challenge to create a collection according to a particular concept. This strategy decreases the depletion of raw materials by using existing deadstock garments as substitute, but still contributes to 'fast' fashion cycles by delivering new collections every half year.

Strategy 4 - Co-Creation | Co-Design

The brand develops a seasonal offer of ‘5’ garments that are open to be changed or slightly adapted by the customer. It would step away from the catwalk show concept and would instead organize a sort of trade show, inviting customers to see the new collection either sampled from fabrics or digitally developed on 3D software. The development of samples in 3D software would avoid raw resource depletion in the creation phase and lends the opportunity to save costs. The trade-event invites the customer to participate in the creation process, whereby the customer creates a stronger relationship to the product and brand. The strategy aims to minimize resource depletion by utilizing 3D technology in creation and presentation process and by producing highly specialized items created by customer it eliminates unsold goods and the creation of new inventory. The brand eliminates fashion cycles. The seasonal offer becomes more personal, because of the customer deciding the outlook. The brand can influence the outlook by setting a set of parameters for the customers to change.
Strategy 5 - Collection Division

This strategy recommends a brand divides the collection in two sub-collections. One timeless, simple and high quality non-seasonal core collection, which caters pragmatic needs as comfort and convenience. This collection keeps the same outlook but will be continually, season after season, innovated on quality and sustainability level. The brand concentrate on customer feedback, on the specific performance of their bought product. This feedback is implemented in the design/production process to reach a faultless long-lasting quality. It helps the brand to specialize in a specific product range and improves rather than renews the products.

The second sub-collection, is a limited seasonal collection which complements the non-seasonal collection. It taps into the needs of the customers expressive needs such as newness and trendiness. This collection is more experimental and on another price level. It moderately pushes fashion cycles by producing limited seasonal collections. This strategy discourages excessive buying and curbs the demand through offering long-lasting products on the highest quality level, post-poning premature disposal or replacement in some clothing items.

Strategy 6 - Design Pieces, Not Collections

Instead of creating a seasonal collection offer, the brand would deliver a limited number of specific garments. These garments are building-blocks that change every year in shape, material and concept and are being innovated on quality and sustainability level. The boundaries of the building blocks are the playground the brand will work and design in. The garments are presented on bodysuits, to magnify the individual piece and discourage sales of complete looks. The lower amounts of deliverables eliminate a reasonable amount of material loss and the bodysuits could be re-used every season, withal no extra costs on materials and presentation attributes. The strategy avoids looks, it lays focus on a small limited set of individual items, minimizing production volumes. Nonetheless, the brand is still pushing fashion cycles, however in smaller amounts with high quality products that aim for a long usage phase due to increased attention and time for development.

Strategy 7 - Combining New with Second-Hand Products

Creating a collection offer which is constructed from newly designed garments and altered/unaltered second-hand garments which connect to the concept on a material, fit or outlook basis. The concept is partly visualized through new garments and completed by second-hand clothes that complement the designed pieces and create an overall collection look. The newly designed and produced collection is downsized, therefore frees up space for a complementary second-hand collection. The second-hand part revolves around hunting for the right garments and functions as the ‘second’ part that completes the collection. The incorporation of second-hand in a new collection, re-contextualizes the second-hand garments.

HOW?

- The brand creates a seasonal collection.
- The brand sub-divides the collection into a new collection and second-hand collection.
- The brand employees then hunt for second-hand garments that fit the concept on a material, fit or outlook basis to complement the newly designed pieces.
- These products are taken to the design team and in relation to the concept these pieces get altered and edited to fit in the overall collection look and feel.
- The collection will be presented and both collections are sold.
It destigmatizes second-hand clothes and distributes the garments to multiple end-users, therefore minimizing production quantities and lowering resource depletion. The limitation of availability and sizing in the second-hand garments could make it difficult for the brand to create a complete and plentiful collection. The brand is still creating a seasonal offer. Therefore, still pushing fashion cycles.

**Strategy 8 - 5 Year Clothing License**

The competitiveness between individual garments is what makes products become outdated or not worn, therefore this strategy aims to create garments which are complementary not competitive, by offering a long-term service. It is a 5-year license, whereby the customer bonds itself to the brand and receive add-ons over seasons, promoting long-term sales and eliminating impulsive buying. It creates a long-term bond whereby customers are more inclined to commit to the brand, because it’s not profit driven. This strategy promotes timelessness and non-seasonality and aims to stretch the fashion cycle over a period of five years, therefore curbing consumption and stimulating prolonged usage. The way these products supply to this collection over time are open for interpretation every season. The brand is delivering a non-seasonal based offer that is not pushing fashion cycles, but contributes to a long-term goal.

**Strategy 9 - Second-Hand as Ingredient for New Design**

The brand uses the current clothing mountain as the input for creating new pieces. It uses second-hand clothes to create drapes and samples until the final drape. The new product is copied from the final drape and produced in new material. The second-hand garments function therefore, as material in the creation phase of new products. It becomes a transformed second-hand garment which can be sold. The transformed second-hand garment can be approached as the sustainable piece and the garment, created from the final drape, as the unsustainable piece. The unsustainable piece is inspired by the idea of Up-Cycling, produced completely new and also for sale, but for a higher price than the second-hand garment.

**HOW?**

- The brand employees then hunt for second-hand garments in second-hand markets, stores, sorting companies, wardrobes or at brands to find pieces that can be used as input for the creation process of new design. These pieces are selected on type of garment e.g. 10 blazers and 10 pants so that the brand can create a complete and plentiful collection.
- The second-hand garments / deadstock will go to the design team and the start altering the garments into new shapes and samples.
- These sample stages lead to an eventual final drape. This final drape is the ‘prototype’ and this prototype will be sold as the sustainable piece.
- The ‘prototype’ will be copied in new materials that the brand sourced for that specific season. The new piece will be a direct translation from the final drape and is therefore a garment that is inspired by Up-Cycling and can be seen as the unsustainable piece.
- The collection will be presented showing both prototypes and new garments. After the show both the final drapes as the new pieces are for sale. The unsustainable piece will be more expensive than the sustainable piece, and the unsustainable piece will have a limited size range and the sustainable piece a unique size.

This strategy minimizes material usage and waste in the creation/processing phase, by substituting raw materials by second-hand clothes and resells these transformed second-hand clothes, therefore distributing garments to multiple end-users. The brand orders smaller quantities of new materials and avoids sizing issues by creating the seasonal offer new, meaning it still pushes fashion cycles.
4.3.3.2 QUESTION 2

- How can INDIVIDUALS eliminate new production? -

Figure 15 – Question 2 Source: Brainstorm, 09/04/18

Strategy 10 - Reselling Second-Hand to Customer

The brand goes through to the potential future customer’s wardrobe each season, taking items from their wardrobe and then edit, change or revamp them and sell them to the same customer. The brand would fully eliminate production and can be considered as a ‘revamp’ service in which the brand is fully dependent on the customer. By offering the customer, 10 ways of upcycling and 10 of editing per sort garment where they can choose from. It is an altering service with a strong creative and experimental component. This strategy fully diminishes production of new clothing, captures extra value on existing items and avoids sizing issues with second-hand because garment is sold back to the same customer the garment is selected from. This service is not pushing fashion cycles.

HOW?

• The customers receives a consultant from the brand at home.
• The consultant goes through the wardrobe together with the customer and selects items which the customer is not wearing or that the customer wish to throw away.
• The consultant picks the items and offers the customer the service to take the garment and revamp/edit/alter the garment so that the garment gets revitalized and becomes relevant to the customer again.
• The consultant presents the current fashion zeitgeist and shows the customer the according 10 ways of upcycling and 10 ways of editing the brand offers this season.
• After selecting with the customers, the consultant takes the selected garments to the design team together with the gathered information and they start working on the garment.
• After the garments are finished they will be displayed online/physical and then sold back to the customer.

The garment stays in its initial lifecycle whereby the eventual aim is, by re-contextualizing and changing the initial garment, that the usage phase gets prolonged. The brand would not push fashion cycles, it lays emphasis on intimate service with each customer and their own ‘individual’ identity. The collection is constructed from customers’ identities and not presented as a whole.
Strategy 10 - Reselling Second-Hand in New Collection

The brand goes through second-hand markets, stores and sorting companies, picking items which are specifically selected on practical aspects, fit, color, look, material etc. These selection criteria derive from the collection concept and by the means of setting practical boundaries as fit, color, material, size or look each season has its unique parameters in which their seasonal concept can present oneself. The specific selection helps the brand assuring a coherent seasonal collection. It re-contextualizes the individual garments in a current and new collection. If the collection look is only relevant for one year, the brand still pushes new fashion cycles, withal not invigorating longevity.

HOW?

- The brand creates a seasonal concept and sets parameters on the outlook, quality and feel and sizes of the collection.
- The brand employees then hunt for second-hand garments in second-hand markets, stores, sorting companies, wardrobes to find pieces that fit within the concept parameters.
- These second-hand garments will be taken to the design team, they will be altered or edited to create a coherent and plentiful collection
- This collection of second-hand garments is than presented, all pieces are unique and available in the size of the second-hand garment.
- After the presentation the collection can be bought by customers.

The brand should account for the sizes of second-hand in the selection process, so that all sizes are represent and can be bought. The availability of a style in multiple sizes is limited, therefore within the collection each style has its unique size. It limits potential buyers and brings along a higher risk to have inventory levels increasing. Nevertheless this strategy minimizes production of new clothing and captures extra value on existing items, by distributing to multiple end-users and prolonging the garments initial usage phase.

Strategy 11 - Wardrobe Doctor

This strategy recommends the brand to stop selling collections and become fully service driven and eliminate new production completely. The ‘Wardrobe Doctor’ is reasonably radical and innovative fashion forward strategy. The brand would start a collaboration with the closet mass index. The closet mass index is a method whereby you take out all your clothes from your wardrobe and categorize. How much do you wear, how, why or why not? Stimulating the customer to face all his/her belongings. It sheds insight in the reasoning of buying and disposing and it aims at educating the customer on its buying behavior. Each season would have a set of ‘remedies’ to reboot the customers wardrobe, by for example making surprising new combinations etc. Within the ‘cure’ process the brand activates customers to actively reflect on their consumption behavior and show them new possibilities within their existing range.

HOW?

- The brand sends a consultant to the customer. This consultant goes through the closet together with customer.
- Selecting garments that have not been worn in the last year are selected and put aside.
- Selecting garments that have been worn the most throughout the year.
- The consultant asks the customer why aren’t / are they worn, so that the consultant gets a grip on the style and reasoning of the customer.
• The consultant will then make unexpected combinations with not and intensively worn products and show the customer new opportunities within their closet.
• The consultant hopes to show the customer how much opportunities are embedded within the closet already, hoping to educate the customer on its buying behavior.
• During this process of curing, the consultant seizes the opportunity to collect information on the quality of garments, behavior of garments, colorfastness, etc. of which brand, therefore gathering information as input for the grading of garments quality for surrounding brands.

Complementary to this service the brand implements an application for its customers to assess the garment’s quality. This helps the brand to gather crucial information on the quality and behavior of products over time. There is little known of quality of products over time which is an interesting field. The brand actively gathers these results assesses them and maps-out the performance of surrounding brands.

The brand becomes a fully solution-driven business, aiming to facilitate customers and brands with information on performance, quality and behavior. In the process of problem solving the brand integrates the creative essence as much possible and the brand moves away from being a real-time active player in the industry, to an active industry changer. The brand creates customer and corporate bonds through extremely personal services which aren’t driven by a profit motive and which are unique every season and can be continued over the long-term. This strategy fully eliminates production and raw material depletion. The brand is solution and service driven and creates customer bonds through an extremely personal service which aims to educate the customer and create a community around the brand.

4.3.3.3 QUESTION 3
- How can iNDIVIDUALS create social value? -
In this strategy creating social value lies within the focus on partnerships with like-minded business, suppliers, manufacturers etc. on a very local scale. Rather than using economic value for 'good causes' the brand would create social value through the process of design, manufacturing and retail. The creation of a collection must incrementally contribute to the direct environment of the brand, by creating work in the region that contributes to the social well-being. Working with an initiative such as, ‘Het Gilde Lab’ in Amsterdam, an enterprise where women develop tailoring skills, to help them re-integrate in society or by joining the community of the ‘Impact Hub’, to meet entrepreneurs whom aim to create a radically better world, to work in inspiring spaces, engage with meaningful content.

This strategy focuses on educating the consumer to give value to garments that are already in the world. Stressing the value of second-hand and of garments remaining in use for a long time, and educating the consumers on the effects of the current consumption behavior. It aims to promote sufficiency through brand communication. De-stigmatizing long-lasting garments and second-hand clothing may have a positive effect on the reducing overall demand for new clothes and in the brand communication addressing current issue in the fashion industry, for example; overproduction in the fashion industry, the high inventory levels brands struggling to get rid of etc.

This analysis categorizes the brand’s specific characteristics which are relevant for the implementation of new or existing ‘sufficiency strategies’. These main distinguishing characteristics are categorized as opportunities or threats, to the implementation and are derived from the following sources, corporate documents, personal interview with Annet Schaap and webpage.

1. The brand is not profit driven and is funded by the Hogeschool van Amsterdam, therefore a platform perfectly suitable for experimenting with sufficiency strategies. There is no need for the brand to find investing parties, experiencing a limited market share is no risk to the brand and because of the education, growth has never been the end-goal in itself.

2. Changing generation lends the opportunity for the brand to have a fresh and motivated batch of new students, whereby each generations have a fresh take on the brand and the industry.

3. The real-time education programme makes that students are running the brand but do not get paid. Therefore, iNDiViDUALS is the perfect ground for testing a zero-growth strategy whereby corporate benefits are ruled out and employees are not capable of growing in job position but grow and develop personally in being part of the business.
4. The real-time education programme makes that failures in business performance are part of the education and are necessary! Failures would harm the brand till a minimum extent, therefore an open playground for creativity and experimentation each season.

5. The inner-circle is strongly connected to iNDiViDUALS through the direct AMFI environment. The inner-circle is deeply rooted in fashion and the industry. They are interested in the design aesthetic of the brand, they’re limited in their spending but surely proud that iNDiViDUALS is the flagship of AMFI. They can be seen as the brand ambassadors who’re either by participation or direct connection are willing to commit to the brand.

6. The brand is not constrained to selling high quantities due to the non-profit driven structure, therefore the brand can wield low production quantities. The low production quantities are beneficial when implementing a sufficiency strategy and are open for change every generation.

7. The students are running the brand and have developed a strong sustainable attitude during their AMFI career, due to the strong circular and sustainable AMFI mentality. Their more open towards innovation and believe the industry’s current dynamics is failing. This background and attitude helps the brand iNDiViDUALS becoming a blueprint for the industry and to establish creative and innovative ideas on how to fill out the sufficiency strategy.

8. The students are open to new ideas, strategies and systems. They have experienced the traditional fashion system during other specializations or internships but aren’t indoctrinated by the current dynamic of the industry yet. They have an open attitude and each individual student has, due to its curriculum, an own vision on where change should happen. They’re unaffected ‘white’ canvases.

9. The position of iNDiViDUALS in the industry makes it a perfect ground for sharing experiences and beliefs with other collaborating parties and surrounding brands.

10. The online website www.individualsatamfi.nl can be used in the brand communication, which is an important part of sufficiency strategies. The brand cannot enjoy an online shop, therefore should apply the website as storytelling/sharing platform to engage with its customers and share the brands failures, successes and findings.

11. The brand aims at a premium market position and believes Quality overrides Quantity. High quality is one of the main necessities in creating long-lasting products that eliminate premature replacement. This market position is therefore, beneficial for the implementation of a sufficiency strategy.

12. iNDiViDUALS delivers two collections every season. The sales collection for the managers to experience the production dynamics and the Unique Pieces collection for the designers to develop their design skills. The two deliverables are interesting factors for the execution of sufficiency strategies. Both have two different price levels and target different customers.
THREATS

1. The strict *educational demands*. These demands could be a threat for the implementation of any new strategy. The aim is to educate the students the current dynamics of industry’s similar job positions with according tasks. A possible sufficiency strategy could eliminate or create new job positions which are not sufficing the educational demand and do not cover the current industry’s dynamics, because of its potential radical approach.

2. *The stagnating sales* at third parties and the *absence of an online shop*, make it difficult for iNDiViDUALS to effectively reach their target group.

3. *The generation change* is the brands strength and fundament but it also brings along a difficulty. Due to the ever-changing generations it is difficult to establish a consistent quality, look and feel throughout all seasons.

4. *The generation change* leads the brand to work according short-term plans. Each generation can operate and set goals as they feel appropriate and needed in their specific timeframe. Sufficiency strategies, as read in section 3, focus on long-term goals and by moderate sales & production and slowly established customer relationships they reach their goals.

5. *The collection grid*, is a necessity in the educational demand so that all students enjoy a proper amount of styles to work with. The collection grid is wide and lets the students experience the industry’s high-pressure and quick turnover. The collection grid makes sure all students experience the full production cycle, including all types of garments, materials and sizes. Sufficiency strategies which aim to fully diminish production volumes do not comply to these educational demands.
4.4.2 PROS & CONS ALL STRATEGIES

This section collates all the strategies gathered from section 3.2 and 4.3 which are assessed regarding relevance to individuals and impact in terms of sufficiency. All strategies were numbered and assessed in a similar way. Assessment consisted of assigning a number of stars (from 1 to 5) to each strategy in three impact areas (see below). Strategies that scored 1 or 2 stars in one or more areas have been eliminated from this section in order to focus on the most relevant ones that later are summed up in Table 5. The assessment includes an overview of all pros and cons for implementation in individuals and their potential impact in terms of sufficiency. For an introduction to the different strategies please see sections 3.2 and 4.3.

1. Sufficiency Impact - Impact the strategy has on the reduction of clothing volumes and raw resource depletion, e.g. the strategies which fully eliminate new production scores greatly on the scale.

2. Feasibility - Probability of implementation, including adjustments the brand would have to implement to facilitate the strategy.

3. Educational Value - Impact on the educational value. There are certain parameters wherein the students have to develop themselves, e.g. the students need to explore a full production cycle as part of the educational demand.

The impact measurement looks as following:

<table>
<thead>
<tr>
<th>NUMBER</th>
<th>STRATEGY</th>
<th>KEY SUFFICIENCY AIM</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.0</td>
<td>Long &amp; Short-Term Rent (Lena Library)(Filippa K)</td>
<td>prolong usage phase, fully diminish production volumes, distribute to multiple end-users</td>
</tr>
<tr>
<td>3.1</td>
<td>Collection Division (Filippa K)</td>
<td>prolong usage phase, minimize production volumes</td>
</tr>
<tr>
<td>3.2</td>
<td>No Expiry Date (Vitsoe)</td>
<td>avoid built-in obsolescence</td>
</tr>
<tr>
<td>3.3</td>
<td>Repair Services (Patagonia)(Filippa K)</td>
<td>prolong usage phase, avoid premature replacement</td>
</tr>
<tr>
<td>3.4</td>
<td>Stimulate Take-Back (Patagonia)(Filippa K)</td>
<td>prolong usage phase and distribute to multiple end-users</td>
</tr>
<tr>
<td>3.5</td>
<td>10 year warranty (Filippa K)</td>
<td>prolong usage phase</td>
</tr>
<tr>
<td>3.6</td>
<td>Educational Campaign - High Profile Marketing (Patagonia)</td>
<td>promoting sufficiency in surrounding environment, through brand engagement and communication</td>
</tr>
<tr>
<td>3.7</td>
<td>Adaptable Products (Vitsoe)</td>
<td>prolong usage phase, avoid premature replacement</td>
</tr>
<tr>
<td>3.8</td>
<td>Retell Second-Hand (Patagonia)(Filippa K)(Lena Library)</td>
<td>distribute garment to multiple end-users, minimize production volumes</td>
</tr>
<tr>
<td>3.9</td>
<td>Collaborative Responsibility (Brunello Cucinelli)</td>
<td>creation of social value in surrounding environment</td>
</tr>
<tr>
<td>4.1</td>
<td>Production on Demand</td>
<td>minimize production volumes, eliminate stock creation</td>
</tr>
<tr>
<td>4.2</td>
<td>Reuse Textile Production Leftovers</td>
<td>minimize raw material depletion by using production leftovers as substitute</td>
</tr>
<tr>
<td>4.3</td>
<td>Reuse Deadstock</td>
<td>minimize raw material depletion by using existing deadstock as substitute</td>
</tr>
<tr>
<td>4.4</td>
<td>Co-Creation</td>
<td>Co-Design</td>
</tr>
<tr>
<td>4.5</td>
<td>Design Pieces - Not Looks</td>
<td>minimize production volumes</td>
</tr>
<tr>
<td>4.6</td>
<td>5 Year License</td>
<td>prolong usage phase, avoid built-in obsolescence</td>
</tr>
<tr>
<td>4.7</td>
<td>Second-Hand as Ingredient for new Design</td>
<td>minimize raw material depletion, minimize production volumes</td>
</tr>
</tbody>
</table>
Strategy - 3.0 (Long- & Short-Term Rent) (Lena Library) (Filippa K)

Pros
- Strong brand connection with inner-circle enables implementation.
- Low entry price -> increase availability and accessibility, thus impact.
- Lena Library is Amsterdam-based, strong collaborating partner.

Cons
- Risk of accumulating inventory levels.

1. Sufficiency Impact
2. Feasibility
3. Educational Value

The ‘long – short-term rent’ strategy ranks high on the sufficiency impact scale. The products are rented, therefore iNDiViDUALS stimulates a prolonged usage phase and distributes the same garment to multiple end-users. It continues the production as it is, therefore scoring high on educational value. Lastly iNDiViDUALS would not have to implement many adjustments for applying this strategy, therefore also scoring 4 stars on feasibility.

Strategy - 3.1 (Collection Division) (Filippa K)

Pros
- Time available for development of garments in-depth, higher quality products.
- In line with iNDiViDUALS’ sustainability and ‘quality over quantity’ attitude.
- Diversified collection offer.
- Strong brand connection with inner-circle enables implementation.
- Changing generations help innovating product quality on a multitude of levels.

Cons
- Stagnating sales at third parties.
- Limited channels to reach customer.

1. Sufficiency Impact
2. Feasibility
3. Educational Value

The ‘Collection Division’ strategy ranks low on sufficiency impact because it is not eliminating production. However, its aims to prolong the usage phase and to keep the garments as long as possible in its initial lifecycle. iNDiViDUALS continues the use of a collection grid and two collections in line with its educational value, making this strategy strongly feasible and compliant to the educational value.

Strategy - 3.2 (No Expiry Date) (Vitsoe)

Pros
- Time available for development of garments in-depth, higher quality products.
- Students explore full production cycle.
- In line with iNDiViDUALS’ capability to manage low production quantities.
- In line with iNDiViDUALS’ sustainability and ‘quality over quantity’ attitude.
- Non-profit driven structure of the brand allows under-selling and no-markdowns.

Cons
- X
1. **Sufficiency Impact**
2. **Feasibility**
3. **Educational Value**

The ‘No Expiry Date’ strategy ranks three stars on sufficiency impact scale because it is not eliminating production. iNDiViDUALS takes out the built-in obsolescence and would not work according to seasons/sales. It is sufficing the educational purpose and hands iNDiViDUALS a basic product offer year-on-year, thus scoring 4 stars on educational value. iNDiViDUALS is not forced to make many adjustments for implementation, scoring 4 stars on feasibility.

**Strategy - 3.3 (Repair Services)(Patagonia)(Filippa K)**

**Pros**
- iNDiViDUALS can do repairs in-house.
- Due to the high amount of iNDiViDUALS garments — both in current circulation and the ones given away during the previous season — it can be helpful to implement a repair service.
- Students develop material and quality knowledge, repairs are source of information.
- Strong brand connection with inner-circle enables implementation.
- Free repairs, due to non-profit driven structure.

**Cons**
- Students might not be interested in doing repair work.

1. **Sufficiency Impact**
2. **Feasibility**
3. **Educational Value**

The ‘Repair Services’ strategy ranks three stars on the sufficiency impact scale because it is prolonging the usage phase of garments aiming to avoid premature replacement. It suffices the educational demand and expands knowledge on quality and materials over long-term. This strategy works in addition to iNDiViDUALS’ current business operations, therefore scoring 5 stars on feasibility and educational value.

**Strategy - 3.4 (Stimulate Take-Back)(Patagonia)(Filippa K)**

**Pros**
- Strong brand connection with inner-circle enables implementation.
- High amount of iNDiViDUALS garments in circulation that can be taken back, due to give-away during last season, helpful to enable implementation.

**Cons**
- 

1. **Sufficiency Impact**
2. **Feasibility**
3. **Educational Value**

The ‘Stimulate Take-Back’ strategy ranks four stars on the sufficiency impact scale. It activates the customer to return garments to iNDiViDUALS. As such, iNDiViDUALS can use the returned garment as a source of new life, either by reselling, recycling, or upcycling it. This strategy works in addition to iNDiViDUALS’ current business operations, therefore scoring 5 stars on feasibility and educational value.
**Strategy - 3.5 (10 Year Warranty)**

**Pros**
- In line with INDIVIDUALS' sustainability and 'quality over quantity' attitude.
- In line with INDIVIDUALS' capability to manage low production quantities.
- Educational set-up, flaws in products are allowed.
- Strong brand connection with inner-circle enables implementation.

**Cons**
- X

1. **Sufficiency Impact**
2. **Feasibility**
3. **Educational Value**

The '10 Year Warranty' strategy ranks three stars on the sufficiency impact scale. It aims to extend the usage phase of garments and displays INDIVIDUALS’s more as a high-quality focused brand. The strategy is additional to INDIVIDUALS current business operations, therefore scoring 5 stars on feasibility and educational value.

**Strategy - 3.6 (Educational Campaigns – High Profile Marketing)(Patagonia)**

**Pros**
- INDIVIDUALS has a well-established reputation in the Fashion Industry which makes them uniquely positioned to de-stigmatize second-hand products/purchases.
- Changing generations, allow unique marketing campaigns every season.
- INDIVIDUALS’ online platform can be used for marketing campaigns and on-brand communication.
- Highly combinable with all strategies.

**Cons**
- x

1. **Sufficiency Impact**
2. **Feasibility**
3. **Educational Value**

The 'Educational Campaigns – High Profile Marketing' strategy aims to educate consumers on the effect of their current consumption habits and the current status of the fashion industry in terms of environmental impact. Therefore, scoring 2,5 stars on the sufficiency impact ranking. INDIVIDUALS expands its business operations, therefore scoring 4 stars on both feasibility and education value.

**Strategy - 3.7 (Adaptable Products)**

**Pros**
- Diversifies the design and production process.
- Strong brand connection with inner-circle enables implementation.

**Cons**
- Inconsistent look and feel of collection.
1. Sufficiency Impact
2. Feasibility
3. Educational Value

The ‘Adaptable Products’ strategy ranks three stars on the sufficiency impact scale. It allows the customer to alter the garment in order to avoid premature replacement and stimulate a prolonged usage period. The strategy is additional to iNDiViDUALS current business operations, therefore scoring 5 stars on feasibility and educational value.

Strategy - 3.8 (Collaborative Responsibility)(Brunello Cucinelli)

Pros
- In line with iNDiViDUALS’ local scale, contributing to social value creation.
- Enables a short and flexible production process.
- Incrementally contributes to student development and dignified work in the region.

Cons
- Threaten iNDiViDUALS’ quality level, due to working with lesser skilled production facilities.

1. Sufficiency Impact
2. Feasibility
3. Educational Value

The ‘Collaborative Responsibility’ strategy continues the current iNDiViDUALS dynamics, but adds social value creation throughout brand’s operations and processes. Therefore ranking 1,5 stars on the sufficiency impact. iNDiViDUALS would not undergo radical adjustments in its business model and the educational value is diversified, scoring 4 stars in both areas.


Pros
- Diversifying students development on a construction, material and quality basis.
- In line with sustainable attitude of iNDiViDUALS and students.
- iNDiViDUALS captures extra value on a singular garment
- Students develop knowledge in the dynamics of our consumption industry

Cons
- iNDiViDUALS has no available channels (own store) to host resale operations.
- Strong brand connection with inner-circle enables implementation (resell in-house).
- Risk of accumulating inventory levels.

1. Sufficiency Impact
2. Feasibility
3. Educational Value

The ‘Resell Second-Hand’ strategy fully omits resource depletion and production, it lengthens the usage phase of collected pieces and hopes to avoid premature replacement. Nevertheless, it feeds ‘fast’ fashion cycles and the idea of obsolescence, therefore scoring 3,5 stars on the sufficiency impact scale. If the above is implemented as a complementary strategy, it scores 3,5 stars on feasibility and educational value due to iNDiViDUALS’ lack of available channels — except in-house — to host resale operations. Implementation of ‘Resell Second-Hand’ as an individual strategy proves to be inefficient and irrelevant to iNDiViDUALS.
**Strategy - 4.1 (Production On-Demand)**

**Pros**
- In line with iNDiViDUALS’ capability to manage low production quantities.
- iNDiViDUALS avoids accumulating inventory levels.
- iNDiViDUALS avoid mark-down process so more cost-efficient.
- iNDiViDUALS’ local production scale enables a short and flexible production process.

**Cons**
- Students do not explore a full production cycle and connected tasks.
- Unfavorable retail prices due to single garment production.

1. **Sufficiency Impact**
2. **Feasibility**
3. **Educational Value**

The ‘Production On-Demand’ strategy scores 3.5 stars on the sufficiency impact scale because it eliminates unsold products. By producing in single quantities iNDiViDUALS avoids the risk of accumulating inventory levels. iNDiViDUALS doesn’t have to make serious adjustments to the semester, scoring 3 on feasibility. However, the students are not experiencing a full production cycle and all connected tasks, therefore scoring 2.5 stars on the educational value.

**Strategy - 4.2 (Reuse Textile Production Leftovers)**

**Pros**
- iNDiViDUALS’ established brand position in the industry enables them to find the correct platforms for sharing production leftovers.
- Textile production leftovers can be purchased at a lower price, which helps lower production costs, and eventually lowers the retail price of garments.
- It diversifies the design and production process as students are challenged to work with limited materials.

**Cons**
- High dependency on availability of suppliers and manufacturers.
- Difference in material quality at suppliers/manufacturers.

1. **Sufficiency Impact**
2. **Feasibility**
3. **Educational Value**

The ‘Reuse Textile Production Leftovers’ strategy scores 2.5 stars on the sufficiency impact scale. It eliminates the use of raw materials in production and sampling, thus minimizing raw resource depletion. Furthermore, even though it has no major influence on the current iNDiViDUALS dynamics, it can be used as a complementary tool of operations, which lends it a high feasibility and educational demand score.
**Strategy - 4.3 (Reuse Deadstock Garments)**

**Pros**
- INDIVIDUALS’ established brand position in the industry enables them to find platforms that can share deadstock.
- Textile production leftovers can be purchased at a lower price, which helps lower production costs, and eventually lowers the retail price of garments.
- It diversifies the design and production process as students are challenged to work with limited materials.

**Cons**
- High dependency on availability of brands.
- Difference in garment and material quality among brands.

1. **Sufficiency Impact**
2. **Feasibility**
3. **Educational Value**

The ‘Reuse Deadstock Garments’ strategy scores 2 stars on the sufficiency impact scale. It eliminates the use of raw materials in production and sampling, thus minimizing raw resource depletion. Furthermore, even though it has no major influence on the current INDIVIDUALS dynamics, it can be used as a complementary tool of operations, which lends it a high feasibility and educational value score.

**Strategy - 4.4 (Co-Creation)**

**Pros**
- Diversifies the design and production, enables development in 3D software.
- Co-creation creates strong engagement and customer-brand connection.
- Strong connection with inner-circle enables implementation.
- In line with INDIVIDUALS’ capability to manage low production quantities.
- Avoid accumulating inventory levels.

**Cons**
- Students are not experiencing full production cycle and connected tasks.
- Unfavorable retail prices due to single garment production.

1. **Sufficiency Impact**
2. **Feasibility**
3. **Educational Value**

The ‘Co-Creation’ strategy scores 5 stars on the sufficiency impact scale as it minimizes resource depletion by 3D technology in the creation and presentation process, it produces highly personalized products, avoids unsold goods and mistaken purchasing, and lengthens the lifespan due to a highly personal connection with the garment. Nevertheless, manufacturers approach this sort of production as sample production and do, therefore not apply to the educational purpose, thus scoring lower on educational value.

**Strategy - 4.5 (Design Pieces – Not Looks)**

**Pros**
- More time available for development in-depth of garments, higher quality products.
- In line with INDIVIDUALS’ sustainability and ‘quality over quantity’ attitude.
- A reduced collection grid leads to reduced material consumption and loss, which, in turn, increases cost-efficiency.
Cons
- Risks accumulating inventory levels.
- Limited channels to reach customer and stagnating sales at third parties.

1. Sufficiency Impact
2. Feasibility
3. Educational Value

The ‘Design Pieces – Not Looks’ strategy scores 4 stars on the sufficiency impact scale as it minimizes resource depletion and production quantities and promotes an elevated product quality in order to lengthen the lifespan and avoid premature replacement. The strategy continues the current iNDiViDUALS operations, only reducing it, therefore both educational value and feasibility score high on the impact measure.

Strategy - 4.6 (5 year license)

Pros
- Strong brand connection with inner-circle enables implementation.
- The changing generations contributes to a multifaceted and multilayered collection.
- In line with iNDiViDUALS’ capability to manage low production quantities.
- Allows iNDiViDUALS to establish long-term relationship with manufacturers.

Cons
- The changing generations leads to qualitative inconsistency within the collection.
- Risk of outdated collection feel if spread over five years.
- Risk of accumulating inventory levels.

1. Sufficiency Impact
2. Feasibility
3. Educational Value

The ‘5 year license’ strategy scores 3 stars on the sufficiency impact scale, it minimizes resource depletion by minimizing production quantities and spreading the full collection over five years, lengthening the usage phase to over 5 years. The strategy continues, to a large extent, the brand’s current dynamic, so there is no need for many adjustments, thus scoring high on feasibility and educational value.

Strategy - 4.7 (Second Hand as Ingredient for new Design)

Pro's
- Diversifying students’ development by offering a variety in design/production processes.
- Knowledge development on material, quality and construction basis in second-hand garments.
- Students experience full production cycle and all connected tasks.
- Lower material consumption and loss leads to higher cost-efficiency.

Con's
- The changing generations leads to qualitative inconsistency within the collection.
- Risk of accumulating inventory levels.
- Limited sales channels and stagnating sales at third parties.
1. **Sufficiency Impact**
2. **Feasibility**
3. **Educational Value**

The ‘Second-Hand as Ingredient for new Design’ strategy minimizes resource depletion through the use of second-hand garments as input for the final product, thereby scoring 3 on sufficiency impact. Even though the strategy continues from INDIVIDUALS’ working dynamic, it diversifies the creative process, thereby scoring high on feasibility and educational value.

### 4.4.3 COMBINATION OF STRATEGIES

In the previous section, some strategies scored lower than others due to various reasons. This section shows opportunities for combinations of strategies leading to better scores. Moreover, by combining strategies INDIVIDUALS is able to maintain a consistent brand position. Table 6 suggests 3 bundles/combinations including several strategies. These are based on extensive research and all the previous findings. Furthermore, my previous experience working at INDIVIDUALS allows me to consider my personal vision to select the most ‘natural’ combinations that would work best for the brand. These combinations aim for sufficiency in different forms.

The following scenarios should not be seen as a strict universal set of combinations for all businesses. These 3 bundles are specifically focused on implementation for INDIVIDUALS. All proposed combinations, can be taken apart and reconstructed if applied to other businesses. Table 6, is the main input for the product, wherein I present details of each bundle including pictures and, examples.

**Table 6 – Combination Overview**

<table>
<thead>
<tr>
<th>NR.</th>
<th>NAME: STRATEGY</th>
<th>INCLUDING STRATEGIES</th>
<th>KEY SUFFICIENCY AIM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Product Perseverance</td>
<td>Collection Division (Filippa K) 10 year warranty (Filippa K) No Expiry Date (Vitsoe) Repair Services (Patagonia) Reuse Deadstock Reuse Textile Production Leftovers Educational Campaigns - High Profile Marketing (Patagonia)</td>
<td>Prolong usage phase through non-seasonal products and repair, consistent price, assuring 10 year long lifetime, eliminate raw material use for unique pieces, strong an multilayered product innovation, stimulate conscious buying</td>
</tr>
<tr>
<td>2</td>
<td>Customer Involvement</td>
<td>Co-Creation</td>
<td>Co-Design Design Pieces - Not Looks Production on Demand Collaborative Responsibility Educational Campaigns - High Profile Marketing (Patagonia)</td>
</tr>
</tbody>
</table>
1. Product Perseverance.

This path combines seven different strategies so that iNDiViDUALS, centres all its operations onto lengthening the lifespan of garments, while maintaining the appeal of a highly experimental brand. As such, Product Perseverance is the most relevant strategy for iNDiViDUALS to adopt.

1. Sufficiency Impact
2. Feasibility
3. Educational Purpose

One of iNDiViDUALS’ strengths lies within its ability to pinpoint the current Zeitgeist each season. This strategy allows iNDiViDUALS to do so by continuing the Unique Pieces as they are, and therefore showcasing the brand at its creative and experimental peak. Moreover, it helps iNDiViDUALS establish a collection which is unique each season, which is not inspired by current fashion cycles or trends, but rather from tapping into the current cultural zeitgeist. The re-use of deadstock/textile production leftovers allows the Unique Pieces to have less environmental impact, thus making it a more sustainable collection.

The promotion of a non-seasonal product range, similar to the previous sales collections, allows iNDiViDUALS to keep its commercial relevance. iNDiViDUALS innovates on a product level, that is, it enhances the quality and output of the same products, instead of creating new products every season. The non-seasonal approach to collections is a very popular and up-coming movement in the fashion industry and especially for iNDiViDUALS, it allows each batch of motivated students to learn from and improve the work done before, therefore incrementally increasing quality of both student and product. The downsizing of the collection grid, frees up space and time to develop oneself more in depth in the specifics of that particular garment’s material, outlook and construction. The 10-year warranty motivates the students to live up to this promise and create products that last for 10 years, certifying that ‘quality does override quantity’. It also challenges the students to think of products that stay current for 10 years, which is a great challenge in our vast changing industry. The strategy lends two completely different design and production processes, diversifying the experience of students and making it an stronger and multifaceted semester.

The branders within iNDiViDUALS are challenged to find creative ways of communicating iNDiViDUALS ‘sufficiency’ belief and aim. Their storytelling role and skills would allow the brand to provoke and defy the mainstream, creating controversy and enabling reflection about our consumption behavior and its aftermath.

2. Customer Involvement.

This path combines five different strategies so that iNDiViDUALS centers all its operations on customer involvement. It aims to prolong the use of the product and strengthen brand loyalty, through customer engagement and a highly personal service. The strategy scores slightly lower on educational purpose and feasibility when compared to the previous strategy. This is because the students do not experience a ‘common’ production cycle. As such, Customer Involvement is the most impactful strategy for iNDiViDUALS to adopt.

1. Sufficiency Impact
2. Feasibility
3. Educational Purpose
By creating a set of limited products that integrate a substantial level of customer engagement, the products are more likely to be worn or kept longer. The opportunity lies within the inner-circle of iNDiViDUALS, they are strongly connected to the brand and this relationship is an enabler of this strategy’s future success. The inner-circle is evidently proud of the brand and they feel it is AMFI’s flagship. If the brand aims for a slightly lower price level and engages the students & teachers in the creation process, it consolidates them in the brand family even more. The inner-circle is very aware of the fashion industry’s impact, due to their background in fashion, making them an interested target group for such next ‘level’ sustainable and experimental products.

Production On-Demand omits the opportunity for the students to enjoy a full production cycle. When products are produced on-demand, manufacturers consider it to be “Sample Production”. This is a more expensive process and it prevents students from experiencing all tasks associated with a complete production cycle. Nevertheless, the 3D development aspect of this strategy suffices as a substitute. It is a current and innovative skill, beneficial to both the students and to iNDiViDUALS. It saves material loss in the development process, and is therefore more cost-efficient. Moreover, the students have a wide variety of options to experiment and play with. The reduction of the collection grid, to a limited range of products that technically challenge the students and changes every season are beneficial to their development. It offers students more space and time to focus on a limited range of challenging products and honing their craft in terms of application of the 3D software, and the particular garment’s material, outlook fit, and construction, as opposed to spreading themselves thin on a larger range of products. This intensive — as opposed to extensive — process yields a greater educational value. Production on-demand has a great potential to allocate its production to small social enterprises, which can create extra social value. Moreover, they operate on a very local scale and are primed to handle small order quantities.

Also for this strategy, the branders within iNDiViDUALS are challenged to find creative ways of communicating iNDiViDUALS ‘sufficiency’ belief. This is an opportunity, to emphasize the ‘individuality’ of the customization process, complimenting the ‘iNDiViDUAL’ core of the brand. It asks the students to create strong and multifaceted brand communication as much as product design defying the mainstream by sharing personal stories.

3. Communal Ownership

This path has been constructed in combination with six different strategies with the intent of enabling iNDiViDUALS to center all of its operations to lengthening the durability and utility of its products through elevated quality and by distributing it to multiple end users. The production & design process allows iNDiViDUALS to retain its identity as a highly experimental, but one that is more accessible due to a lower entry-price when renting or reselling. As such, Communal Ownership is the most radical strategy for iNDiViDUALS to adopt.

1. Sufficiency Impact
2. Feasibility
3. Educational Purpose

iNDiViDUALS creates a set of limited products, which function as the current sales collection and that are carried-over every season, yet slightly altered in their outlook. The unique pieces collection is continued, also reduced in size and upcycled from second-hand garments, that originate from either own stock or sourced, from second-hand stores and collecting companies. They are primed to display the experimental and creative aesthetic of iNDiViDUALS.
The reduced collection grid consists of only 4 items. The construction of these selected items is open to interpretation and students are free to determine to what end they’d like to utilize it. The only condition is that the construction must be technically challenging so that the students develop a keen insight on construction and production. The reduction of the collection grid provides students with more space and time to develop themselves in the specifics of the particular item’s material, outlook, and construction. It is an intensive approach, as opposed to an extensive one, which fits in well with the brand’s educational clout. Furthermore, asking the students to work intensively on a smaller set of products also works well with the brand’s current market size, elevates the quality of the finished products, and helps avoid inventory stockpiling. The elevated quality of the products further enables them to be worn several times, thus enjoying a longer life-cycle. As such, customers have the opportunity to rent the products either long-term or short-term, or to purchase it, or return it later if they lose interest in the product.

Customers who choose to rent the product pay a certain percentage of the retail price, which is determined by the product and the length of the rental period. The rental allows the pieces to be obtained at a lower price because iNDiViDUALS can, over time, capture the value of the item. The lower entry price is beneficial to the inner-circle and it renders them into strong contributors to the strategy’s success.

Furthermore, iNDiViDUALS also offers its customers the opportunity to return a purchased product — should they lose interest in it over time. As such, iNDiViDUALS can ensure the longevity of a product through its complementary resell service. iNDiViDUALS actively encourages its customers to return products — as opposed to simply disposing of them — by offering a cost-free long-term rental for any item available. The customer also has the option of retaining the rental-credit and redeeming it during the following seasons. The returned products can be inducted into the rental inventory or for second-hand purchase. Therefore, iNDiViDUALS can offer a wide product variety for rent or sale.

Once the products are returned — either after a purchase or at the end of a rental period — the students thoroughly inspect, recondition, and repair them to prepare them for a new rental period or sale. The repair and reconditioning helps the students develop a keen knowledge of the quality and construction performance of the product over time. The information gathered is then mapped out and handed over to the succeeding generations, empowering them to take the information into account, thus facilitating a constant elevation in quality from generation-to-generation.

The branders are challenged, through strong marketing and brand communication, to emphasize iNDiViDUALS’ elevated quality and its rental and resale components. Their aim is to de-stigmatize the purchase of second-hand products, drive popularity, and engage with the customers by displaying/showcasing current problems with the fashion industry and promote conscientious consumerism.

4.4.4 CONCLUSION

Throughout this project I’ve explored the concept of sufficiency and its value as a complementary approach to decoupling economic growth and environmental depletion in the fashion industry. Current approaches to sustainable fashion are focusing largely on efficiency and productivity, but de-growth literature and reports of environmental policy in the sector point out that, this approach does not result in absolute gains if volume increases. The contribution of this study is to promote sufficiency-led experimentation in order to understand what the implications are if applied to a fashion brand with a particular structure as iNDiViDUALS.
Chapter 1 discussed our current consumption behavior and the industry's dynamics that are detrimental to our planet. Pursuing economic growth as an aim in itself is not necessarily contributing to happiness or social well-being. On the other hand, this has been the main driver of excessive consumption, leading to the 'buy, use and dispose' linear dynamic. The sufficiency-led approach takes a different direction to doing business, it seeks to reduce the consumption and focuses on 'needs' rather than promoting 'wants'.

Chapter 2 explained all the sub-questions and their objectives in order to answer the main question, thus construct a comprehensive set of strategies. Each chapter consists of several questions which are answered and underpinned by a wide variety of sources; literature & research articles, market research, market information, a personal interview and a creative brainstorm session. The time schedule, embedded in this chapter, had helped to organize the graduation project and assured an early completion of this graduation project.

Chapter 3 explored the role of companies in breaking this particular cycle, by developing insight in their sufficiency-oriented strategies. It investigated a diverse selection of five brand that are taking a pro-active approach to sufficiency and who embrace sufficiency in their brand philosophy and core. They seek to moderate the overall resource consumption by curbing demand of contributing to human flourishing through several operations and channels. They do that by for example, customer education and engagement, diminishing raw material depletion, minimizing production quantities and offering non-seasonal products, enabling a strong social foundation by re-investing profits in charities and good causes or by operating locally. I can conclude that the sufficiency approach runs somewhat opposite to mainstream economic principles and therefore has not been frequently implemented. The experimentation and implementation of sufficiency-led strategies are necessary to develop its approach further and to measure its effectiveness in order to enable substantiated change in the industry.

Chapter 4 has contributed to a comprehensive analysis of iNDiViDUALS’s structure and strengths and weaknesses in relation to the implementation of a sufficiency-strategy The non-profit driven structure of iNDiViDUALS and its willingness to become a 'Blue Print' brand for the industry prove a fertile ground for iNDiViDUALS to experiment with new sufficiency strategies. The brainstorm session was a promising and fruitful source for new strategies. The strategies all had a unique approach to sufficiency and by combining them with the ones collected in chapter 3, I have been able to deliver a set of promising, diverse and potentially-working strategies. Each strategy has its own intentions for iNDiViDUALS and focuses on different sorts of sufficiency principles.

On the basis of this research I have been able to provide the brand with substantial information and promising alternative strategies in the ‘Sufficiency Implementation Advice’ The ‘Sufficiency Implementation Advice’ is the product that contains selected strategies that are considered suitable for the brand and promising in terms of their impact. Each strategy helps iNDiViDUALS to move forward positively and turn the brand into a ‘Blue Print’ for the industry. I recommend iNDiViDUALS to implement ‘sufficiency’ as a driver and thereafter measure the outcomes in order to see if they are in accordance with described expectations as proposed in the research report. This experience would to refuel iNDiViDUALS’s flagship identity and align it to the overall sustainable beliefs which drives Amsterdam Fashion Institute and all its educational programmes. Moreover, it would contribute to develop knowledge on sufficiency and its implementation, with potential impact in the whole fashion sector.

I’ve contributed to a positive base for iNDiViDUALS to further explore these emerging business strategies and measuring their future effects across multiple channels in order to fuel change within the industry.
5. REFERENCE LIST


