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STITCHING A NEW NARRATIVE: ENGAGING WITH SUSTAINABILITY IN THE FASHION INDUSTRY

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DISCUSSION PAPER



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ABSTRACT

The fashion industry has seen several cultural changes over the course of history, in line with larger social and political contexts. Currently, fast fashion brands hold a monopoly with consistent growth year after year. There are several integral issues with the industry at large - especially from ethical and environmental lenses. This paper attempts to shed light on these issues within the fast fashion industry as well as the movement towards sustainability that aims to counter them. It also engages with the idea of sustainability within the fashion industry, particularly in terms of accessibility and whether a move towards sustainable fashion will bring any tangible results.

INTRODUCTION

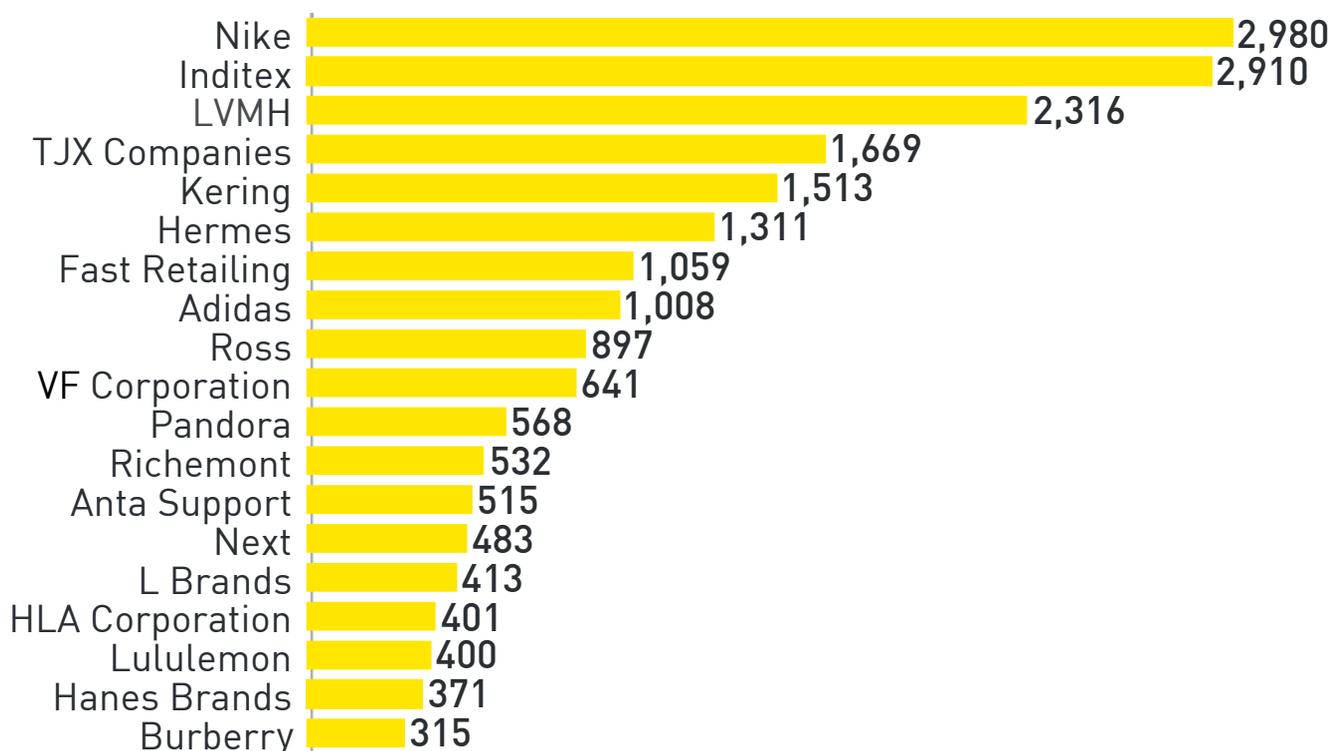
Clothing and fashion have been an intrinsic part of modern human life. While debates are still ongoing about the purpose of clothing, especially in the early ages of humankind, it is nevertheless agreed upon that human beings have been wearing some form of clothing for approximately 1,70,000 years now (Toups et al. 2011). Similarly, what is considered fashionable has changed with social, political and cultural contexts. In recent times, the transition from tailor houses to mass-produced clothing in the seventeenth century, the invention of the sewing machine, and the movement of production networks to factories, workshops, and sweatshop labour are noteworthy shifts (Lemire 2010). In the eighteenth century, ready-made clothing became common and by the nineteenth century, factory production was an institutionalised practice, having colonial roots¹.

The late twentieth and early twenty-first century saw the advent of globalisation. With increase in transnational communication and movements, new international trade routes emerged along with the easy availability of cheap labour in several countries, most notably in South Asia. It was in this environment that the world saw the rise of what is popularly known as fast fashion.

The Merriam Webster dictionary defines fast fashion as “An approach to the design, creation, and marketing of clothing fashions that emphasises making fashion trends quickly available to consumers” (Merriam Webster n.d.). Fast fashion has become a widely successful industry in itself, and over the past 20 years several fast fashion companies have amassed higher profits than their luxury brand counterparts, with more than half of the top 20 companies in terms of profits being fast fashion brands, according to the McKinsey Global Fashion Index (Amed et al. 2019). At the same time, the fast fashion phenomenon poses serious environmental and ethical issues.

¹ Raw material like cotton and linen was grown and exported from colonised countries like India, to colonists like the United Kingdom where cheap female labour worked on them in sweatshops. Such a practice mirrors the modern fast fashion system discussed later in this paper.

TOP 20 FASHION COMPANIES BY ECONOMIC PROFIT (IN \$ US MILLION)



SOURCE - MCKINSEY GLOBAL FASHION INDEX

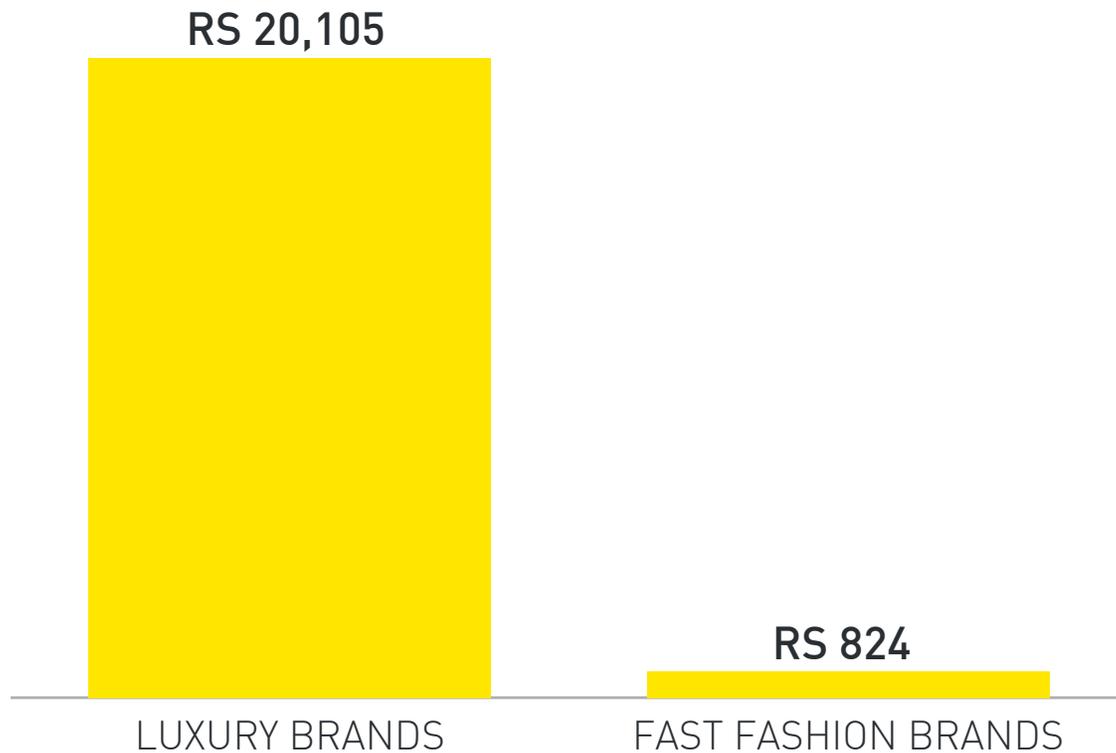
| FAST FASHION BRANDS - WHAT ARE THEY AND WHY ARE THEY DOING SO WELL?

Consumerist culture is an inherent part of globalisation, and the fashion industry is not exempt from this. Today, trends change as often as within a week, and purchasing more and often is encouraged, with global media being a key shaper of what is considered fashionable and what is not. Brands like Zara, H&M and Topshop have consistently tapped into these key trends and cultural shifts, duplicating them and selling them within a month or less. For instance, Zara brings out 24 clothing collections each year, while H&M brings out 12-16 collections a year and refreshes them weekly.

When compared to luxury brands which previously dictated fashion trends through their several fashion weeks, fast fashion brands are also cheaper. A white t-shirt purchased from a luxury brand, costs on average Rs 20,105^[1], while a fast fashion brand t-shirt costs approximately Rs 824^[2].

² The fact that luxury brands also have been accused of underpaying workers remains critical to note.

COST OF A T-SHIRT LUXURY VS FAST FASHION BRANDS



These lower costs attract consumers towards fast fashion brands. By spending less on a piece of clothing, they are less likely to feel the need to get more use out of it by wearing it more often. Similarly, a study by Stanford, MIT and Carnegie Mellon, investigating neurological pleasures in the brains of shoppers found correlations between fMRI activity detected in the nucleus ambeus (the brain's pleasure centre) and lower "bargain" prices (Knutson et al. 2007). Fast fashion brands thus promote their clothes in a way that tap into the psyche of consumers, making them feel the need to buy new clothes every few weeks. Brands tie the pursuit of goods with advertising and the pleasure of the bargain to convince buyers to purchase. By reducing the time one can think about a product – mainly when a similarly popular but more expensive version of it exists, fast fashion brands drive up sales.

Additionally, fast fashion brands put their clothes on sale often, first creating an inflated retail price which is then reduced to actual pricing during sales, allowing themselves to protect their business margins while convincing the consumer that they are getting a great deal (Remy et al. 2016; Bain and Quartz 2015). Such a system has created a space in which the production of clothing has increased (some estimates suggest by upto 200%), and the utilisation of the average piece of clothing (in terms of number of wears and the estimated time of keep) has markedly decreased (Ellen MacArthur Foundation 2017: 18-19; Remy et al. 2016). Clothing is considered 'old' after being worn fewer than 3 times and certain garments are estimated to be discarded after only 7 to 10 wears (Morgan and Birtwistle 2009). All this clothing gets discarded and sent to landfills or shipped off to other countries. In India for instance, garment recyclers turn huge bales of clothing into yarn (Gupta 2016).

Disposal isn't the only issue that is problematic with fast fashion when it comes to its environmental impact, it is in fact just the last in the series of processes that have serious environmental and ethical impacts.

| THE PROCESSES THAT CREATE FAST FASHION



- FIBRE PRODUCTION

Fibres from which textiles are created can be classified into two kinds: naturally obtained fibres – cotton, jute, and silk, among others, and manufactured fibers – including polyester, rayon and nylon. While fast fashion garments are predominately made from cotton, they are often combined with other synthetic fibers like nylon and polyester. The manufacture of both types of textiles consume a significant amount of resources.

It is argued that the most sustainable of these fibres is cotton. However cotton production has a multiplicity of problems despite this. It uses over 2.5% of the world's arable land and accounts for the usage of 2,00,000 tonnes of pesticides and 8 million tonnes of fertilisers. 50% of all pesticides that are used in India are used in the cotton industry (Ellen MacArthur Foundation 2017). Cotton is often grown in some of the most water-scarce or water-stressed areas in the world including India, China, and Turkey. The Aral Lake in Uzbekistan is just one example of a water body that has dried up due to intensive agricultural practices, especially that of the growth of cotton (Howard 2014). On the other hand, the production of synthetic textiles consumes a massive amount of oil, due to them being mainly plastic based. In fact, synthetic textile production consumes around 342 million barrels of oil annually (Ellen MacArthur Foundation 2017).

- TEXTILE AND CLOTHING PRODUCTION

The use of oil and other chemicals increase further in the textile processing stage with 25% of all chemicals produced globally being used in the fashion industry (Niinimäki 2015). About 10,000 types of dye are used in the fashion industry, composed of chemicals that have severe implications, not just to human health – both of the consumer and crafter – but also to the environment, for instance by pumping out large amounts of toxic effluents into waterways (Akarşlan and Demiralay 2015). These effluents in water bodies has led to high biochemical oxygen demand and chemical oxygen demand³ and is additionally mostly non-biodegradable (Lellis et al. 2019; Bhatia 2017; Wang 2016; Setiadi et al. 2003). Textile dyes make the crafter highly susceptible to several kinds of cancer, contact dermatitis, mutations and poisoning, leading to what can be considered as a slow death for the worker. Even the consumer is exposed to certain health risks. In buying clothes that are termed as waterproof, crease or stain resistant, the consumer exposes himself to chemicals like formahydale, per- and polyfluoroalkyl substances⁴,

³ Biochemical oxygen demand (BOD) is the amount of dissolved oxygen needed (i.e. demanded) by aerobic biological organisms to break down organic material present in a given water sample at certain temperature over a specific time period. Chemical oxygen demand (COD) is an indicative measure of the amount of oxygen that can be consumed by reactions in a measured solution.

⁴ Used to make clothing water and stain resistant. Often found in outdoor gear and workout clothes, these have been linked with kidney and testicular cancer, liver damage and mental and physical developmental issues.

phthalates⁵, nonylphenol ethoxylates⁶, azo dyes⁷ and chromium (Bendix 2019; Greenpeace International 2012). It remains critical to note throughout that these chemical plants are mostly present in developing countries where sewage and water treatment plants are often not institutionalised, and the water bodies in which the effluents are dumped are sometimes the main source of potable water for the area, further increasing the number of people negatively impacted by the industry.

- USE

While not directly linked to the manufacturer, the use stage can be considered the most resource intensive. The washing of plastic-based microfibers like polyester, nylon and acrylic sheds an estimated million tonnes of plastic fibres (Ellen MacArthur Foundation 2017). These fibres end up in water bodies where they are often ingested by aquatic species, and subsequently reach organisms higher up in the food chain. According to one study, the average person ingests over 5,800 particles of synthetic debris, 88% of it coming from tap water (Kosuth et al. 2018). One pair of jeans consumes as much as 860 litres of water, with one load of washing consuming over 302 litres of water (80 gallons) (Levi Strauss & Co. 2015; World Wildlife Fund 2013). Further, high amounts of non-renewable energy is also used in the washing and drying stage.

- TRANSPORTATION

Because of the nature of the supply chains of fast fashion, the transportation of goods, starting with raw materials and ending with finished clothes places immense pressure on the environment. With very small time periods between the production of fibre to fabric to clothes, there is a push to move packages over long distances in short periods of time. While there isn't clarity on the overall contribution of the fashion industry on greenhouse gas emissions due to transportation, the fact that so much transportation is involved is bound to have high environmental costs. For instance, cotton grown in India may be flown to Bangladesh to be produced into fabric, then flown to Turkey to be made into clothing and finally to a store's various branches world over to be sold. With online shopping becoming popular over the last decade, delivering goods directly to the consumer's doorstep has further accelerated the need for transportation.

- DISPOSAL

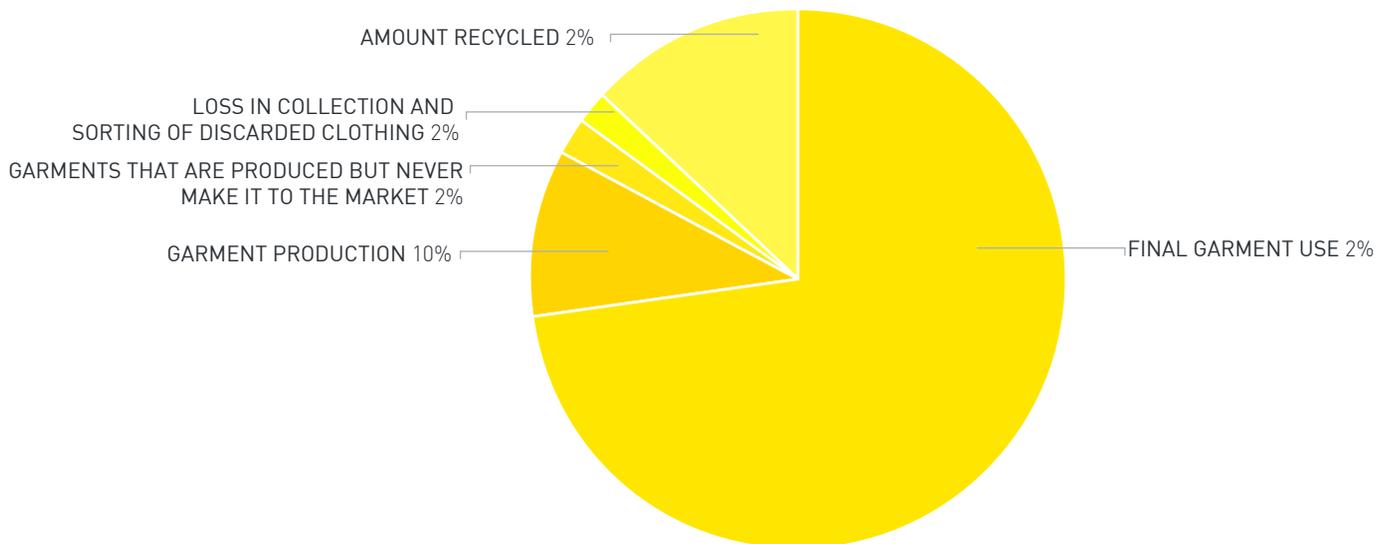
Most often, clothing that is discarded ends up in landfills^[3]. Out of the total fibre used to create a piece of clothing, about 87% gets landfilled or incinerated – throughout the various stages of the production process. Even the 13% that does get recycled is most often recycled into low value applications like insulation material, wiping cloths and mattress stuffing. Only about 1% of the material used to produce clothing is recycled into new clothing (Ellen MacArthur Foundation 2017).

5 Used to print on garments and have been most often found in jeans, raincoats and artificially created leather. It has been linked to ADHD, asthma, diabetes and breast cancer, as well as several reproductive issues including decrease in reproductive function (Pous 2012). Large presence of phthalates has been found in samples of garments produced for Tommy Hilfiger (37.6% and 20%) as well as Armani (23.3%), it was also found in underwear by Victoria's Secret (0.52%) (Greenpeace International 2012).

6 Found in several products in ranges from 1 part per million – 45,000 parts per million. Brands with the highest concentrations of NPEs included C&A, Mango, Levi's, Zara, and Marks and Spencers.

7 Used in dyeing clothes – especially jeans. Has been often linked to cancer, especially bladder cancer (Greenpeace International 2012).

CLOTHING DISPOSAL



SOURCE - ELLEN MACARTHUR FOUNDATION

Often, even if the clothing is made of cotton, polyester or nylon is mixed into it. Additionally, even clothing that is purely biodegradable becomes nonbiodegradable due to the material used in tags, buttons etc. Due to the large amount of clothes being produced to be sold over a very short period of time, a large amount remains unsold, and in several cases, destroyed.

THE ETHICALITY OF FAST FASHION

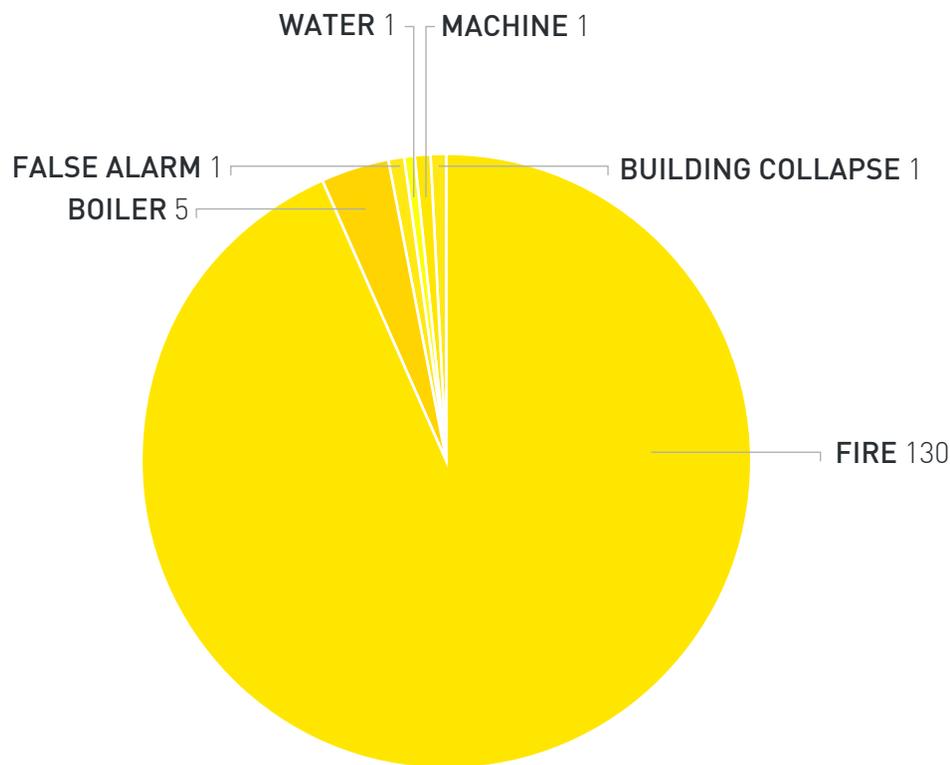
The fashion industry is one of the key employers of people especially in underdeveloped and developing countries like Bangladesh, India, Turkey, Vietnam and Cambodia. The conditions of work are often dangerous and rife with labour rights abuses. While countries are usually responsible for compliance with the law, the employability that the sector offers often makes governments turn a blind eye. Thus, the onus then falls on the industry to maintain certain standards.

However, considering that outsourcing is a prevalent business model in the fashion industry, these brands may not always be in a position to control the conditions in which production takes place. Sweatshop workers are usually daily wage labourers with no stipulated contract, get paid less than minimum wage and are not paid extra for working overtime. Due to the unorganised nature of their sector, they do not get medical insurance and other benefits.

The buildings in which this work takes place are often not in line with fire safety regulations. In April 2013, the Rana Plaza collapse in Dhaka, Bangladesh, killed 1,134 workers and injured more than 2,000 workers. About 29 brands global brands had orders with Rana Plaza garment factories, including Benetton, Mango and Primark (Clean Clothes Campaign n.d.). Factory accidents continue to take place across the underdeveloped and developing world. According to a report by the NYU Stern Centre, in Bangladesh

between 2013 and 2017 there were a total of 139 accidents. A cause wise breakdown can be seen below. (Barrett, Baumann-Pauly and Gu 2018).

FACTORY ACCIDENTS BY CAUSE 2013-2017



SOURCE - ELLEN MACARTHUR FOUNDATION

Closer home, a factory fire in Delhi killed 43 people in December 2019. The Anaj Mandi fire took place in a residential building converted to a factory that produced bags and clothing. It was found that the building had no fire certification or emergency exits, with windows being blocked by metal grills, staircases blocked with flammable raw material, and fire exits locked (Kent 2019).

Fashion Nova, an online retailer mostly known for producing cheap replicas of clothing worn by celebrities and putting them on sale within hours, was recently investigated by the United States Federal Labour Department. It was found that the workers in the brand's factories were often paid less than federal minimum wage with no overtime pay (Kitroeff and Bennett 2019).

Production of clothing is not the only time where questions are raised over the ethicality of fast fashion. Even conditions of raw material production are problematic. Reports have claimed that in the Xinjiang Province of China, Uyghur Muslims are forced to work in all parts of the labour chain to produce cotton. A Four Corners investigation found instances of forced labour in textile factories where after having spent time in re-education camps, they were made to embroider, produce gloves and other pieces of clothing (McNeill et al. 2019). Companies like Muji and Uniqlo advertise this "Xinjiang cotton" as well, highlighting the need to investigate the conditions in which the clothing is produced (Zenz 2019). Finally, using child labour is rampant in cotton industry. In Benin, for instance, children are made to produce cotton seeds,

harvest cotton plants in Uzbekistan, spin yarn in India and produce garments in Bangladesh (Moulds n.d.). The fashion industry is a key sector with an important role in achieving Sustainable Development Goals (SDGs). At present, several aspects of it pose issues towards achieving those goals. The wastewater produced by the fashion industry goes against SDG 6 - 'Clean Water and Sanitation', the global carbon emissions go against SDG 13 - 'Climate Action', the use of fertilisers and pesticides go against SDG 3 - 'Good Health and Well-being', microplastics go against SDG 14 - 'Life below water', and the dangerous working conditions go against SDG 8 - 'Decent Work and Economic Growth' (United Nations Economic Commission for Europe 2018). It is thus important to look at a sustainable fashion solution.

I SUSTAINABLE FASHION

The call for fashion to become more sustainable is part of a larger movement towards sustainability, owing to concerns over rising climate change as well as adhering to basic human rights. Aiming to create a more circular consumption chain⁸, with clothing being made according to ethical standards and minimum environmental implications, sustainability has become the new trend.

There is some evidence to show that some brands have begun to take sustainability seriously, seeing that the market demand for sustainably-made clothes has risen. They have begun to use sustainability-linked terms more often, with a Vogue Business analysis finding the usage to have gone up six times as compared to the past decade (Arnett 2019). Consumers have also begun to demand sustainable alternatives, with a Nielsen survey finding 73% of consumers stating that they would change their consumption habits to reduce their environmental impact, 49% being more likely to pay more for products with high quality or safety standards, 41% for products made organically, 38% for products made with sustainable materials and 30% for those that deliver on socially responsible claims (Nielsen Global Connect 2018).

Prominent fast fashion brands like H&M and Zara have additionally begun to push for sustainability, with the introduction of specific sustainable collections, recycling and donation boxes as well as a promise to switch to more sustainable forms of cotton. However, these promises are redundant in comparison to the fact that these brands continue to push out multiple collections a year, first, and second, have a highly decentralised system of production, where they may not really know what is happening or what materials are being used at a particular stage of production. By putting out sustainable collections or recycling boxes, they still put the onus of responsibility on the consumer.

The Indian government has also taken steps towards encouraging sustainability in the fashion industry with the introduction of 'Project SU.RE'. Launched in 2019 by the Union Minister for Textiles, Smriti Zubin Irani, it saw 30 key fashion brands in India pledge to source or utilise substantial portions of their total consumption using sustainable raw materials by 2025. This is being considered as the first step by the apparel industry towards establishing a broader framework of critical sustainability goals (Ministry of Textiles 2019). However, the Indian government must also attempt to regulate the cotton growing industry, as it is centred in some of the most drought-prone poor areas in the country; as well as the textile

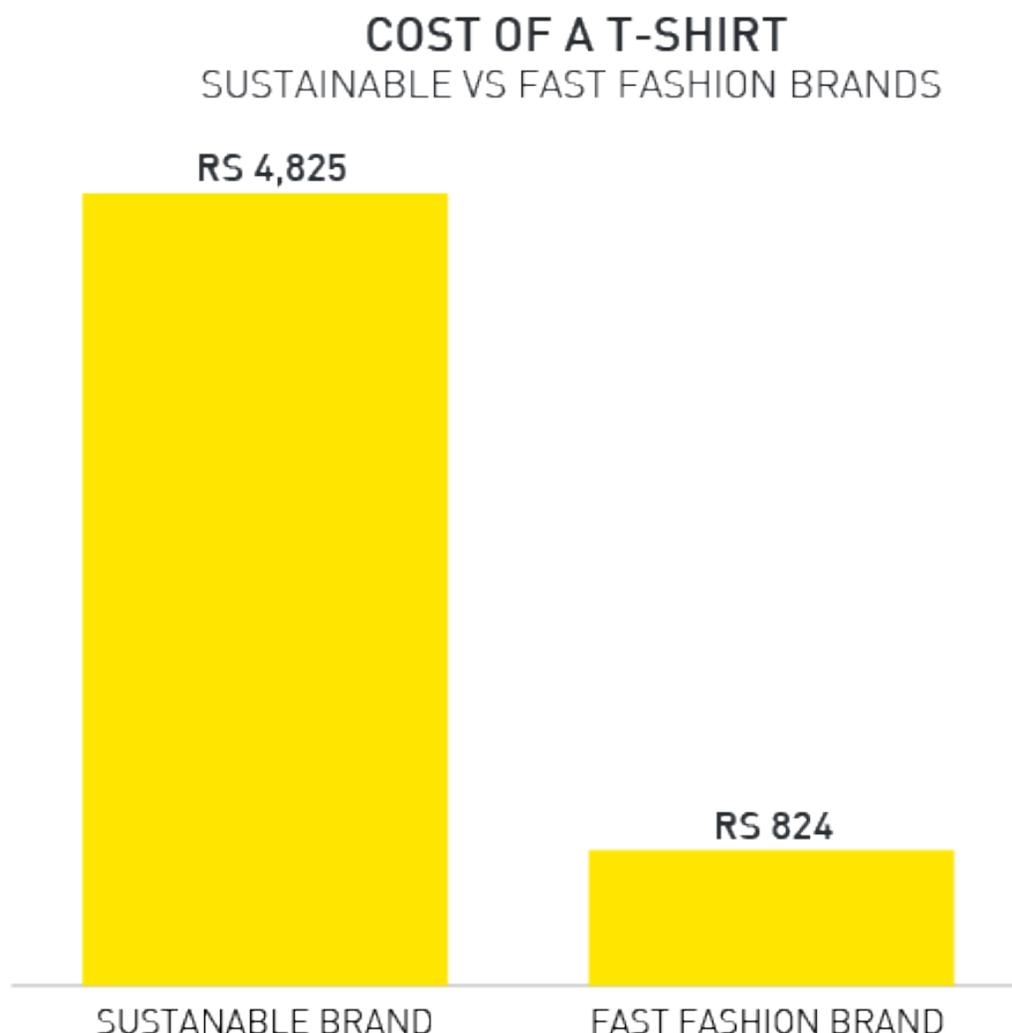
⁸ A circular consumption chain focuses on reducing resources and waste, keeping resources that are currently present in use and thus regenerating the ecosystem at large. This it attempts to do by ensuring clothes do not reach a disposal stage, but rather remain circular.

producing industry; in specific, the lack of labour regulations, presence of child labour and unfair wages. However, at the same time sustainability is often seen as a buzzword or a tactic to get the consumer to buy more. While brands claim to have shifted towards more sustainable production chains, or cleaner crops, they still continue to produce at a markedly high rate, flooding the market with new clothes at regular intervals.

WHOSE JOB IS IT TO BE SUSTAINABLE?

A common question, across all sustainability movements, and one that is integral for the transition at large, engages with two things – first, is the onus to be sustainable on the industry or on the consumer? And second, whether sustainability (especially the sustainability pegged by these brands) is ethical and environmental?

Because of the higher pay to workers and quality of materials used, sustainable fashion usually is more expensive. As previously stated, a fast fashion brand white t-shirt costs on average Rs 824. A sustainably produced t-shirt on the other hand costs on average Rs 4825^[4]. For the average working or middle class consumer, who may not have the money to invest in a piece of quality clothing that will last long, but also at the same time has the aspiration to dress fashionably, sustainable fashion then becomes an unachievable goal.



The 'Boots theory of socio-economic unfairness' engages with this phenomenon. Derived from a paragraph in Terry Pratchett's novel *Men at Arms*, it explores the idea that quality costs more in the short term, with a purchase being more expensive at first, and the cost per use reducing over time. For someone that cannot afford a quality piece of clothing, cheap clothing becomes the best option. While clothing that is made sustainably may last longer, fast fashion remains cheaper and hence more accessible (Ellen MacArthur Foundation).

"The reason that the rich were so rich, Vimes reasoned, was because they managed to spend less money.

Take boots, for example. He earned thirty-eight dollars a month plus allowances. A really good pair of leather boots cost fifty dollars. But an affordable pair of boots, which were sort of OK for a season or two and then leaked like hell when the cardboard gave out, cost about ten dollars. Those were the kind of boots Vimes always bought and wore until the soles were so thin that he could tell where he was in Ankh-Morpork on a foggy night by the feel of the cobbles.

But the thing was that good boots lasted for years and years. A man who could afford fifty dollars had a pair of boots that'd still be keeping his feet dry in ten years' time, while the poor man who could only afford cheap boots would have spent a hundred dollars on boots in the same time and would still have wet feet." (Pratchett 1993:40).

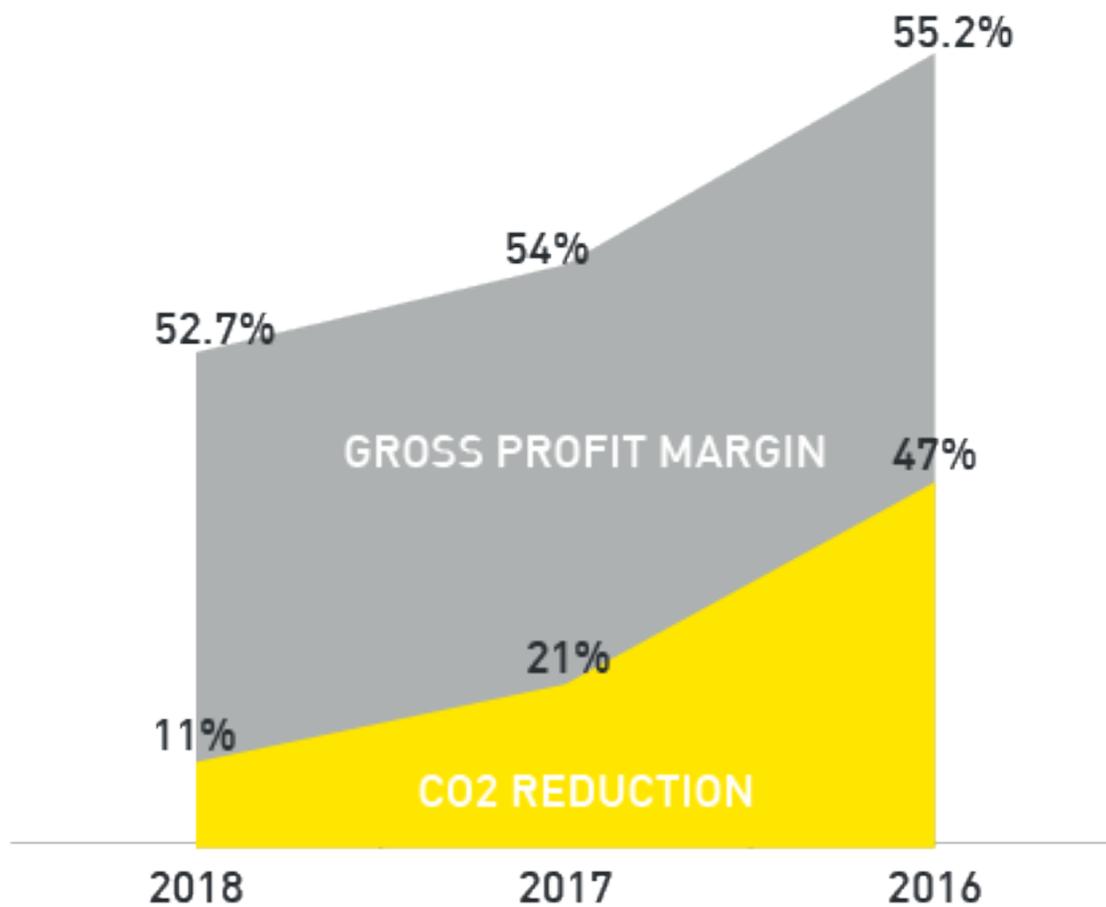
Often, what a brand claims to be sustainable or ethical may not be so. Several fast fashion brands can be accused of 'greenwashing'⁹ in an attempt to attract more consumers. A New York University study has shown that products marked as 'sustainable' saw a 38% growth in sales between 2013-2018, with a projected growth of \$140 Billion by 2023 (Kronthal-Sacco and Whelan 2019).

Brands may also attempt to be ambiguous in what they define as sustainable or ethical. The Marketing Control Act of Norway in 2019 scrutinised H&M's Conscious collection over lack of clarity as to whether it was actually sustainable. It was stated that since H&M did not explain as to why these clothes were labelled "Conscious", they could conclude that the consumer was being made to believe that the products were more sustainable than they actually were (Bain 2019).

For brands that have begun an attempt to move towards a more sustainable production process, the question still remains whether this has led to any meaningful results. For many of these brands, their growth in production has offset their steps towards sustainability. For instance, between 2016 and 2018, H&M saw an average CO₂ reduction of 26.3% and an average annual gross profit increase of 53.6%.

⁹ Greenwashing is the process of conveying a false impression or providing misleading information about how a company's products are more environmentally sound.

H&M CO2 REDUCTION VS GROSS PROFIT MARGIN



SOURCE - H&M ANNUAL REPORTS

Several clothing brands also allow customers to donate old clothes instead of disposing of them, offering a discount in subsequent purchases for doing so. However, questions arise as to whether these clothes actually get transformed into new clothing, donated to those who need them, or are just simply trashed. Clothing items must be made with some amount of virgin material (thus needing new material) and second-hand clothes are most likely converted into fleece (or mattress stuffing as discussed earlier) or sold in second hand clothing markets in Africa and Central and South America. The recycling process also requires a large amount of energy, and the several nations that have been traditional recipients of these second hand clothes, such as Rwanda, Kenya, Uganda, Tanzania, South Sudan and Burundi, are intending to stop importing used clothes from places like the United States and the United Kingdom (Gittleson 2018).

Even the steps taken by brands to be transparent may not be a silver bullet solution to being ethical as several factories that these brands contract material from also end up outsourcing, fudging information or even faking ethical working conditions on days when inspections take place.

| CONCLUSION

French Sociologist Pierre Bourdieu engaged with the way power and social order is created and maintained in society. For him, firstly, groups attempted to acquire symbolic power by playing along on their existing assets without questioning how this symbolic power is granted so as to maximise symbolic profit; and secondly, groups try to change rules in their own favour, so as to ensure that this symbolic power worked towards their own interests. When applied to the context of fast fashion, one can question, can fast fashion brands be truly sustainable or is it just their way of acquiring symbolic power without changing the inherent systems that make them unsustainable?

While sustainable fashion has been heralded as a key step towards making the earth greener, cleaner and in many ways kinder, the issue remains as to who is responsible for ensuring that change is actually taking place.

There is also a need to question, is sustainable fashion accessible to all? Should those that can buy sustainable be used as an example for those that can't? While small steps are steps nonetheless, shopping cannot come with the promise of a more sustainable and ethical future.

Finally, shifting to more ethical and sustainable methods should not just be an exception, that a multi-million dollar company is celebrated for, but the norm.

ENDNOTES

[1]

Acne Studio Nash Face Cotton Jersey T shirt	10,500
Moschino T shirt	10,781
Moncler T shirt	11,503.89
Ralph Lauren Collection Crew Neck T shirt	11,517.94
Dolce and Gabbana Cotton T Shirt	12,297.91
Burberry Logo T Shirt	13,488
Off - White Logo T shirt	13,884
Vetements Logo T Shirt	17,851.35
Balmain Foil Logo T shirt	19,834
Saint Laurent Logo T shirt	20,628
Max Mara Vicario Logo Pocket Tee	22,651
Valentino Printed Cotton Jersey T-shirt	28,840
Balenciaga Oversized Printed Cotton T-shirt	29,400
Hermes Embroidered Pocket Strait T shirt	38,500
Gucci Logo Tee	39,900
Average Cost	20,105

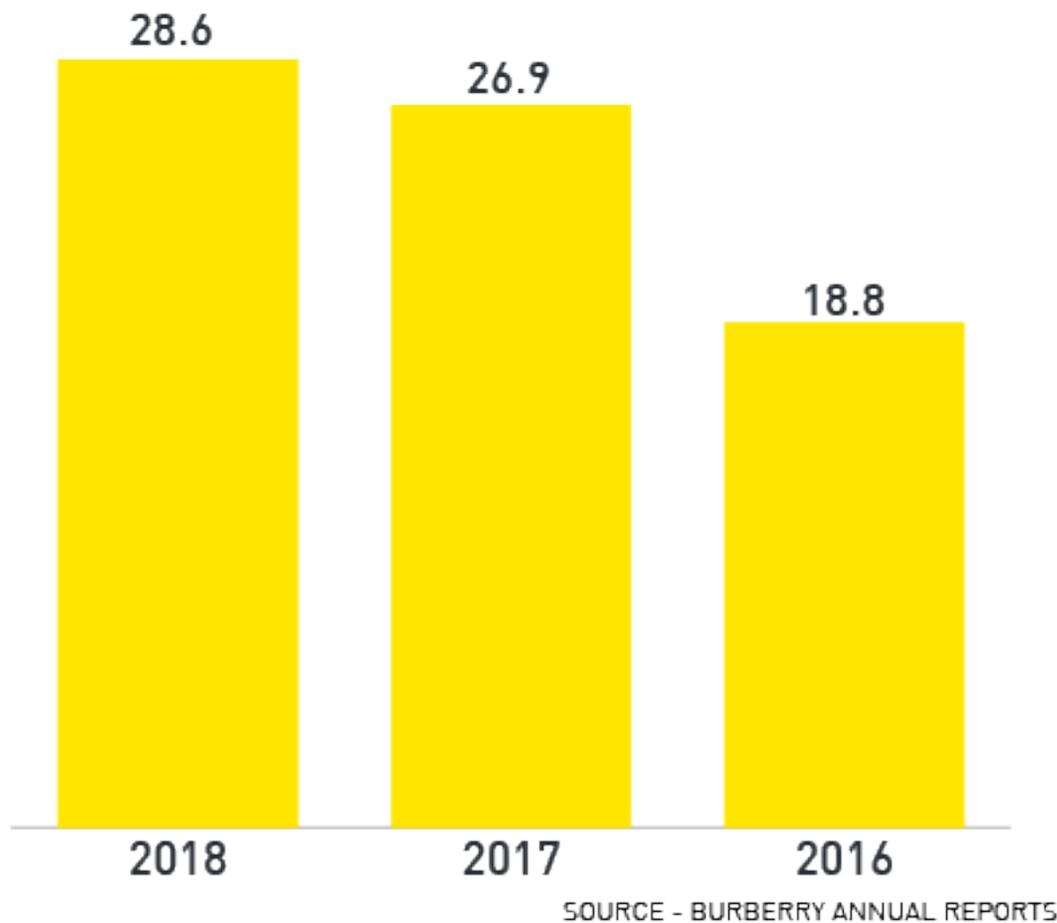
[2]

HM White Jersey Top	399
Muji Organic CT Stretch Crew Shirt	495
Forever 21 V Neck Dolman Tee	549
Benetton Solid Round Neck t shirt	849
Zara Soft Touch High Neck T Shirt	990
Uniqlo Women Crew Neck Short Sleeve T Shirt	990
GAP Printed Roundneck shirt	1499
Average Cost	824.4

[3] There are also instances where clothing is disposed of without ever being worn.

It has been found that unsold and thus unworn clothing has often been destroyed and disposed of by brands themselves, given the high volume of clothing produced each year, the need for exclusivity and the short sale times each item is given. For instance, luxury brands like Stefano Ricci and Burberry have publicly stated that they have incinerated unsold merchandise in the past. Burberry stopped with the practice only after protests by its investors and the larger fashion community. However, it is important to note how the amount burnt each year increased over the last three years of the practice (see graph below). In 2018, burnt merchandise was worth 28.6 million pounds (about 268 crore rupees as per the current exchange rate) (Burberry 2018: 47). While in the same report it claims to have recycled and repurposed waste, questions remain over why they chose to recycle and repurpose raw material and burn finished material (Ibid).

MERCHANDISE BURNT (IN POUNDS)



H&M has also been accused of burning over 12 tonnes of unsold garments each year by a Danish television program – Operation X’s investigation. While H&M claimed it destroyed unusable material due to the presence of lead and other toxic materials, the show also conducted an independent enquiry and found issues with those claims (Hendriksz 2017). This is not the first time however that H&M was found to have destroyed or burnt unsold stock. A store in New York was found to have thrown out clothing that had tags attached but were mutilated so that they could not be worn (Dwyer 2010; Dwyer 2010). In New York, a Nike store was also found to have slashed and thrown out unsold shoes and other merchandise (Dwyer 2017).

[4]

Mate	4843
Back Beat Rags	2769
Barsike	3905
Kontow	6319
Armed Angels	1917
Amour Vert	4118

Organic Basics	3420
Reformation	4118
Signe	4660
Matin	13720
Hund Hund	3031
Frer Label	3604
Brocher Walker	11218
Baand	10371
Naz	3388
Cait Shea	6958
Womens Recover	1775
Jungmaven	3835
For Days	2698
Loomstate	3195
Kowtow	4118
Alternate Apparel	2170
Average Cost	4,825

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