HIJAU

A mediation between concious
consumption and the contemporary media activism

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ABSTRACT

The research project thus examines psychographic data to design for change to enable southeast iGen Asians become conscious consumers by using social media frameworks and techniques. iGens Asian are high consumer of fast fashion with limited knowledge of conscious consumerism. There is an identified gap in the sustainable fashion movement to address conscious consumerism. After outlining iGens' key pain points and needs, the investigation examines the significant role of social media as a critical shaper in sharing collective knowledge, personal beliefs, desires, and hopes. It then explores how micro-narrative design can be employed to prompt a shift in attitudes towards sustainable fashion. The end goal is to elicit a long-term change starting with small habits. The methodology used in this one-year post-graduate research study encompassed naturalistic observation, in-depth semi structure interview and Instagram innovation. The design output in the form of face- filters provide an accessible platform for iGens in Malaysia to engage with conscious consumption. Furthermore, the flow of the project has been tested with three key participants. The study would be extended before the live release of the filters on Instagram.

Keywords: sustainable fashion, conscious consumption, Communication design, behaviour change, micronarrative, Southeast Asia, iGens.

ACKNOWLEDGEMENT

TABLE OF CONTENTS

CHAPTER ONE
INTRODUCTION

Introduction

We best of friends,
Dancing in the ground,
From one store to another,
Finding the perfect dress,
But do we deserve it,
I question it every step,
Because I know the future,
The dress will just be another pile,
Off to the landfill.

Standing in the bright lights,
Barefoot on the carpet,
Listening to my favourite song,
Flicking from one garment to another,
Getting frustrated each second,
Questioning the clothes, I own,
Why don't I have anything to wear?
But the real question is,
Was that the right question?

If clothes could speak,
I imagine them saying this,
Why is our love fleeting?
You looked happier with me then,
Now you look happier without me,
What changed?

- Shari, 2018

My journey began with understanding the reasons for fashion industry being the second largest polluter in the world and ways to be a conscious consumer. Initially, I thought of fashion as an outlet for outer appearances and nothing else matter. As I broaden my views, I realised that our compulsive buying has a ripple effect and slowly eating up our environment, be it in the waters, air, or land. One of the many issues is washing clothes made of polyester. Maxine Bedat (2016), said in her TEDx talk, "Thousands of microplastics are shedding, entering water systems and, ultimately, our oceans. Fish are consuming microplastic, and we are consuming fish." (5:40). Adding on, a report by YouGov (2017) states that 27% of Malaysians throw out their clothes after just wearing once. To overcome

the issues, this project suggested a solution to re-introduce fashion issues and guidelines to be an ethical consumer among Malaysia's iGens (born from 1995 to 2012) using social media framework and techniques.

This led me to investigate conscious consumerism in Malaysia starting with Malaysian recycling programme. This programme was popularised by a variety television show, 3R, with the slogan '3R: Reduce, Reuse and Recycle,' and significant change has been seen with the implementation of recycling bins, posters, and signage in schools and public places. I began to notice a gap as I questioned "How does recycling work when it comes to clothes?" There are no bins dedicated for clothes, and sustainable fashion is an uncommon practice. In Malaysia, there are traces of interest in the secondhand clothing market usually found in the local night/morning markets. But, the growing market of fast fashion and online shopping has become too overwhelming.

The concept of 'click and buy' allows many young Malaysians to buy clothes effortlessly. Online shopping has become a fixation is because we are addicted to the feeling of satisfaction that comes with tearing apart a delivery box and the smell and feel of a new garment. Normally, the purpose of most new outfits is to look good on social media. A trend called #ootd[1] on Instagram has created a sensation for most people to buy and dispose of the garment after posting once on Instagram (Sarner, 2018). Malaysian iGens are equally infatuated with the #ootd trend, gaining likes and being Insta-famous [2]. Truthfully, I am one of the #ootd followers until I noticed my purchasing habit is increasing rapidly. Then I began to questions my behaviour and attitude and look at the environmental pros and cons of compulsive buying. At the time, the cons outweighed the pros.

Finding and fact that I came across about the fashion industry's poor record on sustainability is overwhelming. As known, H&M has been accused of burning 12 tonnes of new clothes per year due to overproduction and inability to sell their garments (Hendriksz, 2017). My desire to play a part in addressing this problem grew each day because fashion is pollution needs to be addressed vigorously. Thinking from a multimedia designer's perspective, I took on the mantle of becoming an advocate for sustainable fashion. I used Fashion Revolution as primary example, an organisation dedicated to raising awareness through micronarrative and bottom up social media strategy about the fashion industry issues, to use my skill as a multimedia designer to affect change in this digital landscape.

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1 Instagram language for 'Outfit of the Day.'
2 Someone who is famous on Instagram for their picture of their lifestyle or fashion sense.

Sustainable fashion scene in Malaysia is smaller and slower compared to New Zealand (NZ). For instance, Fashion Revolution's audience in Australia and New Zealand Instagram, 20.8k followers (see Figure 1) is large compared to Malaysia's Instagram, 746 followers (see Figure 1). Not to mention, Fashion Revolution is more active on Australia's and New Zealand's Instagram accounts, 636 posts (see Figure 1) compared to Malaysia's Instagram account,167 posts (see Figure 1).
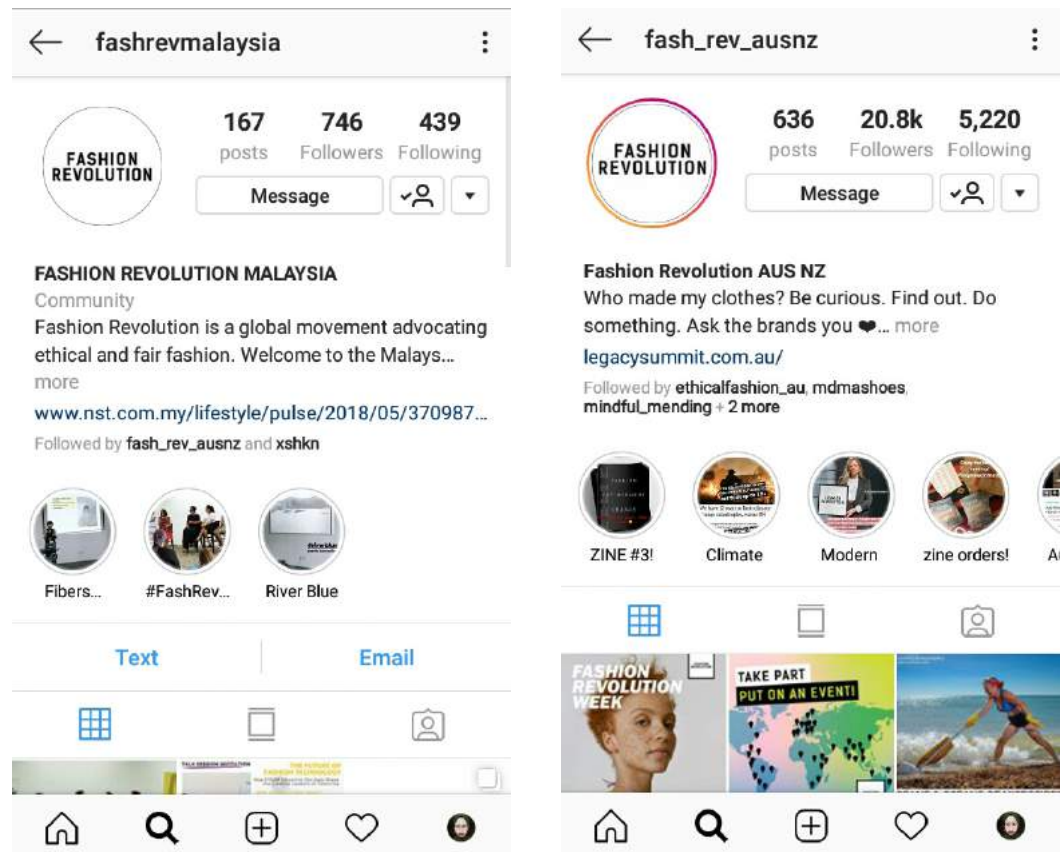

Figure 1. *Instagram, Fashion Revolution AUS_NZ, & Malaysia Profile, Instagram LLC., 2019, Vers. 80.0.0.14.110, Google Play*

Working from the context of NZ enable me to put the differences between the two countries into sharper contrast. From my observation, sustainable practices in New Zealand are more apparent than in Malaysia. After researching for nearly two months, I began to notice that behavioural change is associated with personal values, attitudes and behaviour. Designing for change is only possible when one can understand human behaviour as Design Lead at IDEO Mike Godlewski, states, "A tenet of a good designer is listening more than speaking" (qtd in Veteto). Trying to solve a human problem such as overconsumption through design, the need to dig deeper into genuine motivations and context is essential. I decided to incorporate naturalistic observation and in-depth semi structure interview in my methodology for a better understanding.

To accomplish this, I went on a search of Malaysian iGens to have semi-structured interviews with them. iGens are an ideal group to spread the sustainable fashion revolution. Their interest coexists between the desire to cultivate a pleasing image on social media and supporting environmental activists to build a sustainable future. As an iGen with an understanding of this group, I perceive the change to be frightening yet achievable. It is frightening in the sense that I fear change will alter my place among my peers. We struggle to fit in and are often not comfortable in our own skin, wishing to belong and be like others. However, changing behaviour for well-being purposes is worth it as sustainable change benefits individuals and the environment.

According to Chick and Micklethwaite (2011), "Design is critical in addressing the various agendas of sustainability because it can have significant (both positive and negative) economic, environmental and social ripple effects." (p. 102–103). The ripple effect can be viewed as a design strategy to change society's perspective on the sustainable agenda by eliciting attitude and behaviour change within a small group, which, ultimately, affects a greater number of people. The exploration then will be further developed in a social media environment, such as Instagram, by designing micro-narrative filters. The filters are an approach to re-introduce conscious consumption in a familiar environment for iGens.

Communicating with iGens in their common communication platform, such as Instagram, became crucial for my project. Social media is the best representative of iGen viewpoints as it is where they spend much of their time. A significant issue in Malaysia, iGens prefer to chat on the virtual world while gathering in a coffee shop. While many prefer to get iGens to reduce their use of social media, I am interested in using their presence online. iGens' active presence on social media is good as they are more prone to share and spread awareness faster to their peers and followers. I have begun to delve into the landscape of contemporary media, Instagram, as a means to understand the visual language, user flow, and functionality. My design aims toward transformative change on sustainable living and identifying existing initiatives that are already invented for further development.

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Aim & Research Question

The purpose of this project is to develop an interactive communication tool, aiming to re-introduce sustainability fashion issues and guidelines on conscious consumption. There will be an exploration of Schawrtz value theory, Ajzen theory planned behaviour, and design methods according to the research question, 'How can social media bottom-up strategy and approaches can encourages change among Malaysian iGens?"

Exegesis Structure

In order to position my research aims and research question, an exegesis structure provided a grasp of my overall exegesis.

Chapter 2 focuses on a literature review of a case study to discuss the links between conscious consumption, designing change for iGens, social media, and micro-narrative. The order of the literature review is as below:

> The Current Fast Fashion system – production and consumption. Here, the discussion of fast fashion, sustainability development and conscious consumption within the fashion context. Examples of previous initiatives are provided.

> Designing change for iGens: This section looks iGens value, attitude and behaviour pattern. It includes: a study of Schwartz's human value topology and Ajzen's Theory of Planned Behaviour.

> Social Media and Micro-narrative Filter. Here, there is a definition and the architecture of social media in general, followed by a discussion of the latest Instagram user's fixation. Examples of Instagram 'stories' structure and Kindness Camera Effect initiative are provided.

> Case Study: #whomademyclothes movement by Fashion Revolution. In this section, there is a detailed analysis of the movement in Fashion Revolution Australia and New Zealand Instagram accounts, looking at their strategies, design tones, and responses.

Chapter 3 focuses on the gap identified and the methodology applied in the project.

Chapter 4 describes the design process of the project in accordance with the aim, research

question, and theories mentioned in the literature review. The order of the design process is as follows:

Part I: Seeking information on sustainable practices. Observation of sustainable practices in Malaysia and Wellington, New Zealand.

Part II: In-depth interviews with Malaysian iGens. Here, the classification of iGens is revealed based on their value systems, behaviour, and attitudes towards change and conscious consumption.

Part III: Ideation. The design concept and development.

Chapter 5, the last chapter, explains the conclusion, limitation and future trajectory based on the design process and journey throughout the research.

CHAPTER TWO
LITERATURE REVIEW

The Current Fast Fashion System - Production & Consumption

Fast fashion is a marketing ideation developed in Europe during the 1990s (Linden 14). The ideation promotes copying famous designers and brands with a cheap tag and production time-span as short as two weeks. Fast fashion provides a low-cost version of high-end fashion affordable for all to meet the demands of people who want to follow trends at a fraction of the cost (Linden 14). According to a recent report by YouGov (2017) Malaysia, a market research and data analytics firm, Malaysian iGens are high consumers of fast fashion as 37% of consumers between the ages of 17 to 34 years purchased half of their clothes within a year (see Figure 2).
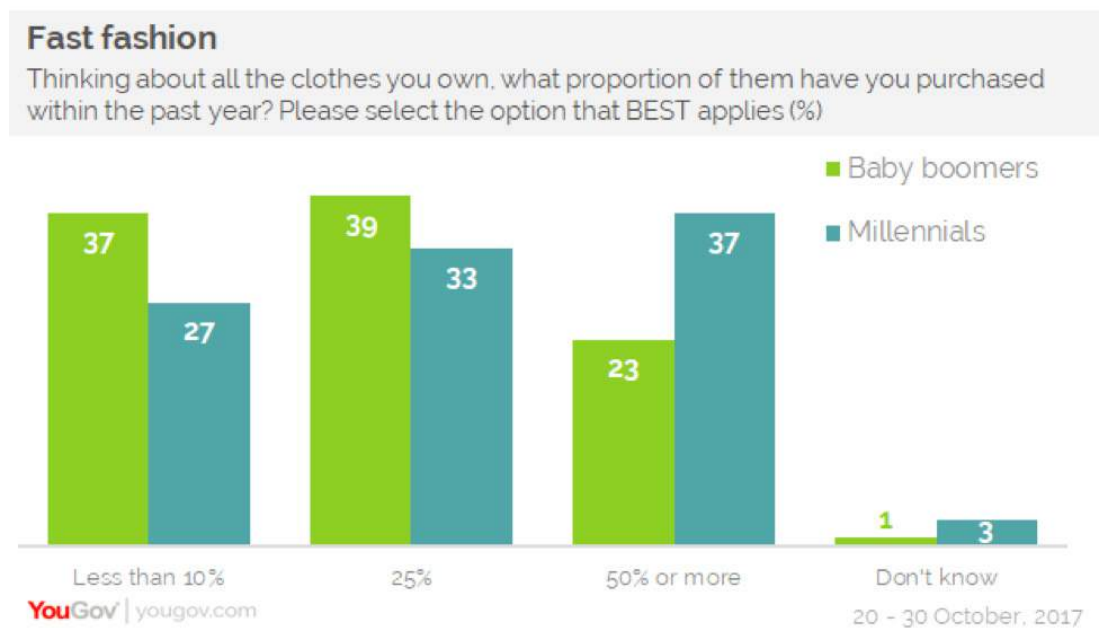

Figure 2. *Fast fashion consumption in Malaysia, 2017, Digital Diagram, YouGov,*
https://my.yougov.com/en-my/news/2017/12/06/fast-fashion/

Sustainability refers to an ecological system which intends to maintain the environment balance (Gordon and Hill XV). This definition explains that the sum of consumption and returns should be in balance to avoid imbalance. In the 1960s, the 'sustainable fashion' term emerged, centred on sustainability values, such as reducing environmental pollution and better working conditions (Henninger et al. 401).

The works of academic and creative practitioners Jennifer Whitty (Space Between), Sass Brown (Eco Fashion), June Milburn (Slow Clothing), Dr Sue Thomas (Fashion Ethics), Emily Hundt (In the Folds), Paul Castro (Amassment), Kristy Barber (Kuwaii) who are working in the field have informed this project. Their focus, in the main has been on reducing environmental impacts during the production phase. There is an identified gap in addressing conscious consumerism, an important approach to maintain balance as the development of sustainable fashion supports building a circular economy, through long-lasting environmental and social quality.

Fashion Revolution is an ongoing movement across 93 countries including Malaysia that addresses labour rights (see Figure 3) through a bottom up social media strategy demanding transparency, traceability, and openness.
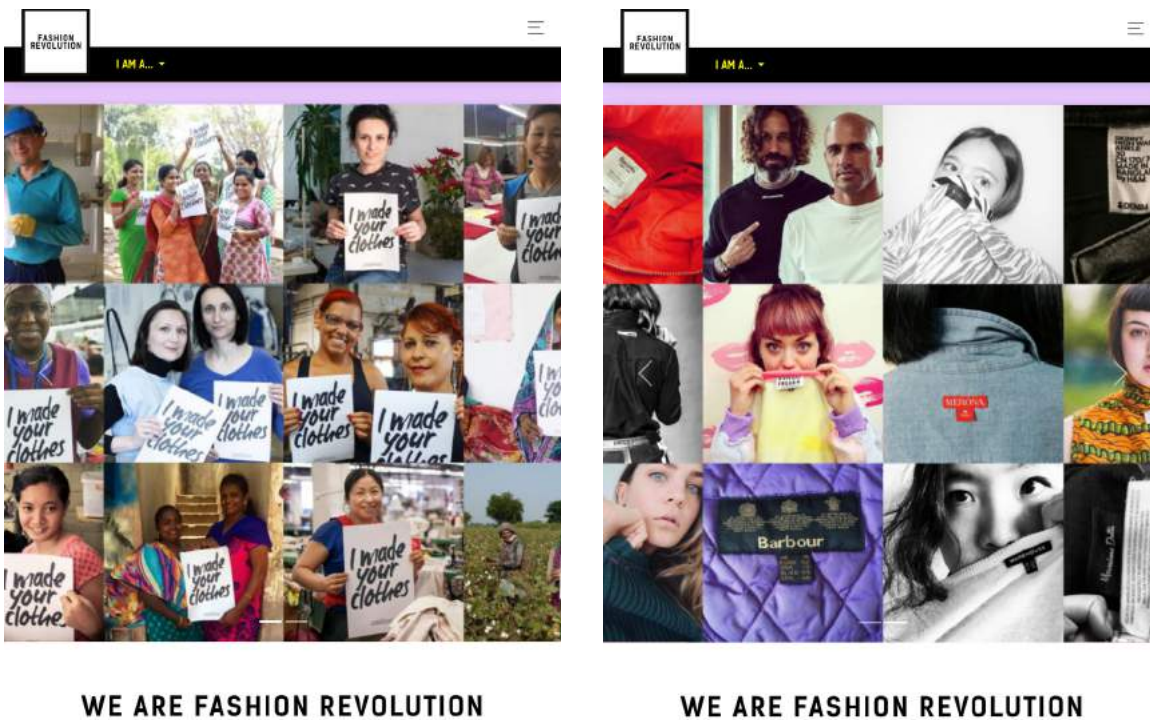

Figure 3. *Fashion Revolution, Instagram stream, 2018, Photographs, Fashion Revolution Org, Fashion Revolution, https://www.fashionrevolution.org/*

Fashion Revolution believes transparency in manufacturing structure through micronarrative and bottom up social media campaign as a first step towards systemic change. Fashion Revolution focussed on revealing manufacturing structure (Fashion Revolution) where the products are made, how they are made, and where they ultimately end up in order to change consumption habits. Fashion revolution has led to the formation of a wave of other sustainable advocates led by individuals in Instagram.

Such as fairfashionmvmt (US based advocate) (See Figure 4), bijibijiethicalfashion (Malaysia based advocate), (See Figure 5), mindful_mending (US based advocate) (See Figure 6) and to name a few.
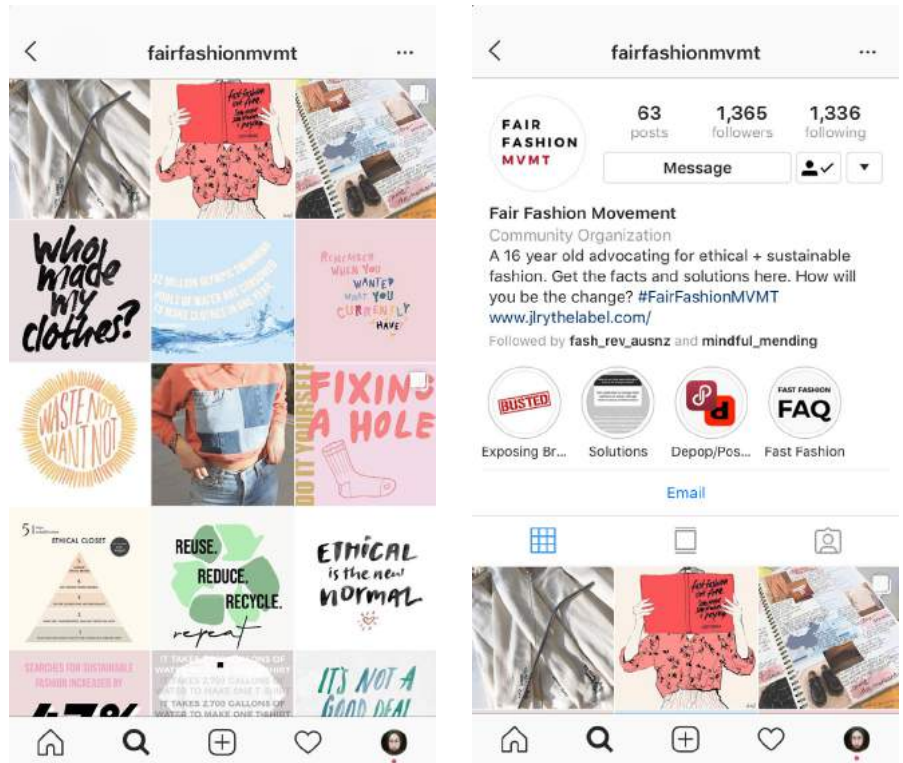

Figure 4. *Instagram, Fair Fashion Movement Profile, Instagram LLC., 2019, Vers. 76.0, Apple App Store*
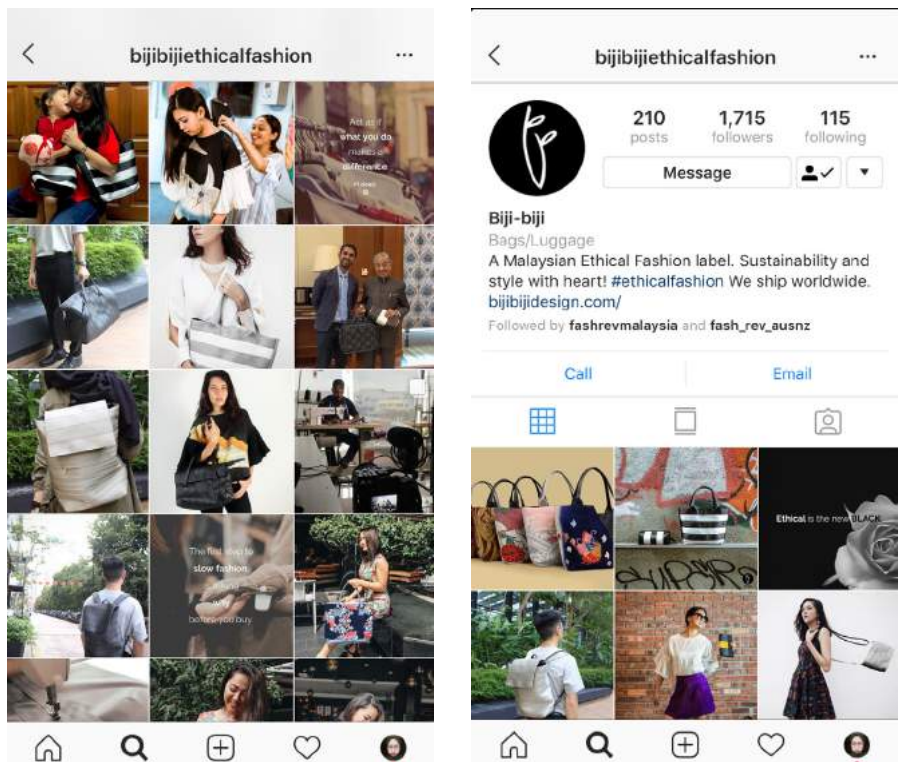

Figure 5. *Instagram, Biji Biji Profile, Instagram LLC., 2019, Vers. 76.0, Apple App Store*
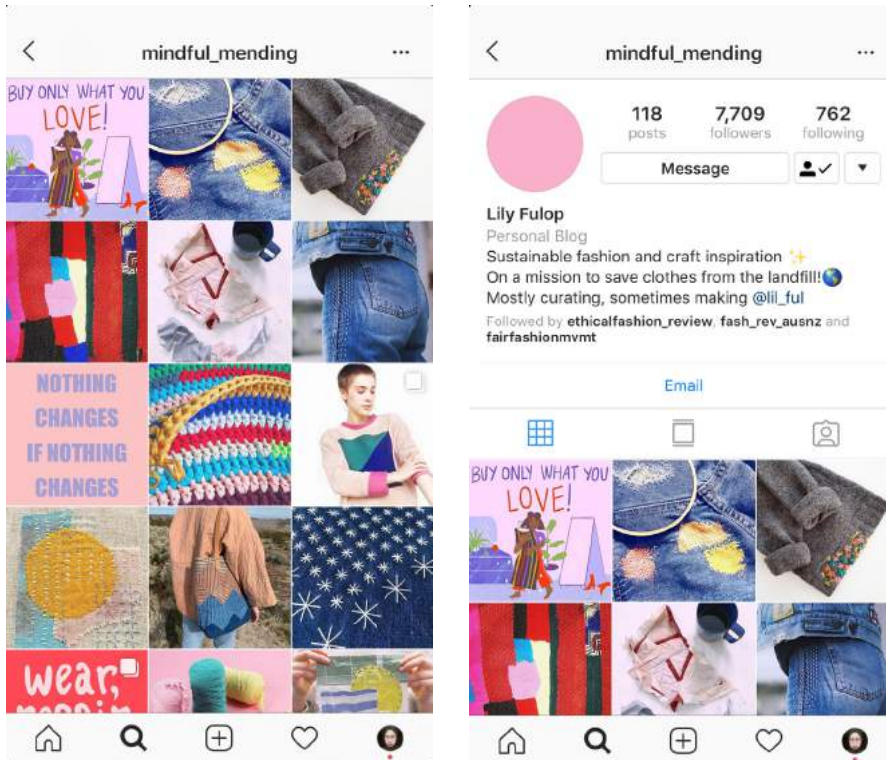
Figure 6. *Instagram, Mindful Mending Profile, Instagram LLC., 2019, Vers. 76.0, Apple App Store*

Dr Kate Fletcher, the eminent scholar in the field of sustainable fashion, in her book Sustainable Fashion and Textiles: Design Journey, further explains the multiplicity of approaches towards sustainable fashion:

> There are multiple value systems or world views that influence the approach we take to sustainability. Perhaps the most common is described by pursuing an approach of 'more of the same, but more efficient' and involves making incremental changes to our present-day institutions and practices to bring about improvements. Other approaches frame sustain-ability as contingent on 'something different'; that is something different to greater efficiency, also involving fundamental personal, social and institutional change. (p. 3)

According to Gérard Roland, a professor of economics and political science at the University of California, Berkeley, explains the difference between fast-moving and slow-moving institutional change (p. 117). In his opinion, slow-moving institutional change such as in the Fashion Revolution movement supports fast-moving change but it needs to be continued to create pressure for change. An example, Fashion Revolution week, a yearly and global event on 22nd till 28th April dedicated for campaigning and provoke action to demand greater transparency in the fashion supply chain.

The project adopts Fletcher's perspective, advocating for quality improvement in terms of environmental aspects through consumer behaviour towards consumption. Conscious consumption or ethical consumption can be looked at from two different perspectives: 1) understanding the basic influence of consumption, and 2) consumption in terms of ethical fashion. The main influence of consumption is the human desire to create and express their identity in a public setting (Berger and Heath 125). The second perspective, ethical consumption, means acting ethically toward significant concerns that extend to various forms of practice (Barnett et al. 27). The action is closely related to social responsibility, including sustaining the environment. However, McNeill and Moore mention the importance of 'fashionable identity' that seems to outweigh the desire to limit consumption (p. 212). This is particularly true for fashion as clothes are constantly on display. As an example, the ongoing trend on Instagram, #ootd, is a hashtag dedicated to showcase a person's clothing style publicly. The fixation of public recognition in return increases the percentage of textile waste (Kozlowska, n.d.).

An ambition to transform current consumption habits into a more sustainable pattern with future-oriented thinking (Niinimäki 34). Agreeing with Niinimaki, conscious consumption is an area that allows consumers to be active in post-consumption practices: upcycling, recycling, garment care, and swaps. The project looked into I:CO closed loop recycling system, mostly for manufacturers (See Figure 7). Applying I:CO closed loop system, this project suggest a modification (See Figure 8) to provide alternatives approaches for consumers before passing over to the manufacturer for recycling.

Figure 7. *COLLECT GMBH, I:CO Closes Loops, 2017, Digital Diagram, I:CO, https://www.ico-spirit.com/en/services/*
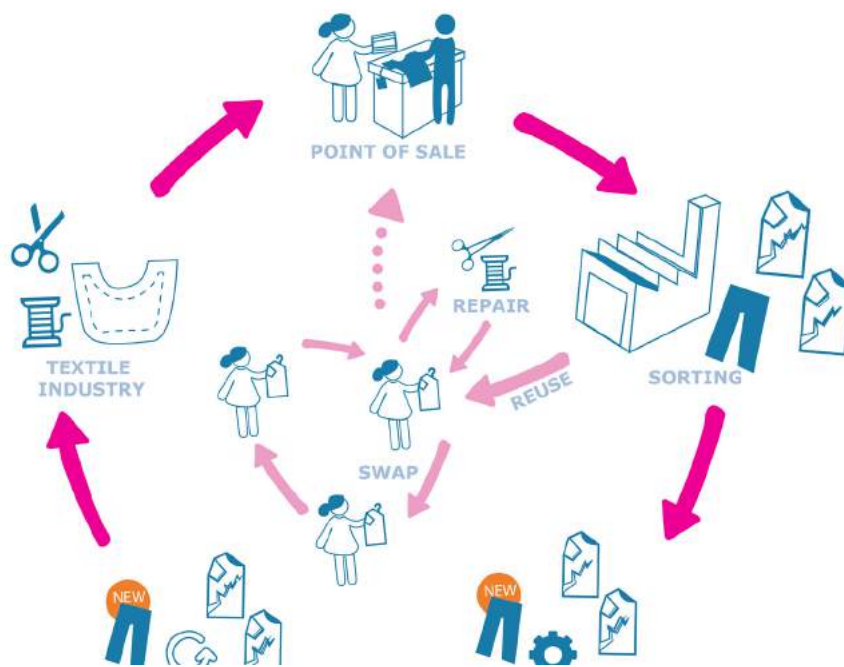
Figure 8. *Adaption of I:CO Closes Loops*

Further, Carrigan and Attalla, ethical consumption researchers, reveal that consumers say one thing (attitude) and behave (behaviour) another way in regards to ethical decisions (p. 564). The reason for this difference is said to be a lack of knowledge and awareness. Thus, exposure to adequate knowledge and awareness of issues and ethical behaviour is needed for consumers to take on individual change. Knowledge and awareness are key for consumers to acknowledge the responsibility for their general well-being and purchasing power to bring about social change (Hosta & Žabkar 148-149).

Modification of I:CO closed loop system provided an example of future scenario for this project to apply during semi-structured interviews. The scenarios, recycling, swaps, reuse, and repair guided the participants to imagine a sustainable attitude and behaviour with future-oriented thinking. Carrigan and Attalla again argue, saying consumers are unwilling to make extra efforts for ethical consumption as price, value, trends, and brand image remain the leading factors related to a buying decision (p. 570). Suffice to say, the discretion of attitudes and behaviour play a great part in being a conscious consumer. One of this project's participants supported this notion in stating, 'I have an impulsive need to purchase anything whenever I go in any H&M shop'. There is further discussion on iGens' attitudes and behaviour towards ethical judgement in section *Designing Change for iGens*.

Designing Change for iGens

The terms 'design' and 'sustainability' do not have a fixed definition and neither does the emerging term, 'design for sustainability.' Chick and Micklethwaite, researchers in the field of designing for sustainability, suggested designing for sustainable behaviour is to raise awareness of a person's unsustainable behaviour and provide an incentive to change their behaviour (p. 120). Further, Esslinger, in his book Design Forward, mentioned a design with sustainability in mind must develop to become a culture-changing force in order to transform into a culture of sustainability (p. 38). In agreement with the authors, design is a channel to create new memes, a cultural transition of behaviour passed from one to another by imitation.

Firstly, design for sustainability to yield behaviour change takes form when a designer understands human values and behaviour change theory (Manzini 30-31) and their influences on sustainable attitudes. Therefore, this project observes and acknowledges iGens' consumption style (behaviour and attitudes) and their relationship with clothes (human value). In the psychological topology, Prof. Emeritus Shalom H. Schwartz, a social psychologist, cross-cultural researcher and creator of the Theory of Basic Human Values, maps out the human values and divides the data into ten value types (Schwartz 24) (See Figure 9 and 10).
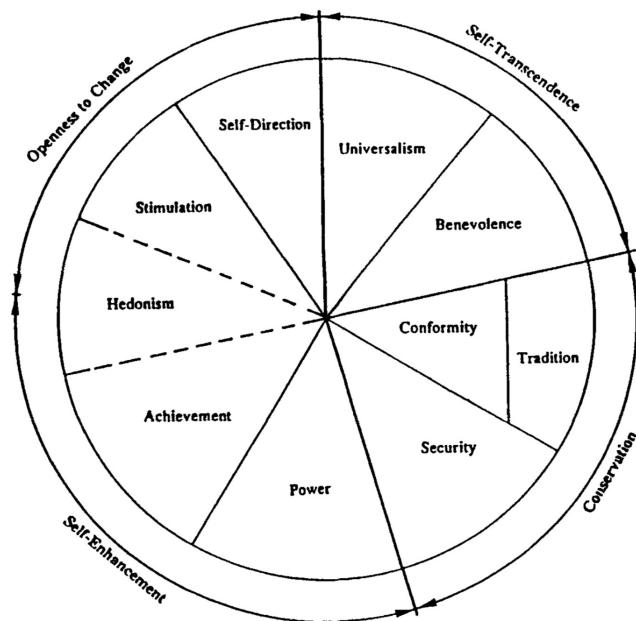

Figure 9. *Shalom H. Schwartz, Theoretical model of relations among motivational types of values, higher order value types, and bipolar value dimensions, 1994, Digital Diagram, The Hebrew University of Jerusalem, SPSSI, 1540-4560*
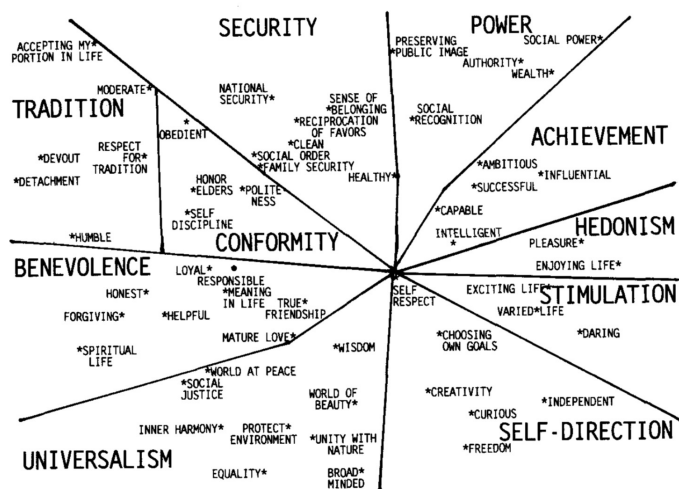
Figure 10. *Shalom H. Schwartz, Value structure prototype averaged across 19 Nations (36 samples): two-dimensional smallest space analysis, 1994, Digital Diagram, The Hebrew University of Jerusalem, SPSSI, 1540-4560*

Schwartz's value system is a guiding standard for human attitudes and behaviour. The values developed affect how a person views the world—either positively or negatively—and their place within society. In relation to Schwartz's value system, Malaysian iGens' human values are: 1) Self-transcendence: universalism and benevolence, 2) Conservation: conformity, and 3) Self-enhancement: power.

Self-transcendence: Universalism and benevolence.
Universalism is a value related to appreciation and tolerance of society and nature, which are influenced by the survival needs of individuals and groups (Schwartz 7). Schwartz explained universalism as a combination of two concerns, the first being welfare of society and second being protecting the environment. Nevertheless, Schwartz states the universalism value changes when individuals be come aware of a shortage of natural resources. Benevolence is a value related to preserving and enhancing welfare within family and friends, a value that seeks closed group attention and affiliation to function. One common value shared by universalism and benevolence is a sense of belonging, which was most sought after by Malaysian iGens (Yeoh).

Conservation: Conformity
Conformity is a value related to restraint of actions (Schwartz 6). Individuals with this value limit their actions according to society's expectations. Schwartz explains that individuals with a conformity value emphasise being obedient, self-disciplined,

and polite, and respectful of parents, elders, and colleagues with higher power. In relation to this, Malaysians are accustomed to power distance, a fear of going against society's norms that hold greater power than personal social justice (Hofstede Insights, n.d.).

Self-enhancement: Power

Power is a value related to social standing and control over society and resources (Schwartz, 5). Power is a value that focuses on social institutions of importance that justify an individual's social life within the group they belong. Schwartz further explains preserving public image and gaining social recognition are major factors for an individual with a power value. This value indicates a strong connection to the #ootd trend in Instagram as individuals following the trend value social recognition above others.

As mentioned in section *The Current Fast Fashion system – production and consumption*, Carrigan and Attalla pointed out individual change is driven by personal intention and social responsibilities that relate to a certain pattern of behaviour. For example, individual will act in one way in a public setting and another way in a private setting. Carrying forward with Carrigan and Attalla's attitude-behaviour gap, there is a conflict in behaviour to purchase ethically (p. 564). Malaysian context. This project then looked at Prof. Emeritus Icek Ajzen, a social psychologist, theory of planned behaviour for further understanding on attitude-behaviour gap.
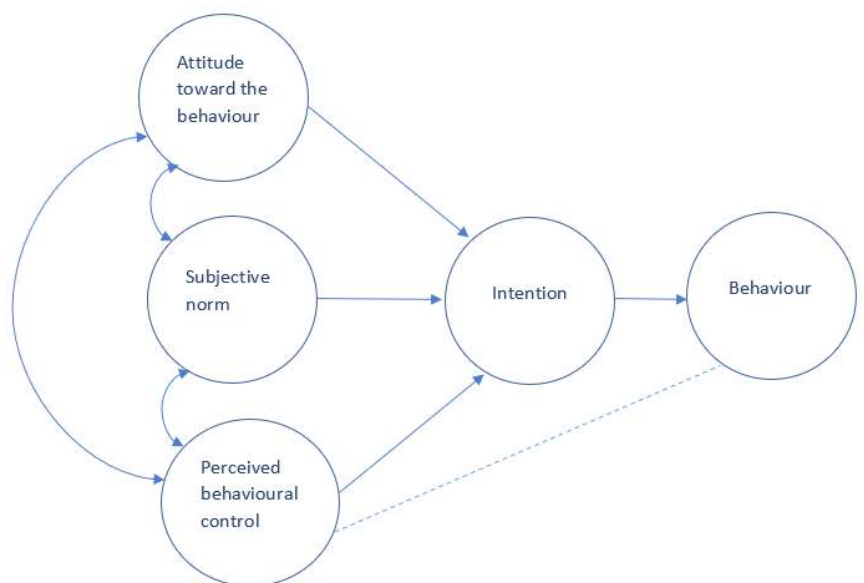

Figure 11. *Icek Ajzen, Theory of planned behaviour, 1991, Digital Diagram, University of Massachusetts at Amherst, SPSSI, 179-211*

In Ajzen's research, he explains personal behaviour is acted based on the principle of aggregation (p. 180). His principle indicate that a person's source of behaviour distinguishes on different occasions and in different situations, and sometimes tends to cancel each other out. In Ajzen's theory of planned behaviour, he explains 'intention' to be the main source of a behaviour. He describes intention as a motivational instrument to measure the willingness and effort a person plans to exert in performing the given behaviour. However, Ajzen also agrees that external motivational factors, such as time, peer cooperation, knowledge, skills, and money, contribute to a person's behaviour. Thus, external motivational factors (Ajzen 180) does influence ethical choices (Carrigan and Attalla 570).

Following closely, Terhi-Anna Wilska, professor of sociology, argues current iGens' consumption style embodies everything that theorists argue to be stereotypical of the present 'postmodern' way of life and consumption (p. 441). The postmodern lifestyle refers to 'trendy' and 'credibility' to be most the most important consumption criteria. Social media 'likes' and 'influencers' are rapidly shaping the Malaysian younger generation's purchasing behaviour where peer-generated media content is more credible than product marketing (Khalid et al. 8). Further discussion on the architecture and influence of social media in the next section 2.3: Social Media and Micro-narrative Filter.

The theories were used to draw out a detailed analysis of Malaysian iGens using semi-structured interviews. Malaysian iGens' behaviour, attitudes, and value mapping were based on Schwartz's human values, Ajzen's theory of planned behaviour, and McNeill and Moore's sustainability stages. Then, the map was used to set the design tone, characteristics, and stages of exposure for the micro-narrative filter.

Social Media & Micronarrative Filter

Social media is an internet-based platform and application that allows users to connect instantly within a shared content, which then instigates a broader conversation with limitless users (cite). Some of these social media sites include Facebook, Instagram, Twitter, Snapchat, WeChat, and LinkedIn. Accessing social media is easy and convenient as all social media is made available on mobile phones or other digital devices. The architecture of social media contains a series of elements, which flow with different kinds of activities carried out by the registered users (Venditti et al. 274).

Korda and Itani label social media as a participative internet that encompasses a broad set of services, tools, and aids (p. 15). The services are usually easy to learn and adapt, cost-effective, and accessible which influenced many social movements took place on social media. For instance, the Fashion Revolution #whomademyclothes movement took place on Instagram, a well-known social platform to share pictures. Thus, this project looked into the ranking of social media among Malaysian iGens. Kantar TNS (2016), a market research and information group, stated 73% social media users in Malaysia is an active user in Instagram and iGens are the biggest users (see Figure 12).
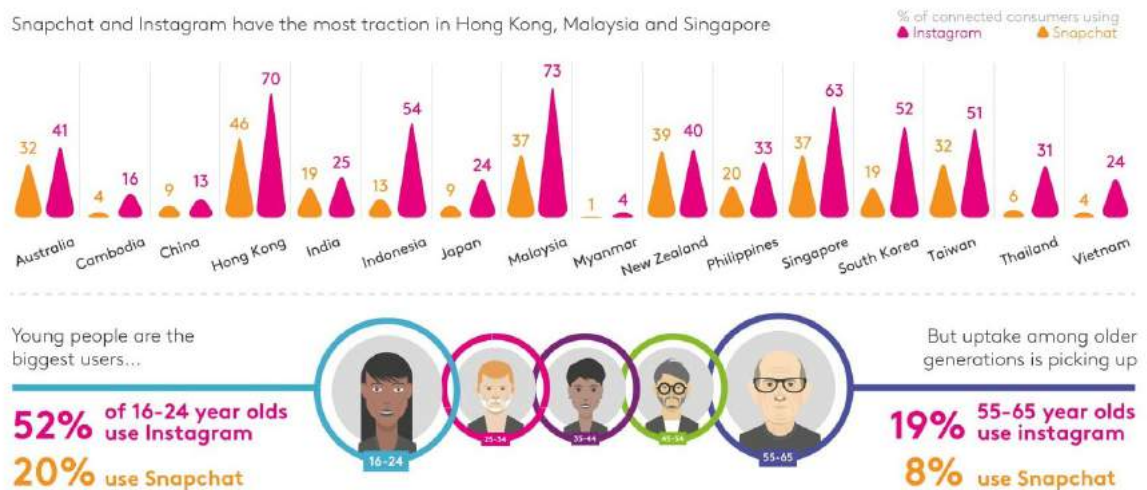

Figure 12. *The Rise of Instagram and Snapchat in Asia Pacific, 2016, Digital Diagram, Kantar TNS, http://www.tnsglobal.com/asia-pacific/intelligence-applied/malaysians-most-active-instagram-users-asia-pacific-popularity-photo-sharing*

The social movement in social media became a public place for people with the same resolution to gather and share ideas about significant issues. Paolo Gerbaudo, political sociologist, in his book Tweet and Street, called social movements in social media an emotional chorography of assembly (p. 12). Gerbaudo explained if social media was a person then they would be a film director who would direct the users toward significant social movements by giving recommendations or guidelines about how to behave built in an emotional narration to sustain their gathering in a public space. Agreeing with Gerbaudo, one of the best characteristics of social media is freedom of speech because the content on social media can address many sensitive issues, such as #MeToo (systemic sexual harassment of women) and #BlackLivesMatter (raced-based violence against black communities).

Henceforth, a spreadable model matters to design a changing-culture force in social media as it increases collaboration and blurs the clear roles of who is the 'producer', the 'marketer', and the 'audience' (Jenkins et al. 7). Blurring the distinction between roles provides a larger social circulation as people are active in putting content in motion. Instead, media ecology is tied to a hybrid model of circulation, consisting of a mixture of top-down and bottom-up forces to determine the ways material is shared.
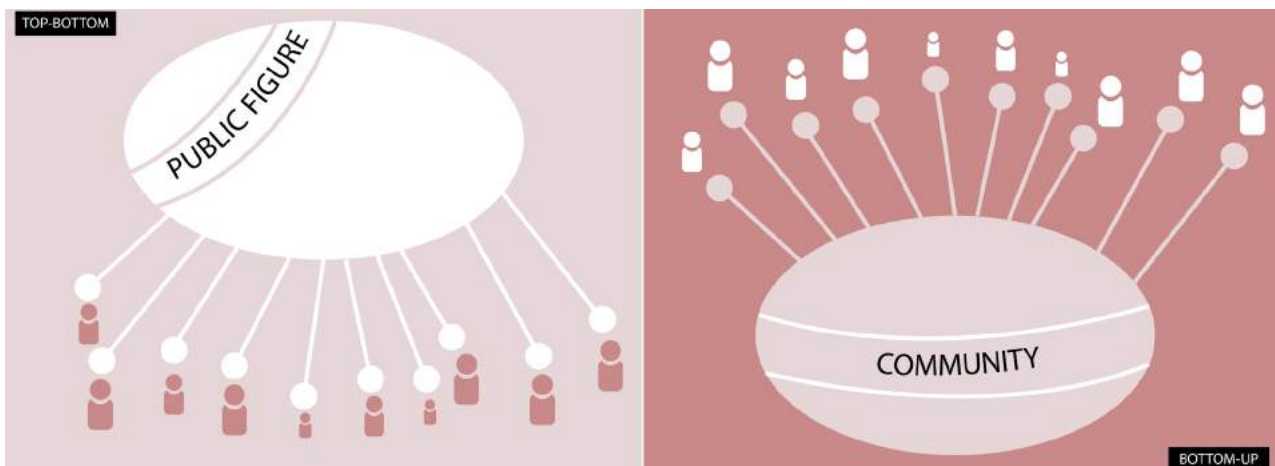

Figure 13. Social media marketing strategy

An example of an on-going emotional choreography of movement is the #MeToo movement. #MeToo movement started with a single tweet[1] from an actress and transform the issue into a viral[2] sensation.

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1 A post on Twitter with a 280-character limit.
2 A buzzword used to describe any content or media that becomes widely shared through social networks and online.

The emotional survivor story was an approach that raises the empathy of the followers [1]. The #MeToo movement is a bottom-up circulation-based movement to empower women. The movement then branched out to other social media, such as Facebook and Instagram, to build a broader community. Despite the #MeToo movement being a global movement, the response in Malaysia was lukewarm. The reason for this response is that Malaysians are known for being an apathetic culture with a 'Tidak Apa Attitude '[2], a brush off attitude, towards all kinds of social issues, current affairs, and even politics.

Malaysian are prone to keeping the problems buried rather than speaking up due to power dynamics (Yeoh 2017). The root of the 'Tidak Apa Attitude' comes from their upbringing. Malaysians are told since the early days to yield to anyone with higher position, regardless of age. This attitude resonates with iGens' conformity values based on Schwartz's human value topology. Nonetheless, Animah Kosai (cited in Yeoh, 2017), a social movement advocate, mentioned in the New Straits Times that Malaysia's pace of progress on ethical issues has improved slightly over the years due to the young Malaysian being drawn to ethical attitudes and voicing out.

As previously mentioned, the #ootd trend on Instagram (Sarner 2018) and the postmodern way of life (Wilska 441) play a crucial part in changing iGens' consumption behaviour and attitudes. In 2011, Snapchat introduced a new social media system by creating interactive lenses and filters in a form of digital stories that disappear. The idea of 'snaps' was to promote sharing content directly to friends in the app for a limited time (maximum 24 hours) without making a copy in their mobile phone (Iftikhar et al. 2). The content in Snapchat called 'snaps' can be in the form of short videos, photos, text, or drawings. Hence, the social media landscape has changed into an interactive, more candid communication channel and information is shared instantly. Digital stories (See Figure 15) became famous, and other social platforms began to add in the feature of 'stories': Instagram in August 2016 (Instagram 2016); WhatsApp in February 2017 (Wagner 2017); and Facebook in May 2017 (Wagner 2017). Stories in Instagram grew since it debuted, overtaking snapchat (Wagner and Molla 2017) (See Figure 14), attracting more than 400 million users and changed the way users share and consume things online (Wagner 2018).

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1 Someone who subscribes to or receives updates on a social media account.
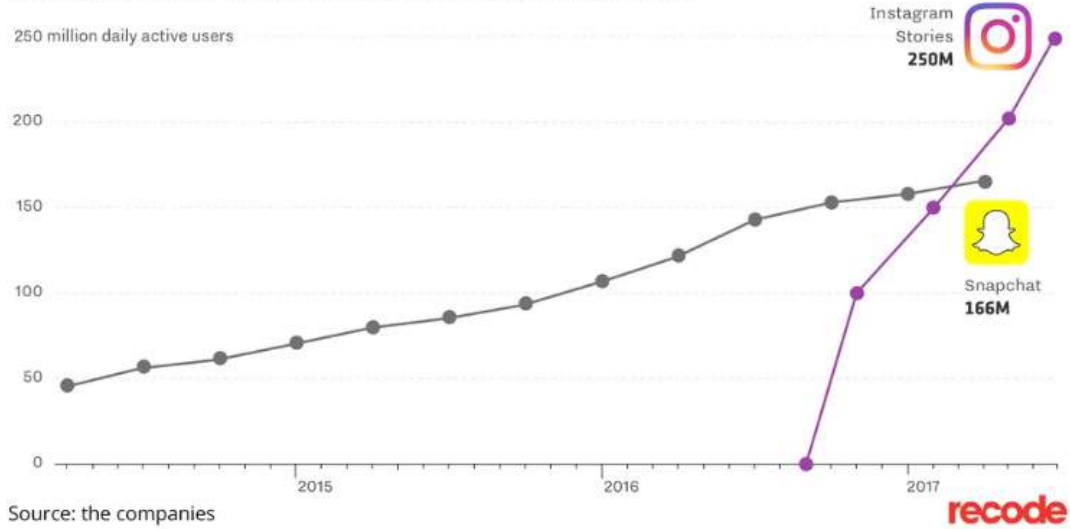2 An attitude that shows people fear, shy and lack support to stand up for themselves.

Figure 14. *Instagram Stories versus Snapchat daily active users, 2017, Digital Diagram, Recode, https://www.recode.net/2017/6/20/15836248/instagram-stories-250-million-users-snapchat*
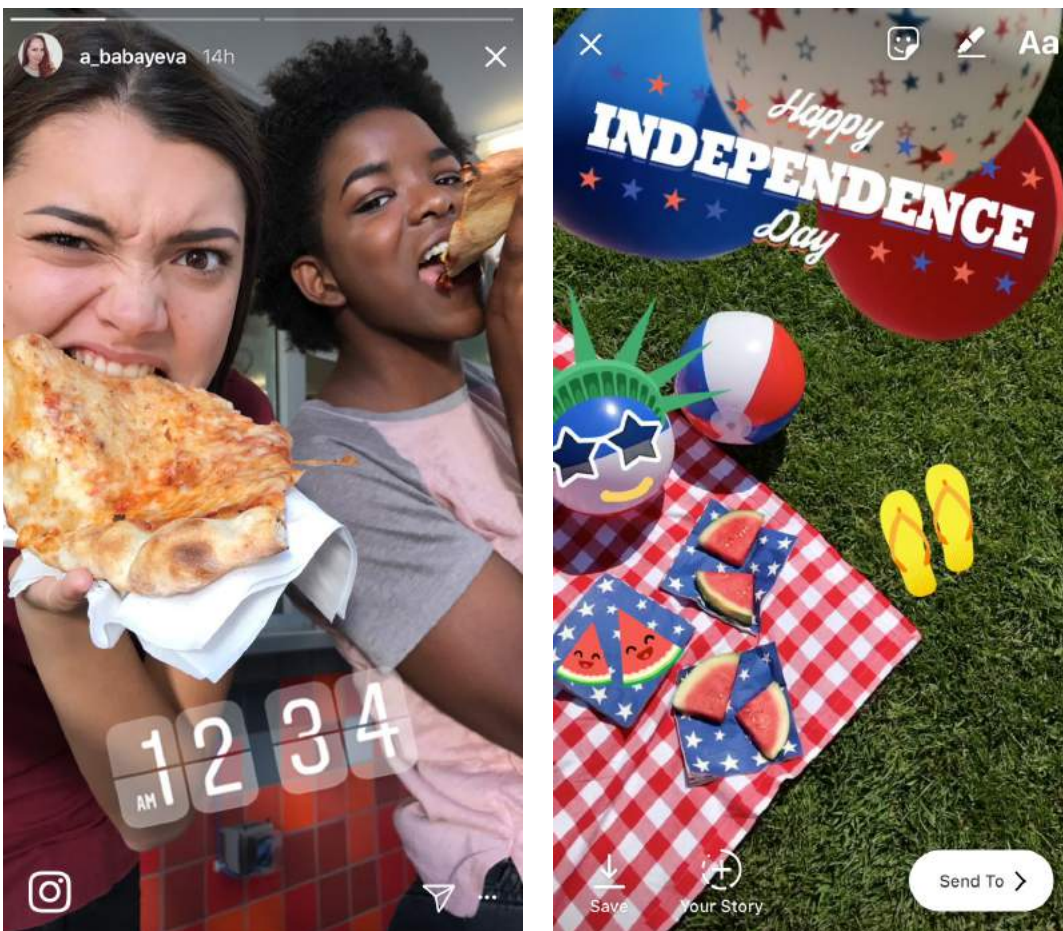

Figure 15. *Instagram Brand Resources, Instagram story review and story consumption screenshots, Instagram LLC., 2018, https://en.instagram-brand.com/asset*

By definition, stories in social media are personalised stories either with the user as the main character in the story or the narrator or the presenter of the story (Amâncio & Doudaki 16). In general, stories are meant to capture actions, happenings, characters, and environments in a digital medium. One of the functions in 'stories' is to apply face filters (See Figure 16), known as 'lenses,' that add interaction motion or graphic onto one's face. A micro-narrative filter allows users to give character to their content and connection with the user's personality, a representation to the user's interests and intention (Ferwerda et al., 850). For instance, a filter with brighter colours indicates happy moments while a black and white filter indicates gloomy moments which in line with Gerbaudo expression of social movement in social media being an emotional choreography of assembly.

Figure 16. *Instagram, Fun New Face Filters to Try with Friends, 2017, Photographs, Instagram Press,*
https://instagram-press.com/blog/2017/09/13/fun-new-face-filter-to-try-with-friends/

Digital stories associated with social justice topics or social development have been a popular genre within digital storytelling (Garrety 21). The digital stories are used to educate consumers on a certain issue and a way to address iGen attitude-behaviour gap. An example, in 2018, was that Instagram introduced a new camera effect to combat cyber-bullying and spread kindness (Instagram 2018). The main purpose of the camera effect is to encourage and amplify kindness among Instagram users.

Instagram collaborated with Maddie Ziegler, the New York Times best-selling teen author, dancer, and actor, in creating the kindness camera effect. The reason for the collaboration is that Maddie has been actively speaking against bullying due to her personal experience. Similar to the #MeToo movement, the kindness camera effect also utilised a bottom-up strategy. The filter came in two different modes: 1) rear camera mode with kind comments in various languages, and 2) selfie mode with a hearts emoji filling the screen. However, the filter is only accesible if the user followed Massie Ziegler.Since, the filter is recently launched, no data is provided on the success of the movement.

Figure 17. *Instagram, Kindness Camera Effect, 2018, Screenshot, Instagram Press,*
https://instagram-press.com/blog/2018/10/09/new-tools-to-limit-bullying-and-spread-kindness-on-instagram/

The media ecology and bottom-up strategy informed this project ways to approach conscious consumption among iGens. Applying micronarrative filter in Instagram 'stories' as a tool to carry change. As mentioned by Carrigan and Attalla and Ajzen, external motivation factor is a contribution to a person attitude and behaviour.

Case Study: #whomademyclothes movement by Fashion Revolution

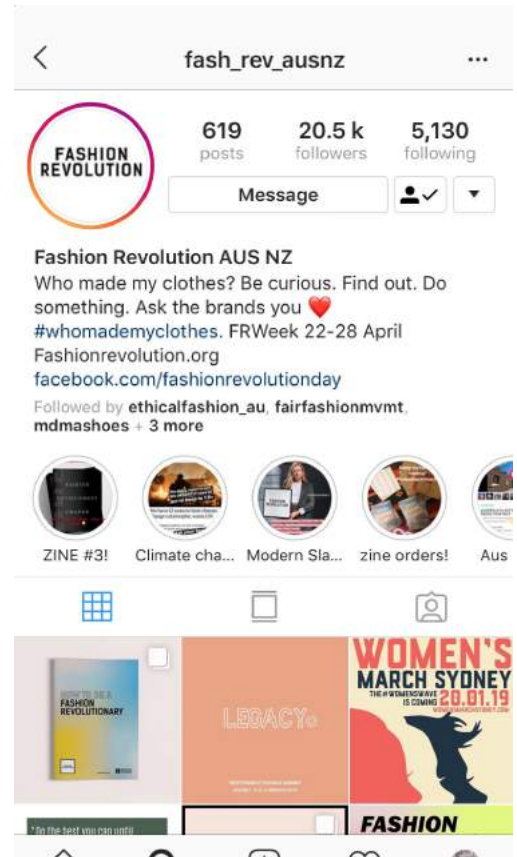The case study focussed on Fashion Revolution Australia and New Zealand Instagram account.

Evaluation of an intervention provides a pathway for this project to follow through. Among all the sustainable fashion campaigns, the Fashion Revolution organisation has played a significant role in evoking consumers to rethink fashion. Fashion Revolution has managed to grow their audience as more and more people are demanding to know the detailed information about their clothes (see Figure 19). The movement's goal is to get fashion brands to reveal the origin, materials, name of manufacturers, and addresses of sub-contractors or fabric/yarn suppliers.

The #whomademyclothes movement was a response to the Rana Plaza collapse incident in Dhaka, Bangladesh, on April 24, 2013. The impact of the incident killed 1,130 and injured 2,500 garment workers (Ditty 4). Ditty, in a Fashion Revolution White Paper, mentioned Fashion Revolution believed the cost of fashion should not be someone's life. The movement utilised the bottom-up strategy, a strategy that focuses on getting a collective voice on social media to demand transparency and a shocked method, revealing overwhelming data to provoke consumer empathy. The reason Fashion Revolution chose a bottom-up strategy is because they wanted to address human rights and working conditions. Humanitarian causes are usually easy to manipulate human empathy into acting as a human can easily relate to another human rather than to a biosphere. As result, fashion brands began to disclose information (see Figure 20).

The campaign used real images of consumers and garment makers. The consumers participated by taking an image of themselves wearing clothes inside out and adding a caption with the #whomademyclothes hashtag on Instagram. The focus of the image is the clothing label. Meanwhile, the garment workers participated by holding an 'I Made Your Clothes' template designed by Fashion Revolution.

Based on the Fashion Revolution theory of change, their lever of change included fashion lovers worldwide, fashion change-makers and influencers, fashion brands and retailers, producers/suppliers, and policymakers (Ditty 21). The current activities with the levers are posted on their Instagram official account. The reason is to keep the followers updated. Figure 19 shows and observes the involvement of different levers on the Fashion Revolution Australia and New Zealand Instagram accounts.

In conclusion, young people (those aged 17–34 years) is the largest consumer generation in history and are a technology-driven generation (Ditty 17). Utilising young people's fixation on social media, the #whomademyclothes hashtag campaign has become known globally. A Fashion Revolution White Paper reveals that the campaign trended at number one on Twitter in 2014 and 2015 and reached a 124 million people audience on Instagram – an estimated 16.5 billion users on social media (Ditty 24).

Figure 19. *Fashion Revolution, #whomademyclothes index 2017, 2017, Digital Chart, Fashion Revolution Org., Fashion Revolution, https://www.fashionrevolution.org/tag/whomademyclothes/*
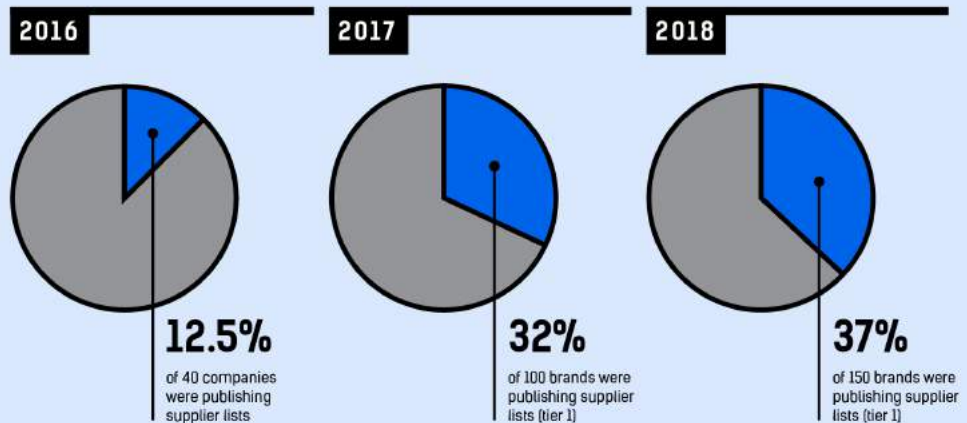
Figure 20. *Fashion Revolution, Fashion Transparency Index 2018, 2018, Digital Chart, Fashion Revolution Org., Fashion Revolution, https://www.fashionrevolution.org/tag/whomademyclothes/*

Figure 21. *Fashion Revolution, #whomademyclothes responses, 2018, Photographs, Fashion Revolution Org., Fashion Revolution, https://www.fashionrevolution.org/about/why-do-we-need-a-fashion-revolution/*

Suppliers/ Producers

Consumer

Fashion Brands/ Retailers

Fashion change-makers and influencer
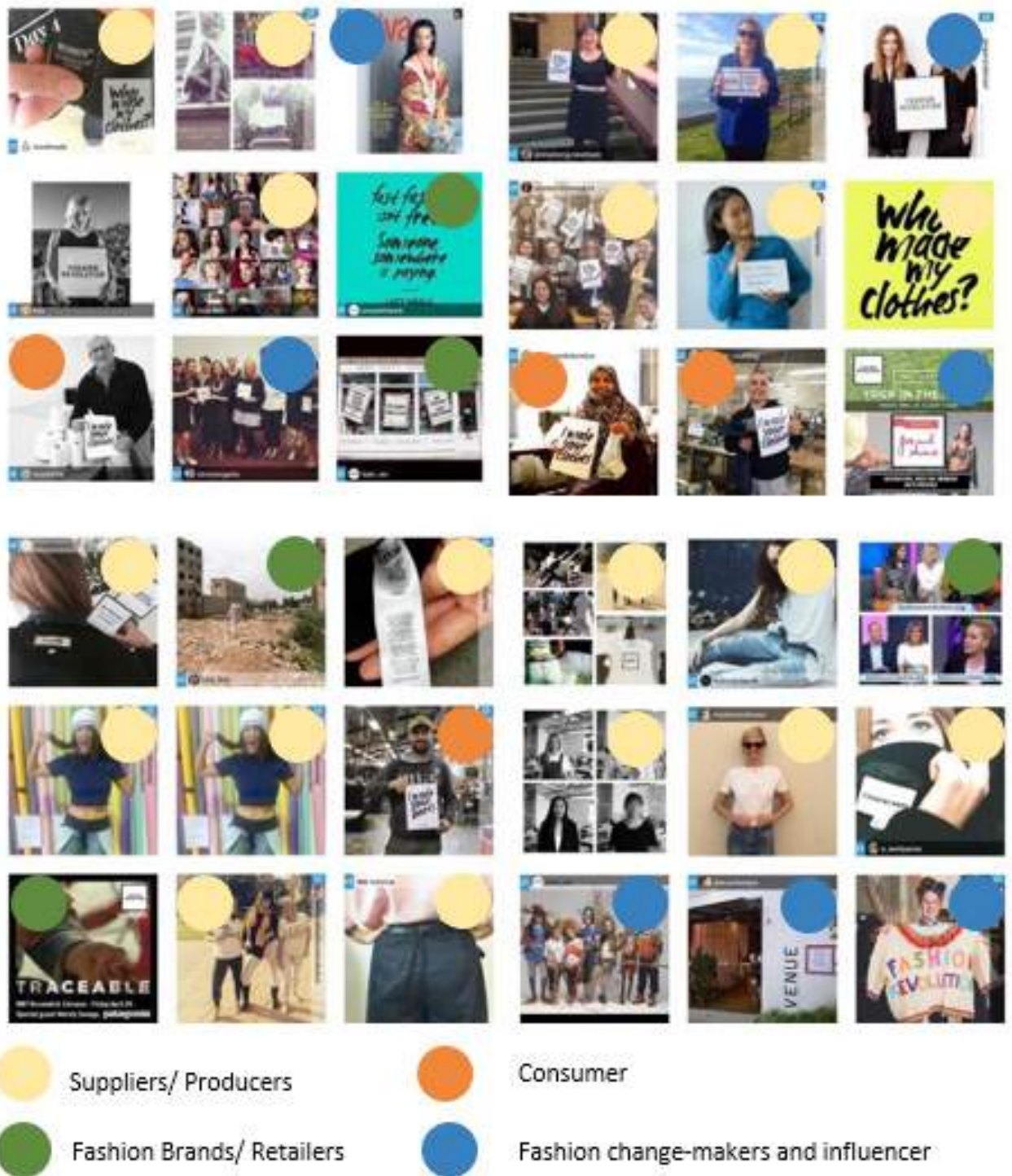
Figure 22. *Instagram, Fashion Revolution AUS NZ Profile, Instagram LLC., 2019, Vers. 76.0, Apple App Store*

CHAPTER THREE
METHODOLOGY & METHODS

Methodology

As this project aimed to change iGen consumer behaviour from analysis of the literature, it was decided to take a mixed method approach drawing from social sciences and the field of communication design. This involved naturalistic observation, qualitative analysis and in-depth semi-structure data analysis. The methods provided the project a deep understanding of the iGen attitude-behaviour gap (Carrigan and Atlala) and the external motivational factor (Ajzen) of changing behaviour. As the outcome of the project is to design, it was imperative to apply a recognised design framework. The data from the interview was based on D.school, the renowned institute of design at Stanford University, Interview for empathy, persona behaviour pain points and needs, empathy map and 2X2 Matrix.

Methods

Naturalistic Observation
In general, naturalistic observation is ethnographical research, observing people interact in their everyday life (Angrosino 2). Angrosino explains that the observation consists of three different modes of observation: 1) unobtrusive mode, where the researcher avoids intervening in the action observed, 2) reactive mode, where the researcher intervenes with the action observed, and 3) participant mode, where the researcher is an active member of the group under study (p. 3). This project applied naturalistic observation as a research tool to observe visual senses to record and make sense of information on conscious consumption.

Qualitative Analysis
By definition, qualitative analysis is building relationships with people, places, and performances (Ezzy xii). Through the analysis, the research gained insights on how things make sense from the participants' perspective.

Semi-Structured Interview: Interview for Empathy
The interview incorporated open-ended questions, and the data is based on personal experience as well as data based on a particular discipline within the research study (Galletta & Cross 3).

The objective for choosing a semi-structure interview was to create space for participants to narrate the interview at a personal level while carefully tying the flow of the interview with the research topic. In return, the behaviour patterns, attitudes, values, and needs of the participant were discovered.

Personal Needs and Pain Points and Empathy Map
Persona Behavioural Needs and Pain Points
An analysis of the user goals—needs and the obstacles for the user to accomplish their goals—are the pain points.

Empathy Map
An empathy map is used to develop and synthesise the research observation while discovering unexpected insights (d.school 15). The map consists of four quadrants, which reflect four key behaviour traits. The quadrants refer to what the user Said, Did, Thought, and Felt. The empathy map looked at their behaviour to certain suggestions, activities, and conversations, thus providing an overview of a person's experience.

EMPATHY MAP

SAYS	THINKS
USER	
DOES	FEELS

UX MAPPING: CHEAT SHEET

NNGROUP.COM NN/g
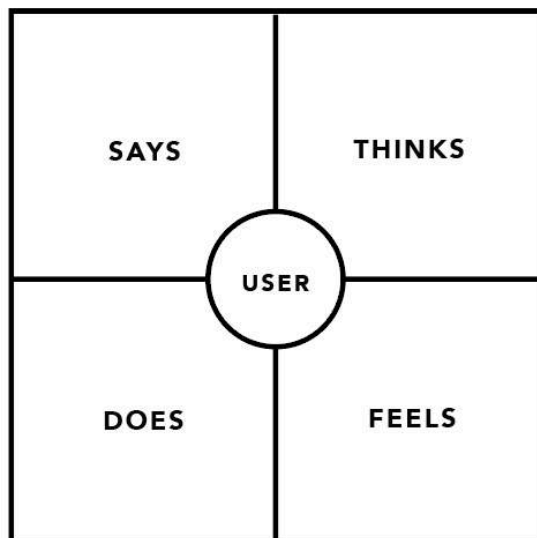
Figure 24. *Sarah Gibbons Empathy Map Template, 2017, Digital Template, Nielson Norman Group, nngroup, https://www.nngroup.com/articles/ux-mapping-cheat-sheet/ *Please check this Figure title and source*

CHAPTER FOUR
DESIGN PROCESS

Part I: Seeking Information on Sustainable Practices

I started with applying naturalistic observation technique to explore sustainable practices in Wellington, New Zealand. The practices are based on conscious consumption practices: recycle, upcycle, swap, buy secondhand, and donation. The first stage of the observation involved experiencing garment care practices in Malaysian and NZ.

In Malaysia, I washed frequently (once a day). The reason for this is I am used to seeing my mother wash clothes every day (upbringing). This habit made our family unfamiliar with re-wearing the clothes a few times before washing or the idea of washing less. It never occurred to me that this was a problem, but I did notice that my clothes wore out fast.

Figure 26. *Common garment care process in Malaysia*

Figure 25. *Washing and line drying area in Malaysia. Source: Author @ 2018*

In Wellington, the process I mainly use is the 'Store—Machine Wash—Dryer' process because I do not have space to line dry. There are two things that have taken me by surprise: the coin-operated machine and dryer. These are uncommon in Malaysia; these types of facilities are only available at a self-service washing shop. Most Malaysians have their personal washing machine and line dry. One crucial change in my washing process now is my frequency of washing has reduced. I waited for a full basket because I do not want to waste $8 per wash and dry with half a load. The cost of washing was my external motivational factor to change my behaviours: 1) washing less, and 2) wearing the same clothes more times before washing.
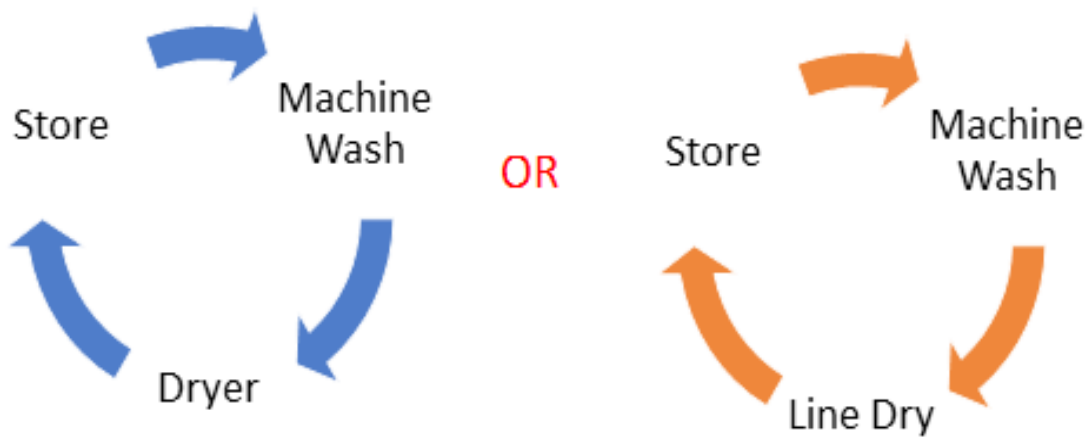
Figure 28. *Common garment care processes in New Zealand*

Location: My studio apartment washing area in Wellington, New Zealand.
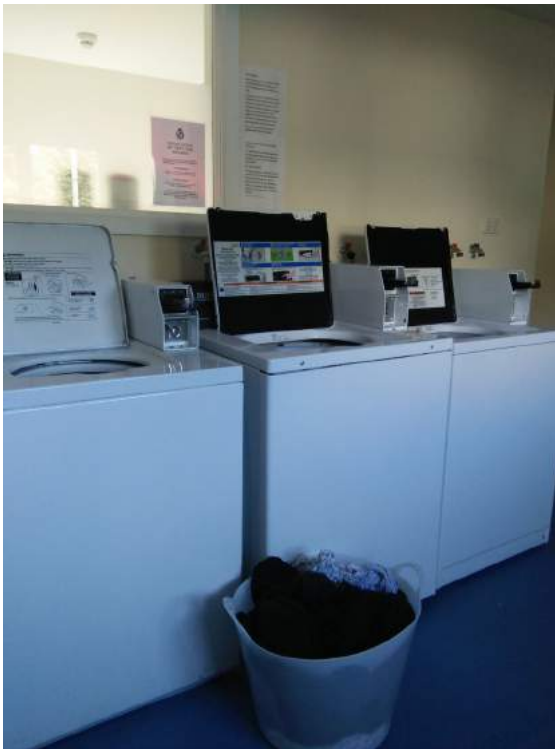
Figure 27. *Washing and line dry area in Wellington, New Zealand. Source: Author @ 2018*

The second stage is locating and observing facilities available in the Wellington Central Business District (CBD). The proximity chosen is based on facilities close to home (easy access).

Figure 29. *Wellington City Council Map: Mount Cook, https://wellington.govt.nz/about-wellington/maps/print-maps*

Charity Clothing bins, I located three charity clothing bins. It was refreshing to find bins solely for clothes. These bins are uncommon in Malaysia where I am accustomed to seeing recycling bins only for paper, tin, and glass. Secondhand clothing stores (Op shops), I located six stores. I was genuinely shocked to find lots of Op shops available. I concluded the community here is used to buying secondhand clothing. Donation organisation, I managed to find one organisation to which to donate clothes.

From my observations, I noticed ethical consumption is relatively easy to be apart and accessible in Wellington. The availability of clothing bins and Op shops makes it easy for the consumer to recycle and buy secondhand clothes. In conclusion, naturalistic observation made me realise a pattern of behaviour and the most important value. The behaviour pattern I noticed is conscious consumption only occurs when it is convenient to the consumer. Accessibility in regards to information and facilities played a great role in influencing consumer consumption behaviour and attitudes.

Figure 30. *Clothing Bin in Wellington, Source: Author @ 2018*

Figure 31. *Op Shops in Wellington CBD. Source: Author @ 2018*

Figure 32. *Donation outlet. Source: Author @ 2018*

Part II: Conversation with iGens

Part two of my design process is an exploration of Malaysian iGen behaviour traits. I focus on iGen behaviour towards change and action in a post-consumption scenario.

Stage 1: Typeform with 38 Malaysian iGens.
To understand their relationship with change, sustainability, and clothes better, a set of questions (Q&A) were distributed among 40 iGens. The questionnaire was divided into two stages: 'You and Change' and 'You and Clothes' (see Appendix A for details). The target was to find an opening for me to get an authentic perception and responses to their own behaviour and sustainability choices in clothes. Ethics approval was sought from Massey University to carry out this part of the research. The Q&A were distributed online via the Typeform link and responses from 38 participants were recorded.

Initially, the idea was to focus only on Malaysian International students because of their experience in a foreign environment. I wanted to test out their observation skills and will to change in a foreign environment. Living abroad, Malaysian iGens are exposed to a new social system and most are willing to change to fit into the new environment while some are not. For example, I became active in separating my rubbish compared to back home at the facilities near to me. The keyword here is 'convenient.' However, this behaviour contrasts with my friend as she says, "I find myself hard to separate my rubbish for recycling as I am not used to it".

After a thorough discussion, my sole reason for approaching just Malaysian international students was not strong enough. Their change of behaviour might be because of their desire to fit in to the new society and might not be carried forward when they fly back to Malaysia. It is not a fair judgement to say Malaysian international students are more prone to change their behaviour than the student in Malaysia. In the end, I distributed my Q&A to the students in Malaysia as well.

The finding of the Q&A provided a good understanding of iGen behaviour patterns. Figure 33 represents the analysis of iGen interest in sustainable change. 52% of showed interest in changing their attitude and behaviour for good reasons. But, unsure with the term "sustainability".
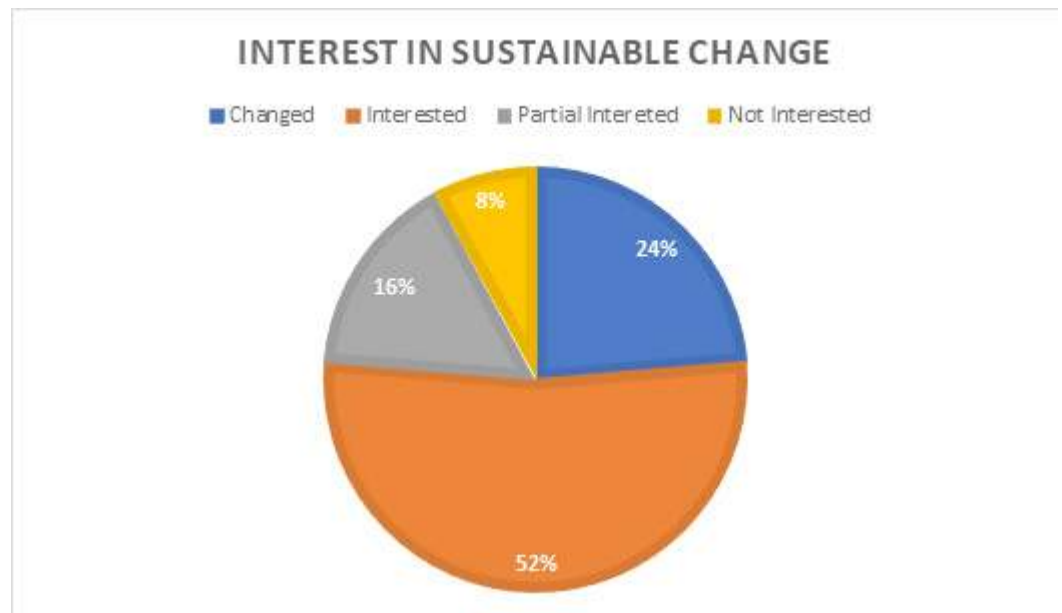
Figure 33. *Interest in Sustainable change, analysis of feedback from Q&A*

The next step is to understand my audience perception and vision on change. Figure 34 shows data that is drawn out from the questionnaire, stage one, 'You and Change.' While analysing the data, I noticed a pattern of behaviour in the answers:

Observer.

This group is alert to their surroundings, and they notice the change that is currently happening. However, they find it difficult to change due to the feeling of uneasiness and lack of information.

Rock Spirit.

This group does not care about change and does things according to their own phases. They are unconcerned with the effect of their attitude because they do not feel the burden to act properly.

Society Puppet.

This group tends to follow along with society. They have great potential to change. However, their change is 100% depending on the social movement.

Top Student

This group is the exemplary member of society. They are always on high alert for new changes, immediately try to fit in with the new change and strictly follows legislation.
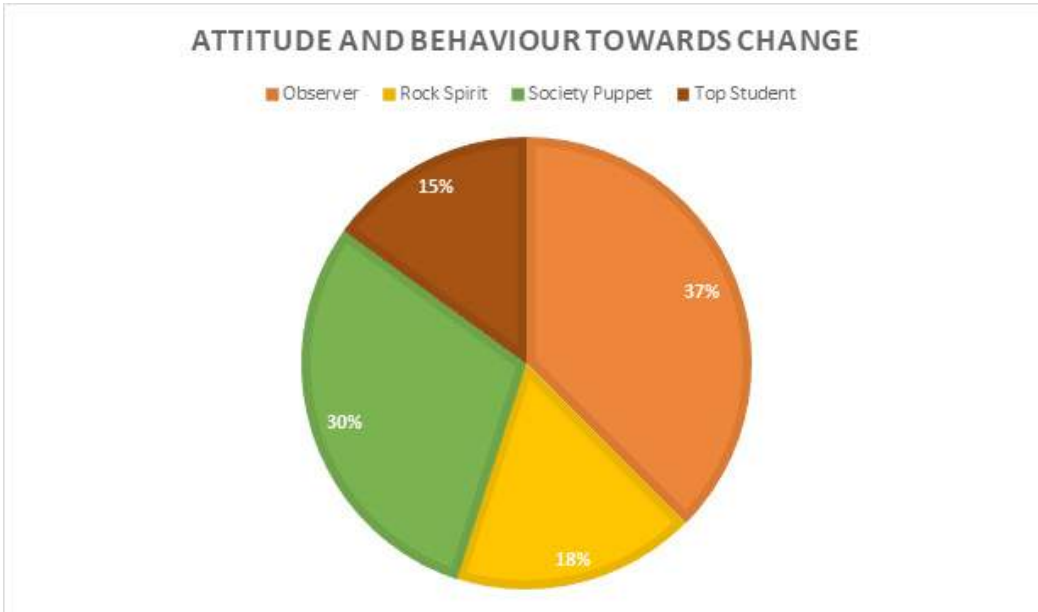
Figure 34. *Attitude and Behaviour Towards Change*

Then, the questionnaire guided the respondents to imagine a post-consumption scenario. The scenario is a leading question to test out the action they will take (See Figure 35). One noticeable behaviour trait is that 90% of the respondents chose donation as a preferred action to solve their overconsumption problem. They belief the charity organisation to play the part (power and conformity).
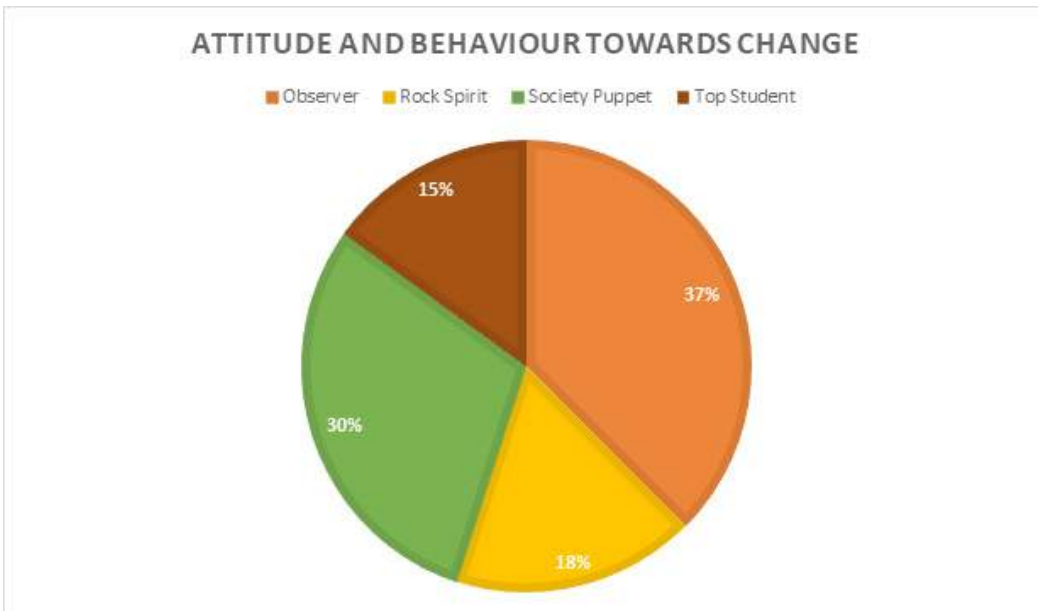

Figure 35. *Preferred Post-Consumption Behaviour*

The outcome of the questionnaire provided a good overview of general perception. Keywords such as: 'Society or Community' and 'Family and friends' were drawn from the results. Despite that, the amount of information gathered was too general to draw out a personal value system and medium to carry out the change. To compensate, I went out and had real one-to-one conversations with my audience at a coffee shop. The conservations were designed in a semi-constructed framework based on the previous questionnaire. I manage to recruit three Malaysian students after asking about the questionnaire on their official Facebook page.

Stage 2: Conversation with three Malaysian iGens in Wellington.
The conservations started out with a scenario, "On Saturday and you are feeling motivated to clear out your clothes. What do you do?" Then, the interviewee was given 10 minutes of silence, a piece of paper, and a marker pen to illustrate their thoughts on paper. The reason for the silent moment was to provide a freedom of speech opportunity. The questions facilitated the gaps in the previous Q&A with an in-depth discussion about the participants' relationship with their clothes and sustainability practices. The questions started out by asking them to reveal their shopping habits.

Then, I moved to ask them about their role in sustainable practices at a personal level, among family and friends, and within society. I gained insights into iGen behaviour by analysing their thoughts and perceptions towards the word 'sustainable,' focusing on conscious consumption. All of them were lost with the question as they were unsure about the definition of the word 'sustainable' and what sustainable practices encompassed. After a brief introduction, they were asked the number of times they cleaned out their wardrobes and their emotional connection to the thrown-out clothes. Reasons were requested for the contradictory answers. The interviews were recorded and transcribed, and the illustrated papers was scanned as digital copies (see Appendix C for details).

The analysis of the information gathered from the conversations revealed interesting results. The stories the millennials shared were very insightful and disclosed in-depth information about their habits and ideation of sustainable fashion.
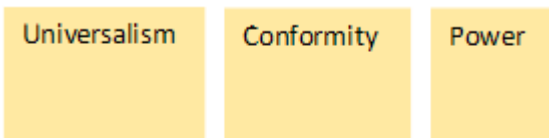
Persona One: Alia.

Alia showed strong behaviour traits as a drifter. She believed that society holds the power to encourage others to change.

Alia Keywords
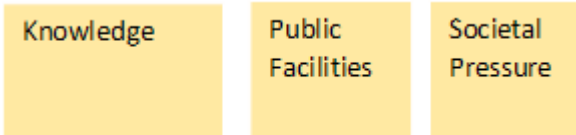
| Knowledge | Public Facilities | Societal Pressure |

Alia Values

| Universalism | Conformity | Power |

Figure 36. *Persona One: Alia background*

Pain Points:

Time consuming , How to
↓   ↓
personal   personal
                      +
                 environment

Needs :

Location , Trustable Management ,
↓   ↓
Financial + facilities   Law

society movement
↓
Law + personal

Alia

Figure 37. *Alia Pain points and needs*

EMPATHY MAP (ACTION: Donation) ↝ interested in SWAP ↝

| Where should I start | This is good, right ? | Save the environment |

Am I moving ?   why is this time consuming

| Can reduce my wardrobe space | I can help other !! | is this acceptable? |

Maybe this isn't the best solution   is the system reliable   I think I can wear this tmr

| where do I go ? | is it far |

How should turn this into   This looks like new   is there any fault in my decision

maybe I can sell this to my friends

I can make this into cleaning cloth

SAYS

THINKS

DOES

FEELS

Rearrange Clothes

Keep the usable ones   Ask Friends

Inadequate   Hard work

Divide by Categories

Time consuming   Overwhelmed

Facebook marketplace

unsure who to reach out   attachment to clothes

Find the nearest donation shop or bin

Alia

Figure 38. *Alia empathy map*

43

Persona two: Fatin.

Fatin showed strong unwillingness to change is very apparent. She believed that her actions do not affect society, industry, and the environment in any way.

Fatin Keywords

Knowledge   Upbringing

Fatin Values

Conformity   Power

Figure 39. *Persona two: Fatin background*

Fatin

Pain Points : Waste of time , I see no difference,

lack of interest , Fear of change,

Financial → personal personal personal
personal + + + +
+ law environment environment
law Facilities

Needs : Conformity , Access , Clothes durability

law + personal Facilities Financial
+ environment + personal

Figure 40. *Fatin pain points and needs`*

EMPATHY MAP

SAYS

am I doing it right ?

The practice here is not acknowledge

Is there any other way around this issue

What do I get

I think my behavior is fine

my family don't do it too

THINKS

This is tiring

is there any difference

Do I have to Change ?

Should I even do this ?

i don't see anyone around me doing it

Clothes are just clothes

FATIN

DOES

Put in a box

ask friends and family

keep it in a storage

mission abort

FEELS

Fear

Negative

Confidence

ignorance

Restless

inadequate

Figure 41. *Fatin empathy map*

Persona three: Sabrina.

Sabrina mentioned her mother played a great role in her upbringing, and she upheld the value of providing for the needy. She insisted without her mother, she may choose to avoid donating clothes. She believed in the power of social media to teach her about change and as a support system.

Sab Keywords

Knowledge	Social Media	Upbringing

Sab Values

Universalism	Benevolence	Conformity	Power

Figure 42. *Persona Three: Sabrina background*

Pain points : Starting point , quality of clothes

↓ personal + law + environment

↓ Financial + Personal

Needs : A system , Support group , push to action

↓ law

↓ personal

↓ environment + facilities

SAB £iney

Figure 40. *Fatin pain points and needs.*

EMPATHY MAP

SAYS

it's time | Bargain clothes | Should I give this to my family or friends

I have too many clothes | I don't even remember this | I don't like this anymore

This is a good brand | my mom ask me to | my mother will handle these

THINKS

#fashioncleanup | who else is doing the same as me | I got this so cheap

#whenisthenextsale

maybe I should still keep this | is there an easy way out | Too many | I think this could go

How long have I had these | Oh, I had this? | I saw this in Facebook

DOES

rearrange the one's with use (like) | next time | give it to my mother

ask friends and family | Sort into different bags

FEELS

Overwhelmed | Doubt

tiring | lack of knowledge | Curious

attachment to clothes

SAB

Figure 41. *Fatin empathy map*

Data and in-depth analysis of each persona lead the project to establish a pursuasive framework. To undestand the who,what,where, and why.

CONTEXT = CONTEMPORARY MEDIA

iGens' BEHAVIOUR + SOCIETAL INFLUENCES

RE-CONTEXTUALIZE
Would the audience be more receptive to the message if it was delivered via a diffrent context? As example: Messages by insta-famous account or youtuber.

POSITIVE
Delivered in Instagram stories. An outlier that iGen drifters love and familiar with.

Parents   Insta-famous   Celebrities
Sustainability Initiative

POSITIVE

WHO?
18-25 Y/O
Millenials

WHAT?
SUSTAINABLE
FASHION
101

NEGATIVE
Possible stigma = unsure how to carry on. Indirect message.

PROPOSITION
Unfamiliar with sustainable thinking and practices.

OPPORTUNITY
Sustainability is a foreign word and action. Pressure to follow the society actions.

NEGATIVE
Fast Fashion   Information   Power Dynamic
Misconception   Accessibility

THE WIDER PEER GROUP

Confront > Engage > Inform > Enable

ISSUES AND PRACTICES   Key messages

Tone of voice   IN SOCIAL MEDIA

Media Selection

BARRIERS

PSYCHOLOGICAL
Fear of change and being a sore thumb among peers.

PHYSICAL
Unable to identify the facilities/signage available

SOCIETAL
Indiffrent and unwilling to move individually. Not cool and trendy.

COMMUNICATION
Easier to purchse a new garment than maintaining and learning new pratices.

WHAT CONTEXT DO I POSITION THE PRODUCT OR MESSAGE IN?

WHAT ARE WE PROMOTING?
Reducating iGen Drifters on sustabnable fashion and promote behaviour change.

BENEFITS TO THE AUDIENCE:
Change is fun and awareness is not always associate with a cult understanding. Revive you from over-consumption shopping habit.

ZEGIST OF THE CONTEXT:
Sustainable fshion practices is just another ordinary everyday daily life habits.

POINT OF DIFFERENCE:
Cutting down your shopping time and indulgent.

COMMUNITY BASED MARKETING
Marketing to a wider group might allow techniques such as projection the injuctive norm and fostering social diffusion.
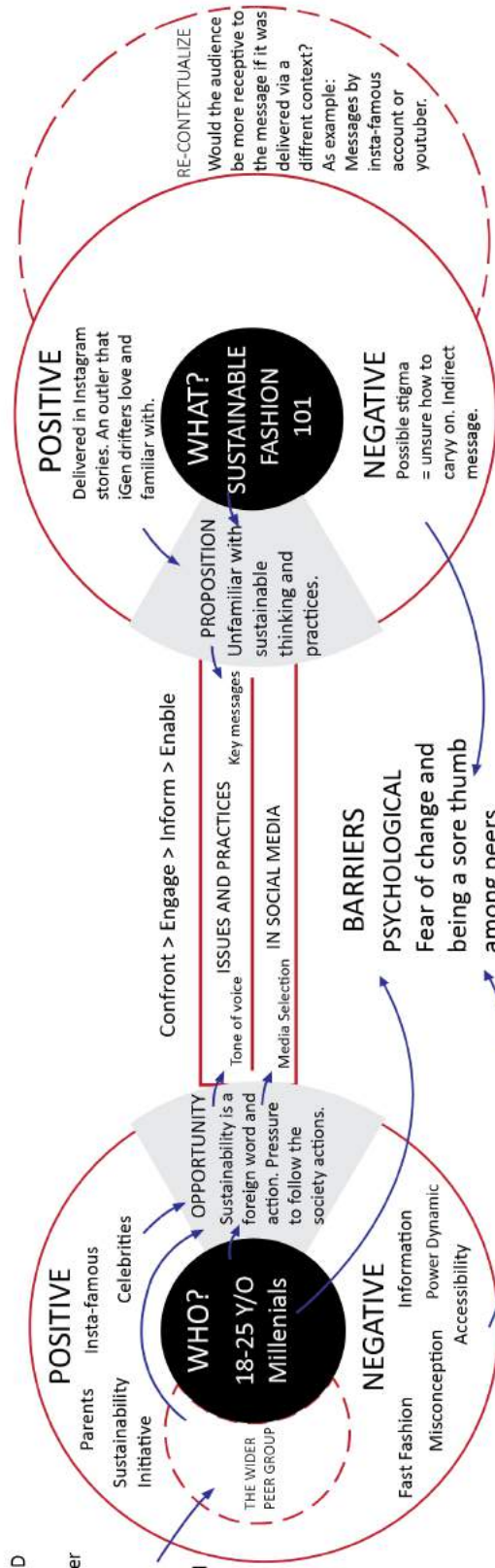
WHO IS THE TARGET AUDIENCE AND WHO INFLUENCES THEM?

PSYCHOLOGICAL:
Lack of knowledge and not sure where and who to seek for information.

PHYSICAL:
Temptation of fast fashion. Pressure to follow and fit in to their surroundings.

MEDIA:
Traditional media advertisement.

AWARENESS:
Focus in a private group who are already involve with sustainable fashion.

TIME:
Requires too much effort and time to seek information and uncomfortable with the unknown.

Figure 45. *Persuasive Framework Based on Qualitative Analysis and Persona's Value, Pain Points, Needs and Empathy Map, Adapted from O'Hara Human-Centred Persuasive Framework*

Part III: Ideate

Idea One: Wardrobe Diary App.

The idea is to create an online wardrobe for consumers to keep track of their clothes. The aim of the app is to monitor consumers' consumption and build a community within an app. I referenced the Good On You (2015) ideology and framework. I started out building the flow of the app using post-it notes indicating a user journey throughout the app using the persona pain points and needs. This ideation is based on the keyword 'community.'

In the end, I did not carry forward the idea. The reason is due to the process taking a lot of effort and time. Based on the insights collected, instant access is crucial to Malaysian iGens. Moreover, the app is leaning towards the audience with a knowledge of conscious consumption practices. Hence, the idea did not align with my aim to provide information and instant access. I reiterated back to my design process part two and looked again at the data analysis.
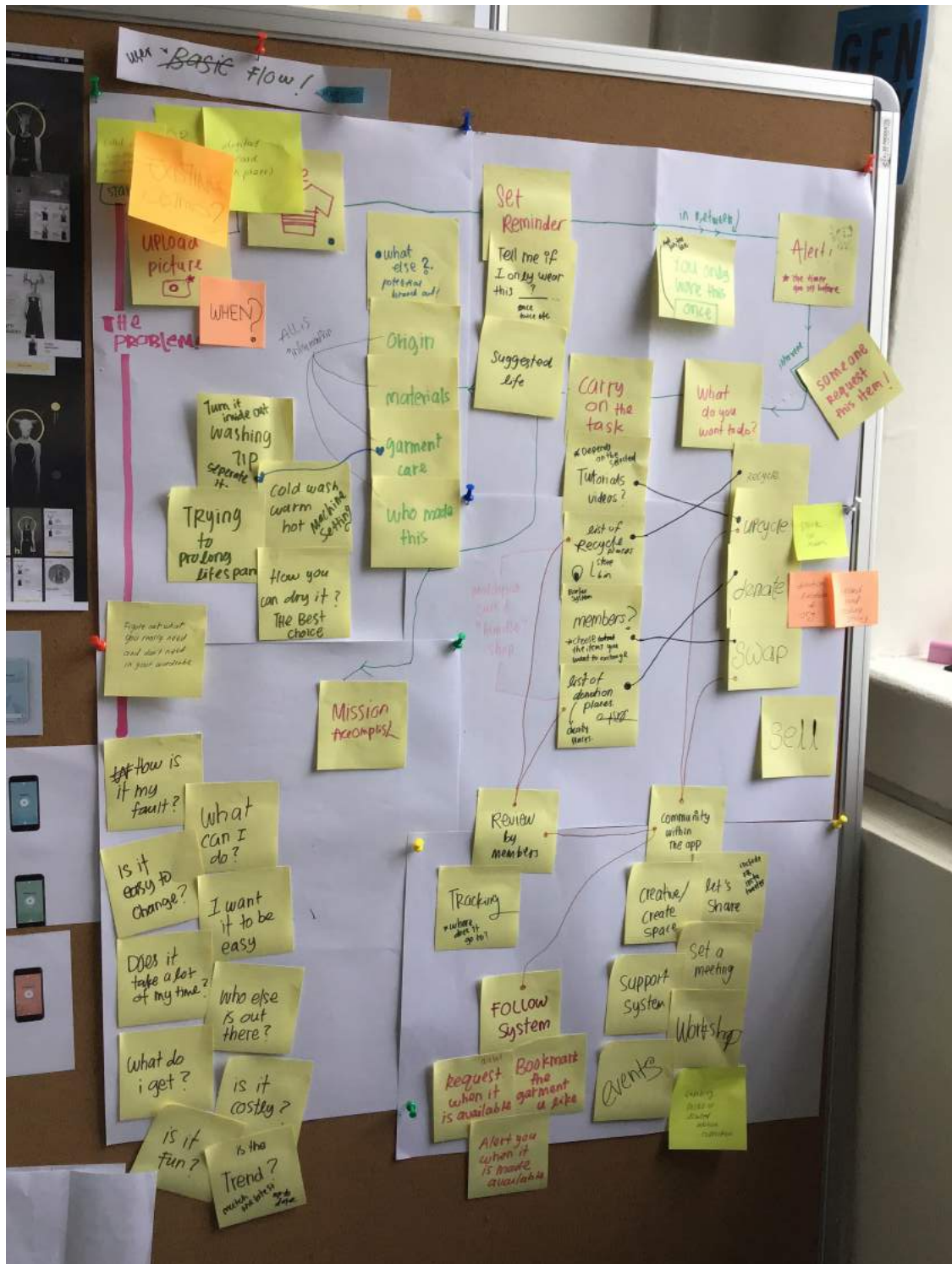
Figure 46. Wardrobe diary app flow

Idea Two: Micro-narrative Filter in Instagram.

Iterating back provided me with a clear picture of what I was missing. The missing keywords were 'Instant,' 'Familiar Environments,' and 'Existing Community.' Instead of inventing a new app, I decided to use an available social media app to my advantage. As mentioned in the literature review, Instagram is one of the influencers for Malaysian iGen consumption behaviour and attitudes. I began to develop ideation around the Instagram framework and decided to create a micro-narrative filter in Instagram stories. The filters were used as a tool to realise my aim to develop an interactive communication tool, aiming to re-introduce issues and guidelines on conscious consumption. I applied the bottom-up strategy, allowing my participants to be the vehicle of change.

Before designing the filter, I draw out the wireframe of the Instagram app. The wireframe is to navigate the user to reach the filter. I added a new feature—the 'Hijau ' mode in Instagram stories—to activate the filters.

Wireframe One
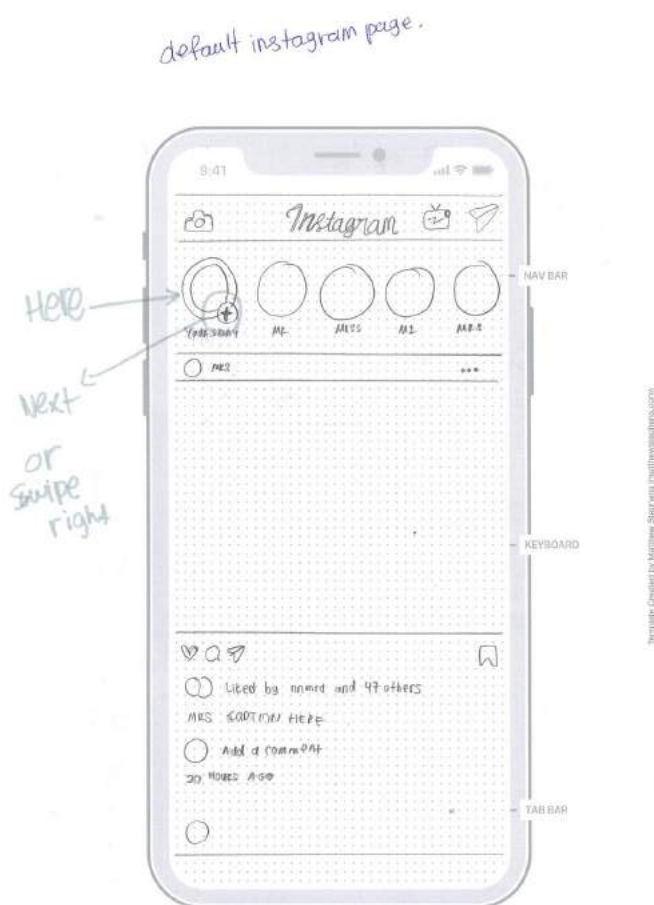
Figure 47. *Flow to access filter in Instagram: Feed page*
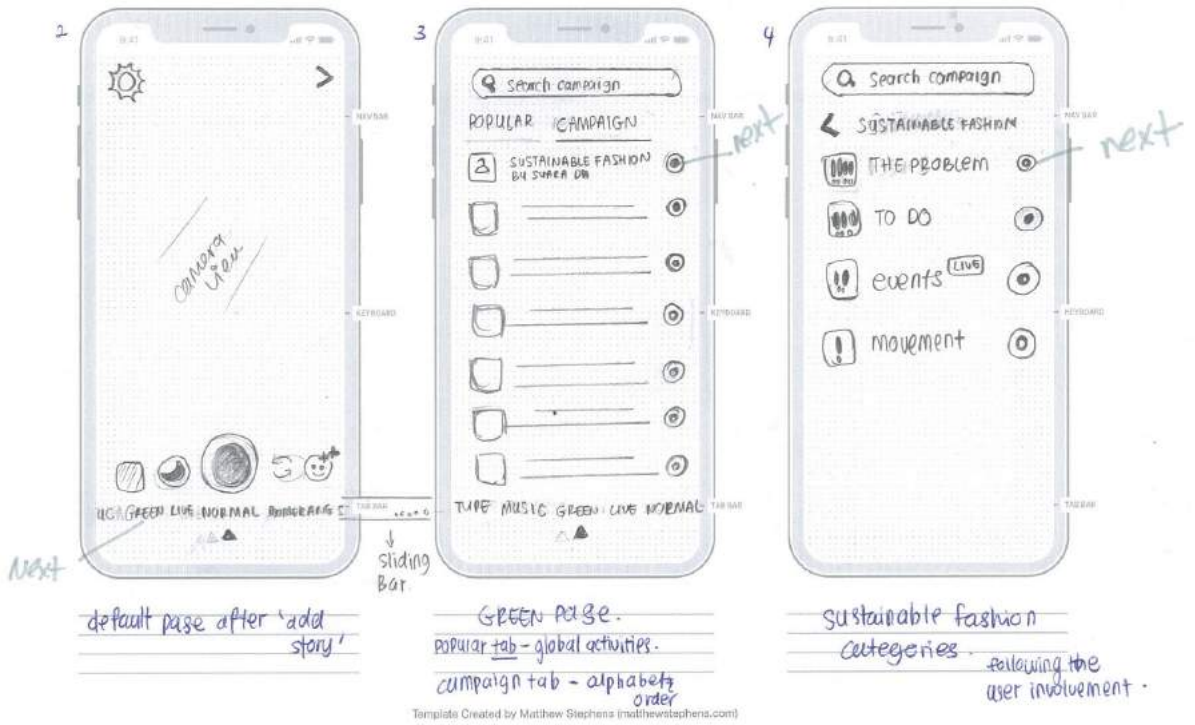
Figure 48. *Flow to access filter in Instagram: Add story, filter categories, and filter options*
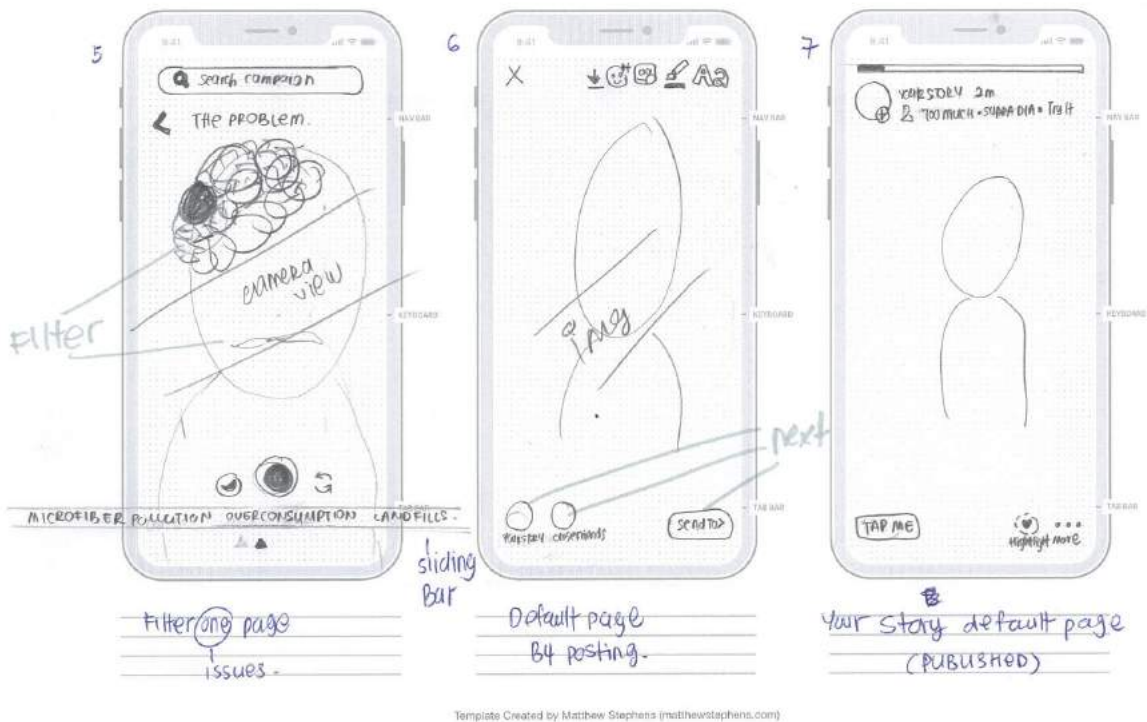
Figure 49. *Flow to access filter in Instagram: Camera mode with filter, story review, and story consumption*
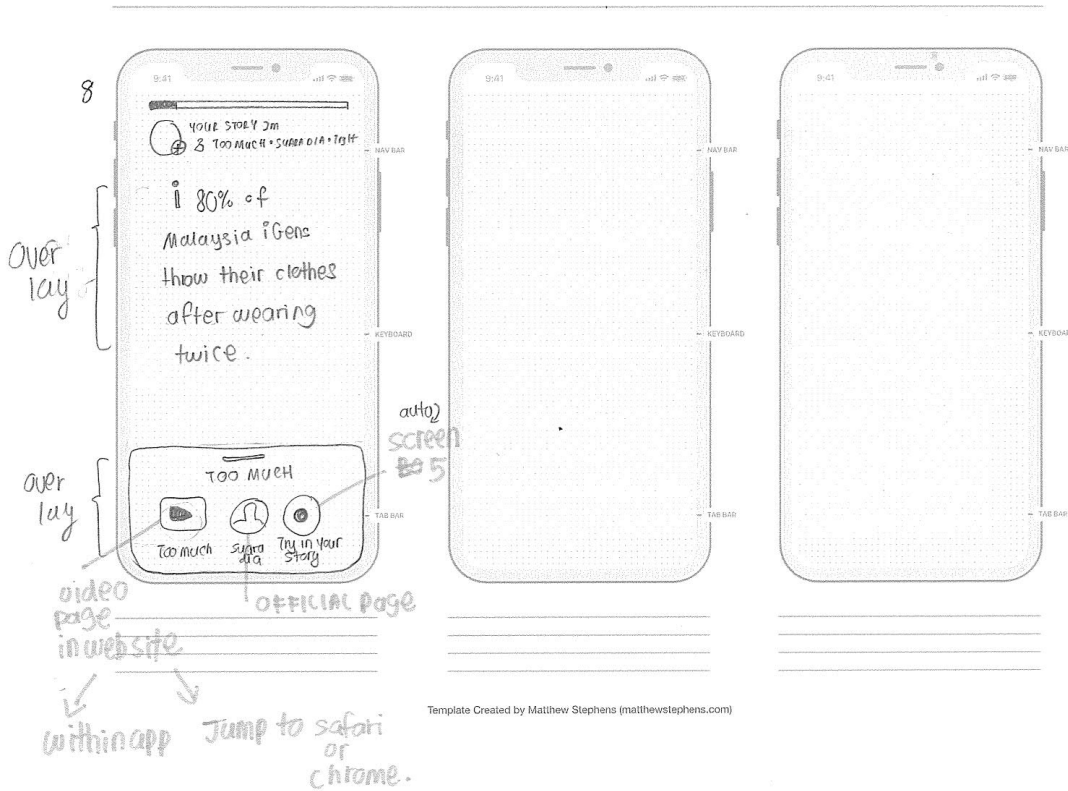
Figure 50. *Flow to access filter in Instagram: More information page for follower*

Modification was needed to cut the steps needed to reach the filter. The lengthy process took too much time, and the potential for users to stop mid-way was high.
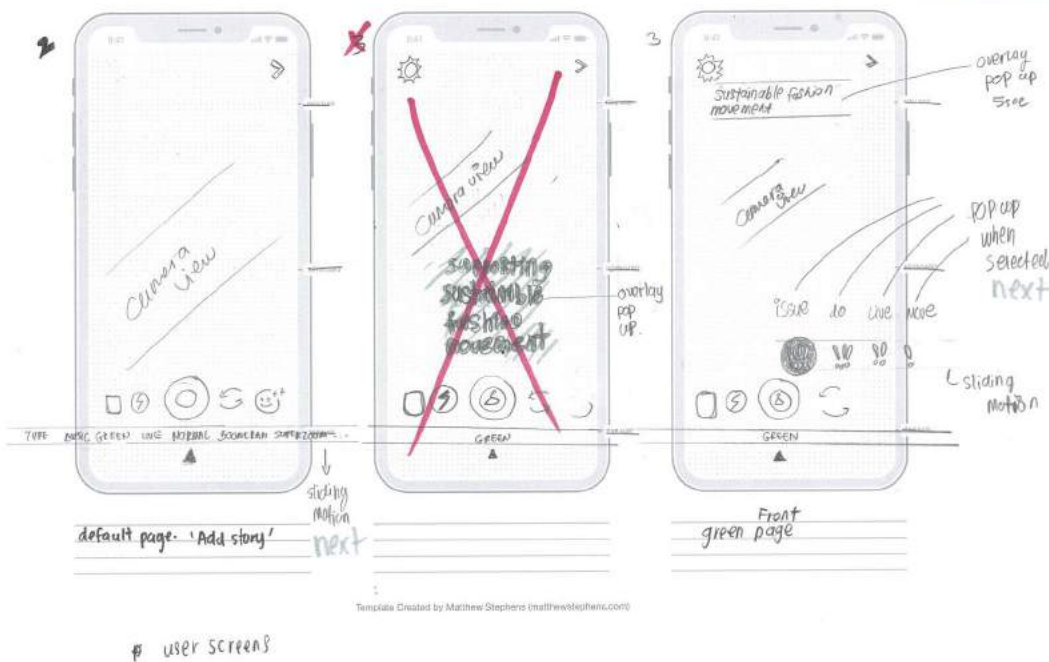
Wireframe Two

Figure 51. *Flow to access filter in Instagram: Hijau mode and filter categories*
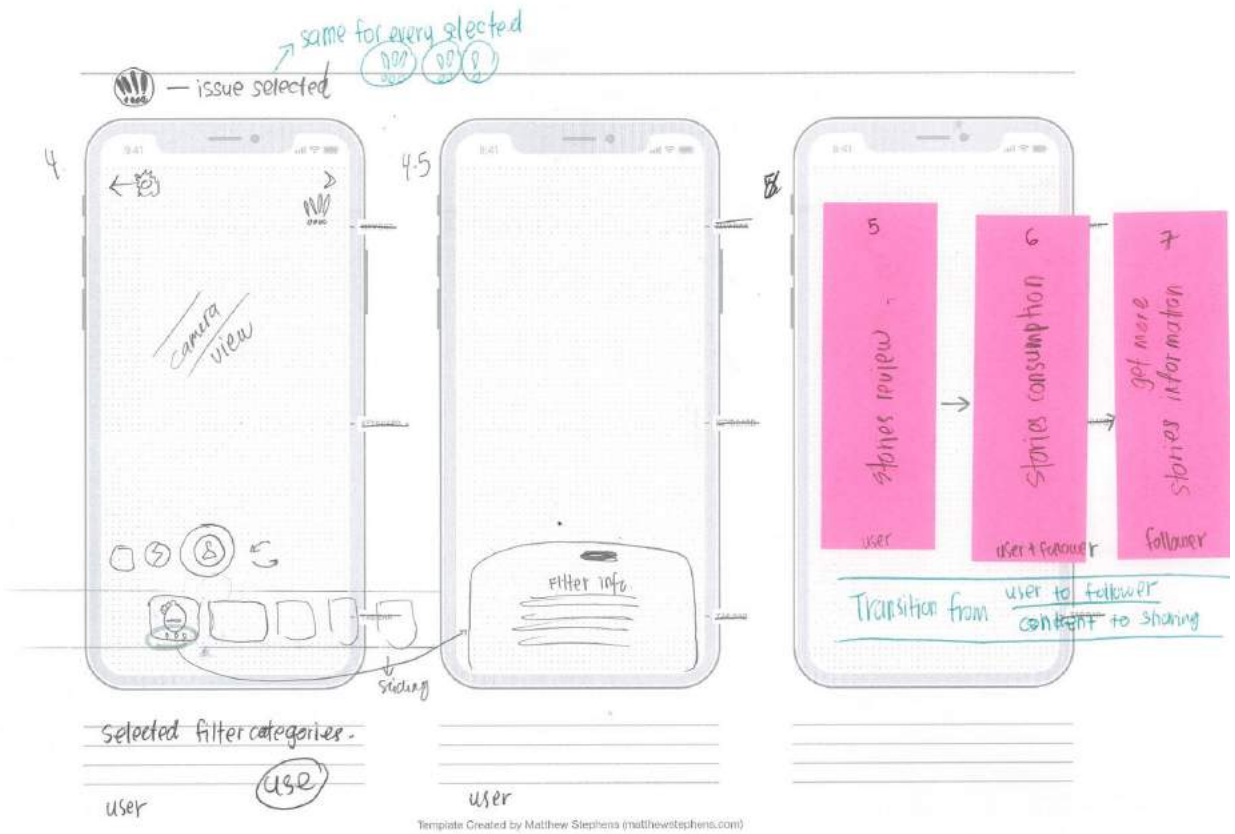
Figure 52. *Flow to access filter in Instagram: Filter options and more information for user*

Modification was needed to cut the steps. The steps to activate the camera feature were still too lengthy. There was also a new update to the Instagram app, a new icon position, and a new filter layout, but the feed page remained.

Wireframe Three
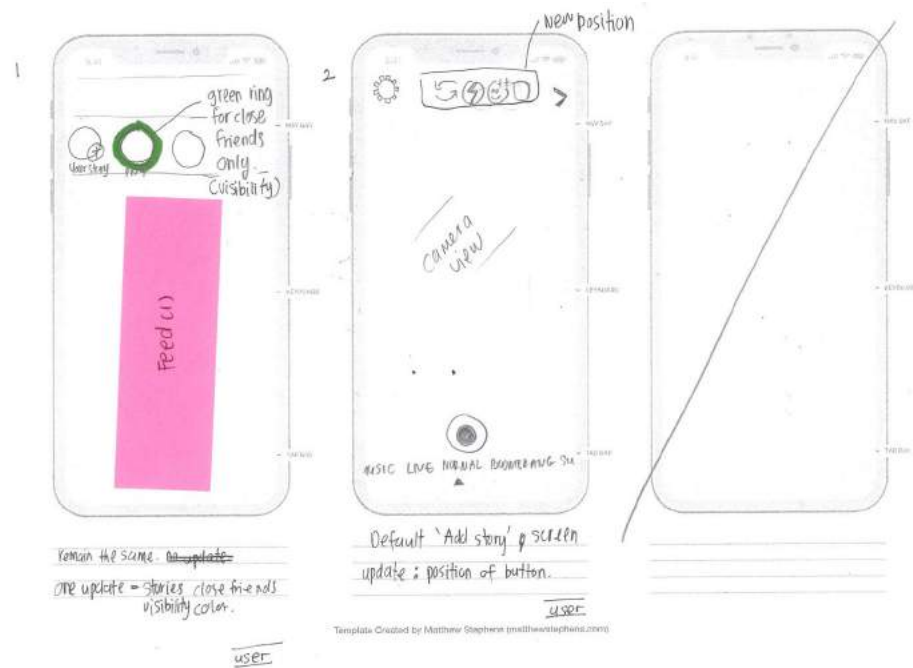
Figure 53. *Flow to access filter in Instagram: Feed page and add story update*
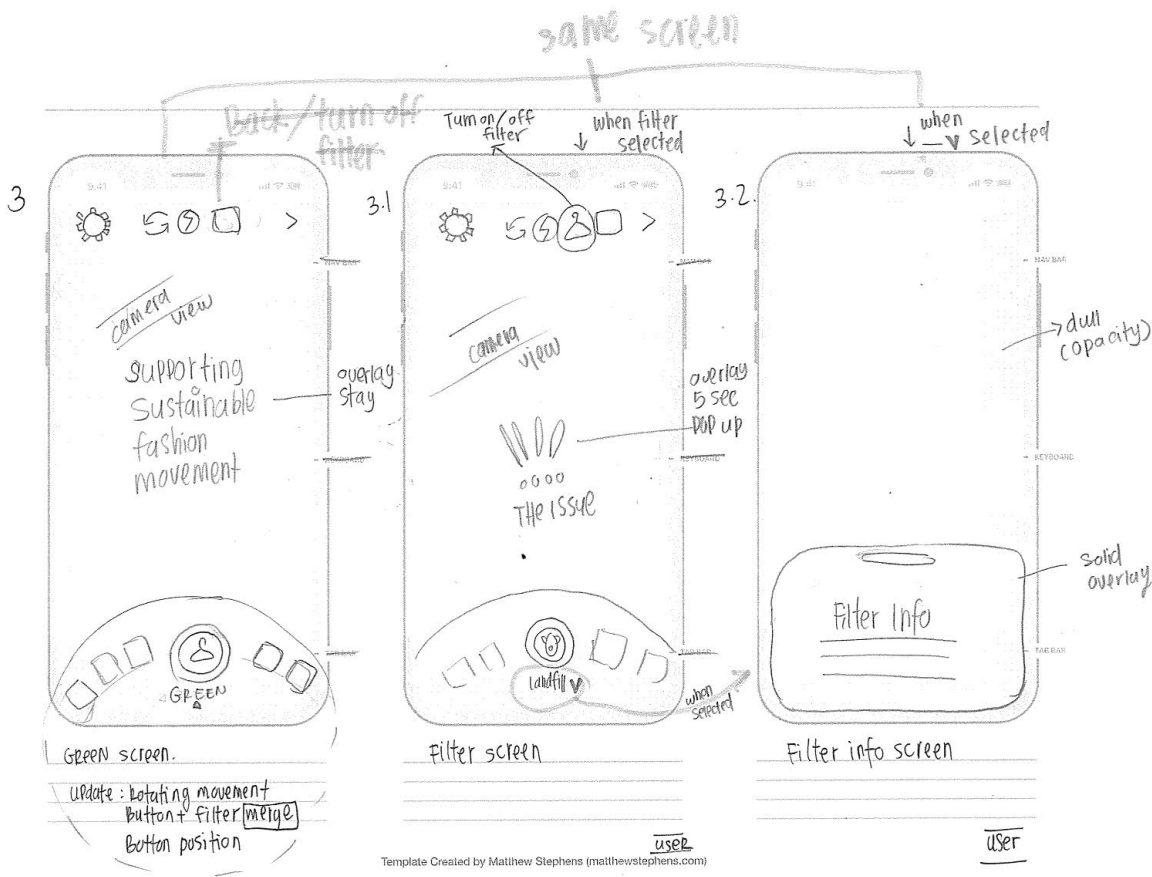
Figure 54. *Flow to access filter in Instagram: Hijau mode with filter, filter options, and more information for user*
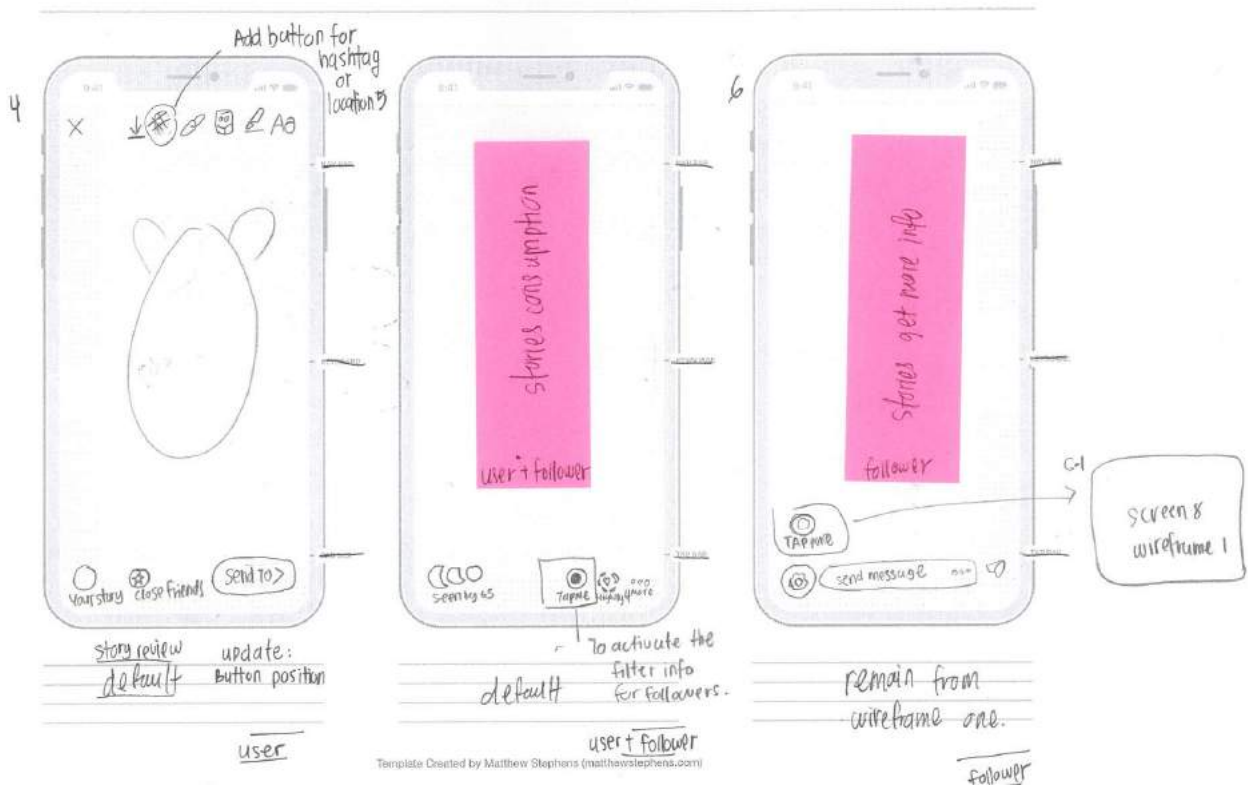
Figure 55. *Flow to access filter in Instagram: Story review, story consumption, and more information for follower*

I cut short the process from six to two steps. I also added instant access to the camera feature and also included Instagram's new features. Then, I digitalised the wireframes using Adobe Illustrator,Photoshop and XD.
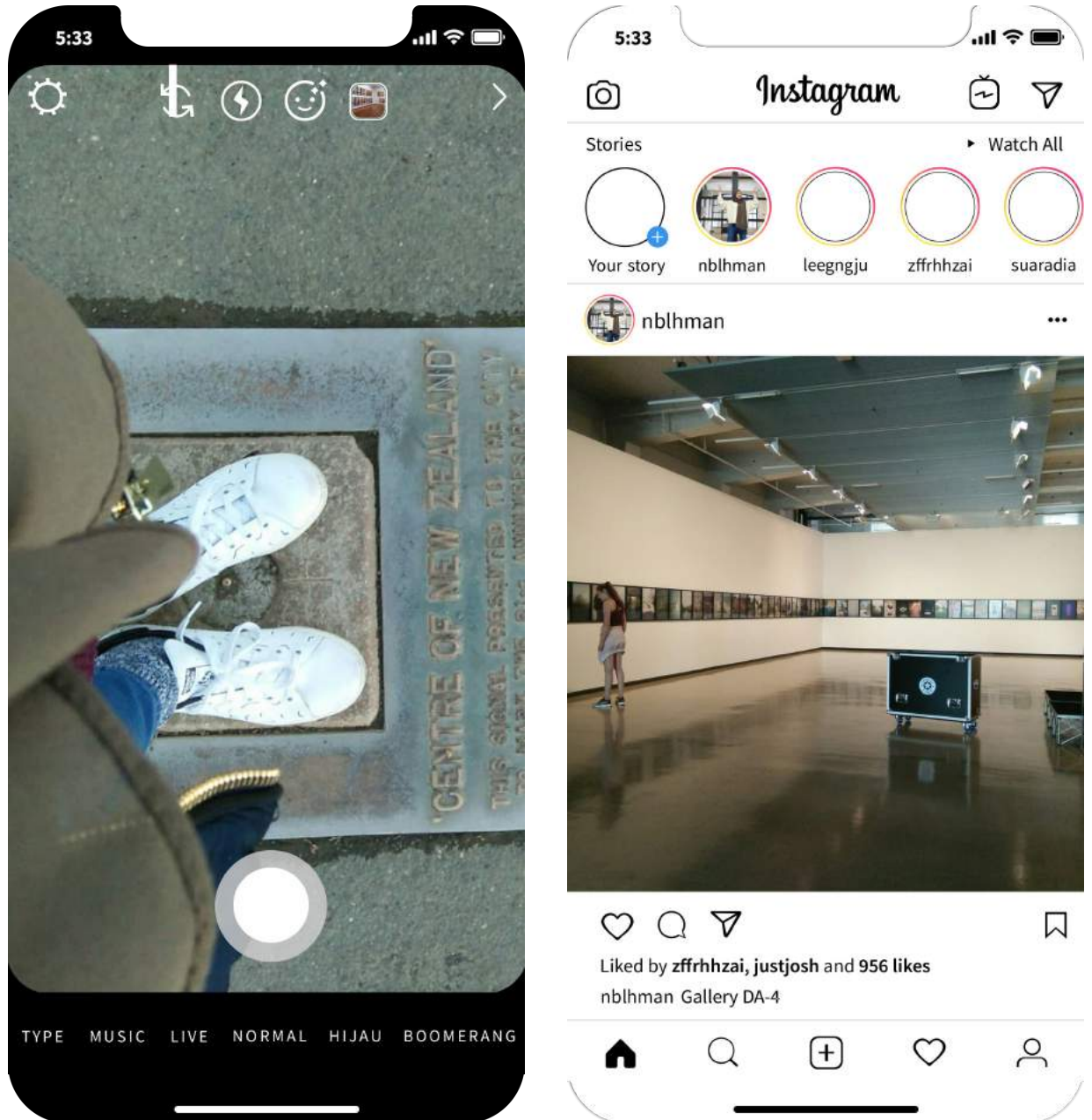

Figure 56. *Instagram feed and add story*

Indicating Hijau is a movement supporting sustainable fashion movement. Text is overlaid and appears for three seconds when users switch to Hijau. mode

SUPPORTING SUSTAINABLE FASHION MOVEMENT

MUSIC   LIVE   NORMAL   HIJAU   BOOMERANG   SUPERZOOM

Button to return to 'Normal' mode and exit button

Camera and filter activated. Scroll to try other filters

Landfill

Name of the filter
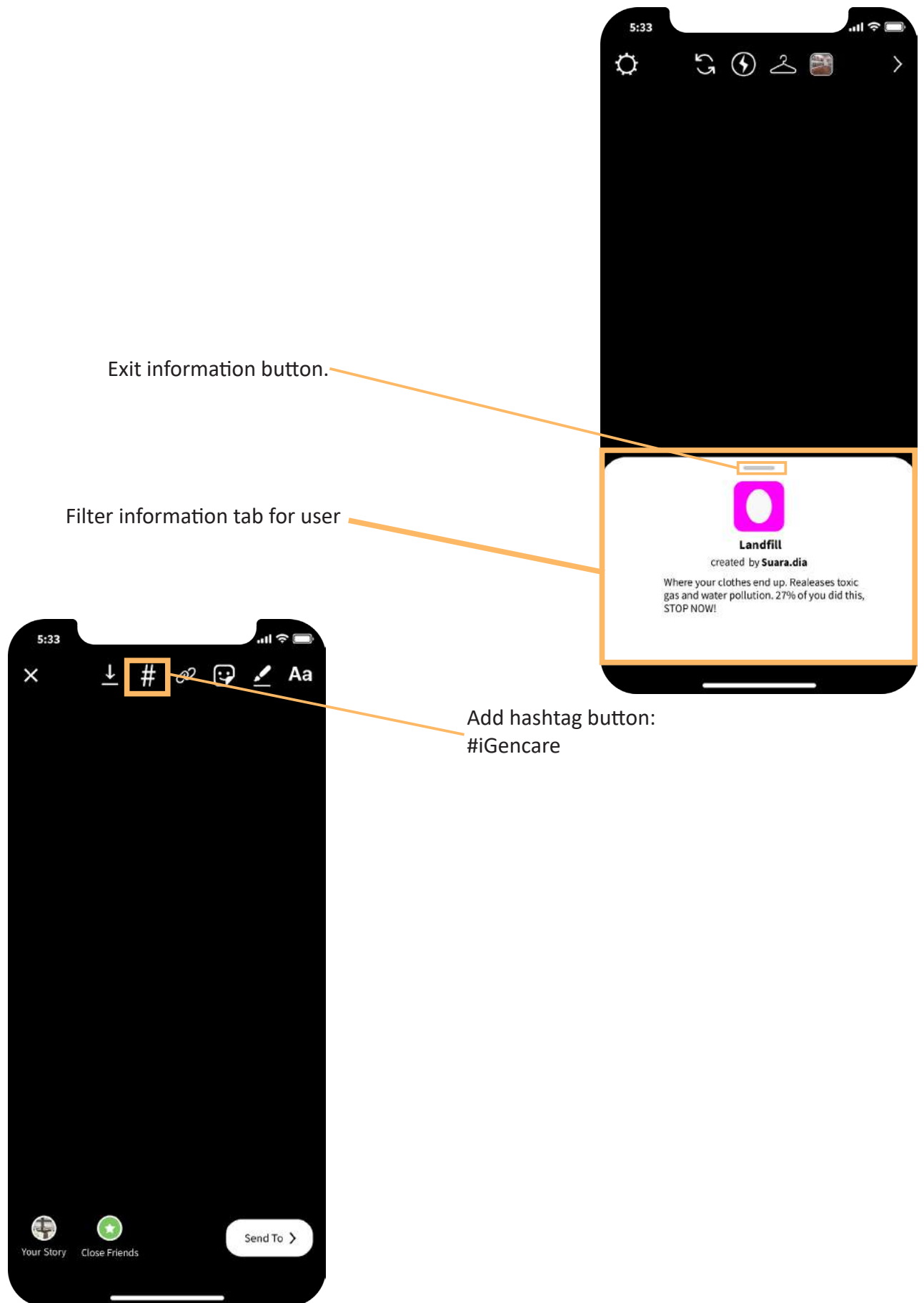More information button

Figure 57. Hijau and Hijau filter mode

Exit information button.

Filter information tab for user

Landfill
created by **Suara.dia**

Where your clothes end up. Realeases toxic
gas and water pollution. 27% of you did this,
STOP NOW!

Add hashtag button:
#iGencare

Your Story   Close Friends   Send To >

Figure 58. *Hijau filter mode: More information and Story review*

Filter design, name, and call to action.
'suara.dia' connects the follower to the official Instagram page.
'Try it' activates follower camera with filter.

Filter information

Filter information

Figure 59. *Story consumption: User mode and Story viewing: Follower mode*

Filter Information

Exit button

The Issue

(i) 27% of Malaysian iGens throw their clothes after wearing twice

issue: landfill

Link to official Instagram page

Link to IGTV

Activate Hijau mode

Video   Suara.dia   Try Hijau in Your Story
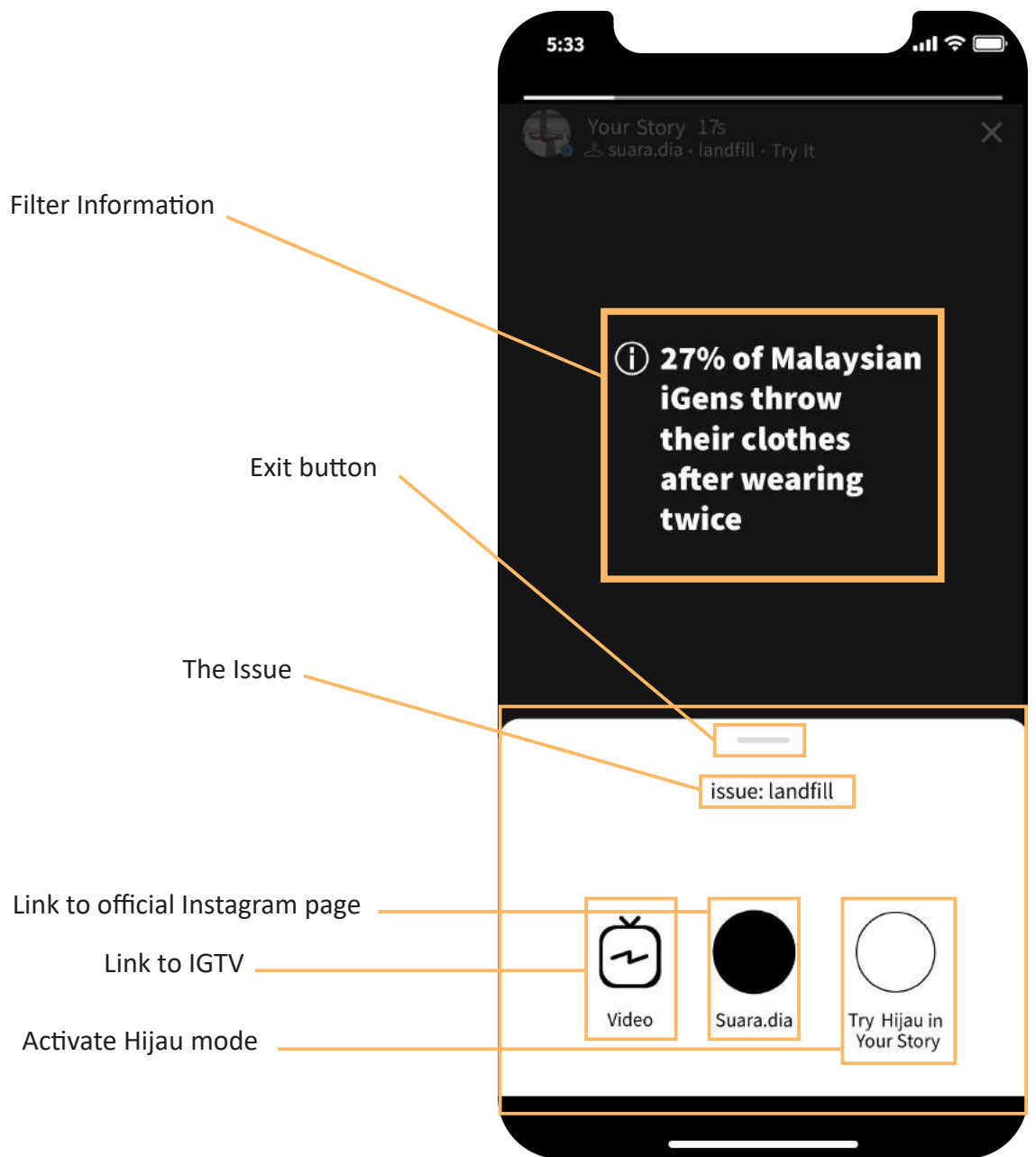
Figure 60. *Story viewing more information: Follower mode*

Filter One:Ocean

Figure 61. *Head, Lips, Eyes and Backdrop Filter position. Testing*

The filter utilised a face-filter effect, where parts of the user's face are covered. Testing of existing Instagram and Snapchat filters to study the user emotion and preset position. The most common position is either above the head or on faces (eyes, lips, mouth) or backdrop. (See Figure 61)

Analysing motion of the filter with "raise your eyebrow" and "open your mouth" motion. The transformative suggested a more candid (Jappy) and emotional choreography (Gerbaudo) approach. Transformation of the filter amplify emotion of the user emotion to add character to the content (Jappy). Personal test of the existing Instagram provokes my emotion of shocked and disgust (see Figure 63); sad (See Figure 64); and shocked and happy (See Figure 65).
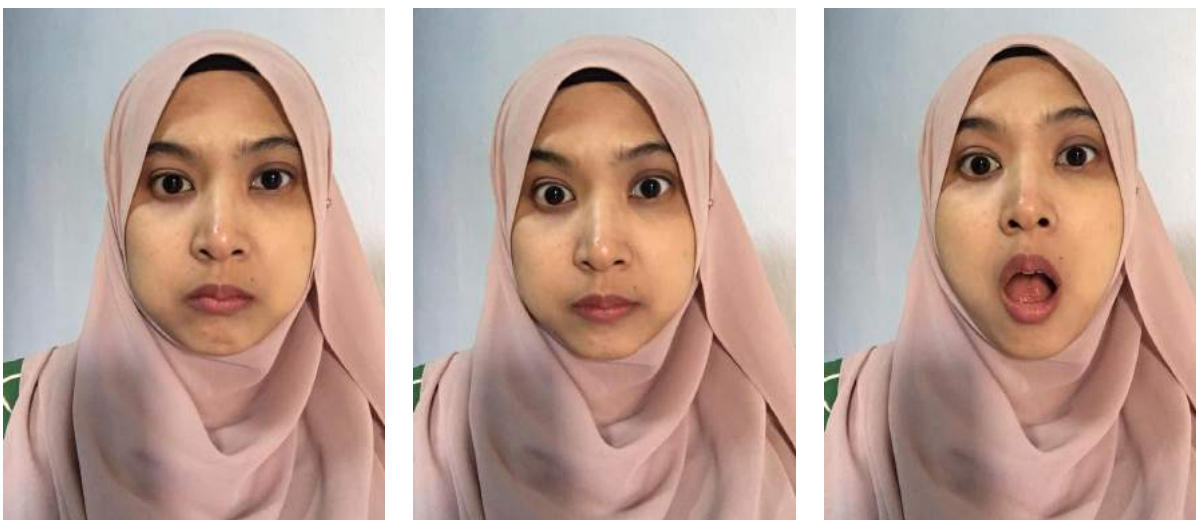
Figure 62. *Facial Movement without Filter: Static, Raise Eyebrow and Open Mouth*

Figure 63. *Facial Movement with Filter, "Open Your Mouth" action. Emotion: Shocked and Disgust*

Figure 64. *Facial Movement with Filter, Static. Emotion: Sad*

Figure 65. *Facial Movement with Filter, "Open Your Mouth" action. Emotion: Happy and Shocked*

The filter design implement "sweet shock" method. I mixed Fashion Revolutions' shocking revealing method (Ditty) and iGen 'Tidak Apa Attitude' (Yeoh) into my design.

Figure 66. *Ocean Sketch*

Filter one addresses the microfiber pollution due to washing clothes made of polyester. Microfibers travel to local wastewater treatment plant and end up to 40% of them enter rivers, lakes and oceans (cite). Studies showed that pollution mostly affects the ocean and fishes we ate. From the information gathered, I decided on 4 key visual elements to match the description of the issue, ocean, fishes, washing machine and t-shirt.

Ocean to represent the key area microfiber is polluting. The colours are inspired by the real colours of the ocean. Blue and green are the common colours to represent the ocean.

Figure 67. *Ocean Environment Visual*

Fishes to represent one of the basic sea life we consume. The colour of the fish is kept natural to fit in the ocean environment.

Figure 68. *Fish Visual*

Washing machine is normally used to wash our clothes. I choose front loader machine as reference as it has a glass doorto see the movement of the clothes being wash.

Figure 69. *Front Loader Machine Visual*

T-shirt to represent the garment that mostly used polyester (source of the pollution). Colour of the t-shirt is red because I wanted to apply bold colours to stand out. Red highlighted the danger of the situation.

Figure 70. *T-shirt Visual*

Through the visual elements, I visualise a few scenarios of the micronarrative filter with different positions.

Design 1. Position one: Whole face

Figure 71. *Filter Design One. Position: Whole Face*

Figure 72. *Filter Design One on Face. Position: Whole Face*

Design 2. Position two: Eyes
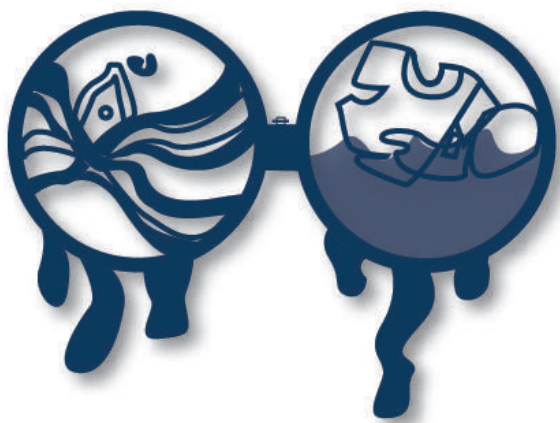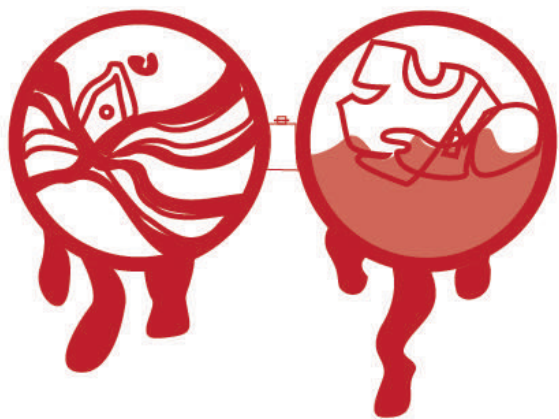
Figure 73. *Filter Design Two. Position: Eyes*

Figure 74. *Filter Design Two on Face. Position: Eyes*
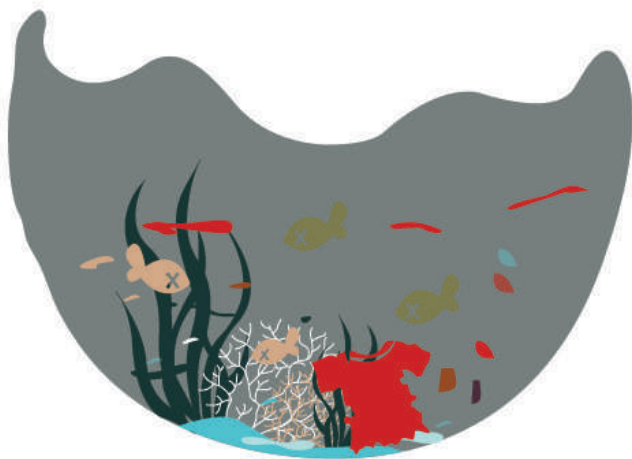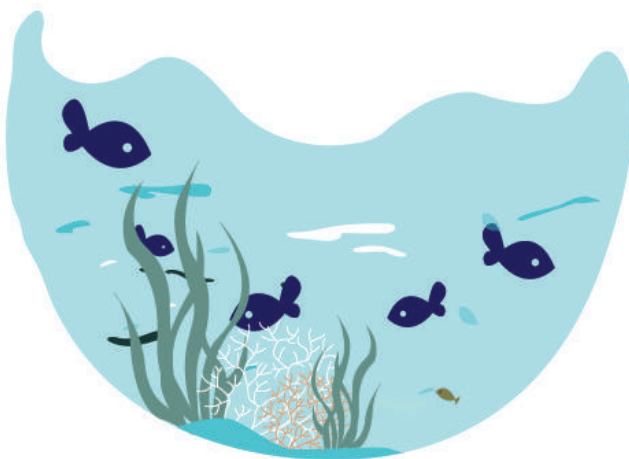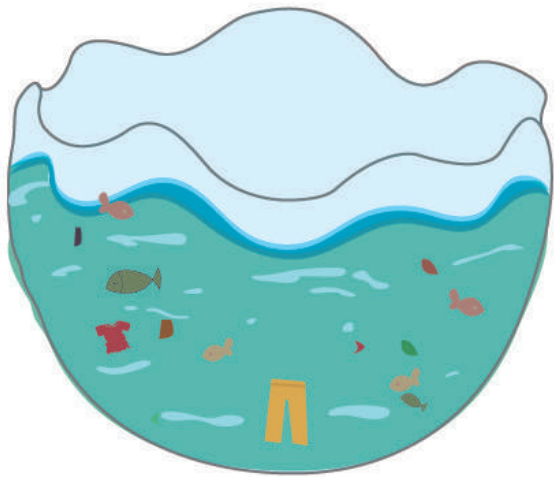
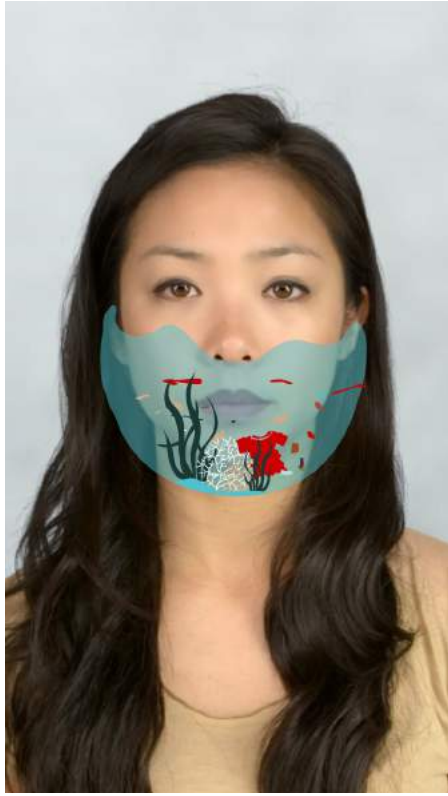Design 4. Position Three: Mouth

Figure 75. *Filter Design Three. Position: Mouth*

Figure 76. *Filter Design Three on Face. Position: Mouth*

Design 4. Position two: Backdrop

Figure 77. *Filter Design Four. Position: Backdrop*

Figure 78. *Filter Design Four with Face. Position: Backdrop*

The main idea is to provoke shock and startling emotion through the design. In term of facial position, covering the mouth is the best representative in showing a shocking emotion. Hence, design three matches the criteria. Then, I began to develop the static filter into a more dynamic filter by applying the filter motion technique. The idea is to convey a "before pollution" and "after pollution" scenario.
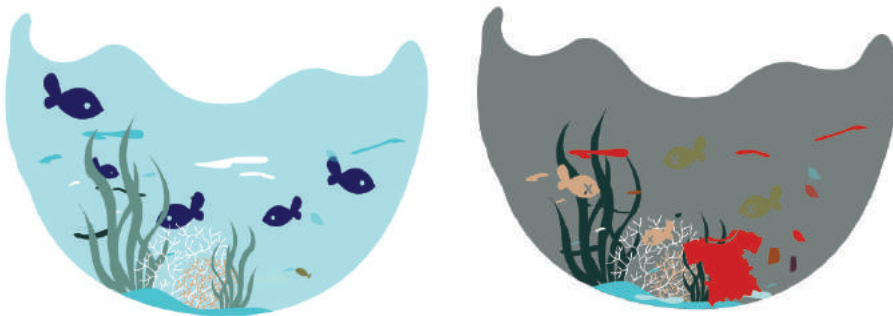

Figure 79. *Final Filter Design "Before" and "After". Position: Mouth*

I tested the filter in Lens Studio by Snapchat. I have substituted the Snapchat software because it was not a priority to be able to test the filter on an Instagram. The stimulation purpose was to test the trigger and the scale of the overall filter on real faces.
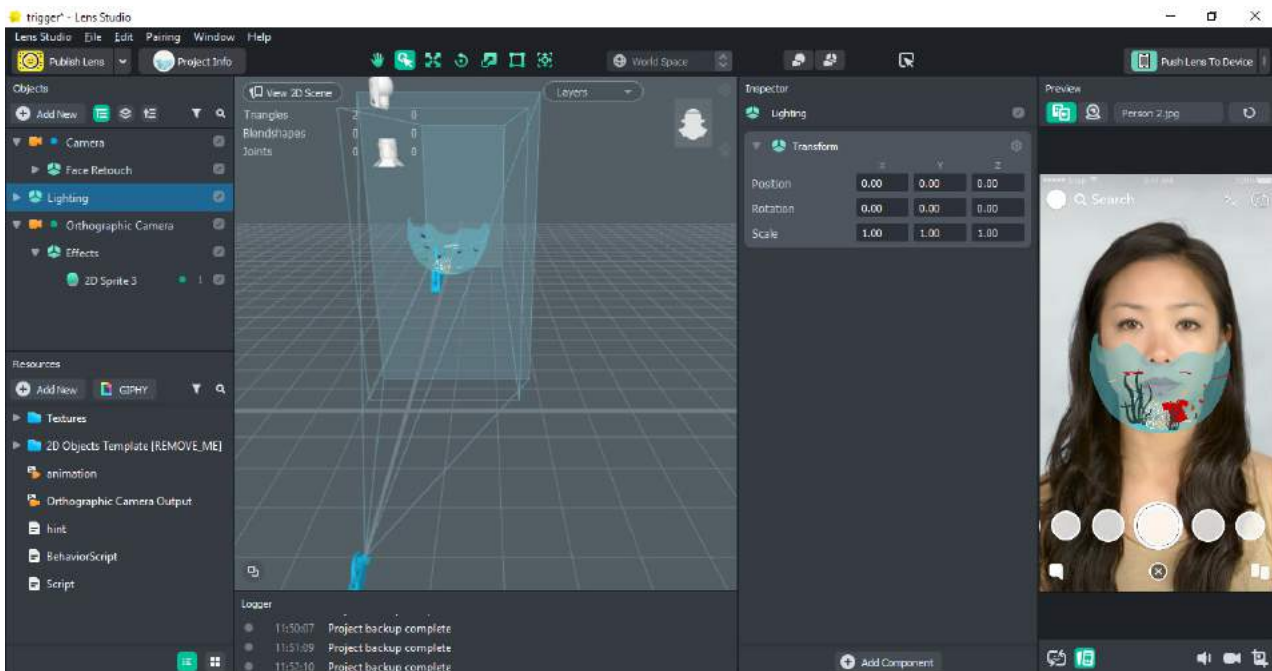

Figure 80. *Lens Studio Workspace*

Based on the test, "open your mouth" motion is the best representative to a startling emotion. Then, I converted the filters into Instagram interface.

Figure 78. *Filter Design Four with Face. Position: Backdrop*

The final step of the filter is to design extra information. All information is provided in English because iGens are accustomed to read information in English on Instagram. The setting for the information depends on the user state, either they are a user or a follower or both. In user or follower state, the information states the purpose of the filter. When the user is at the state of being a user and a follower, the filter directed the user to IGTV (feature full-screen and hour-long videos) on Instagram. IGTV provided me with an approach to keep the change within Instagram. Instagram set their font for iOS to be Freight Sans and Neue Helvetica; and Android to be Roboto and Freight Sans.
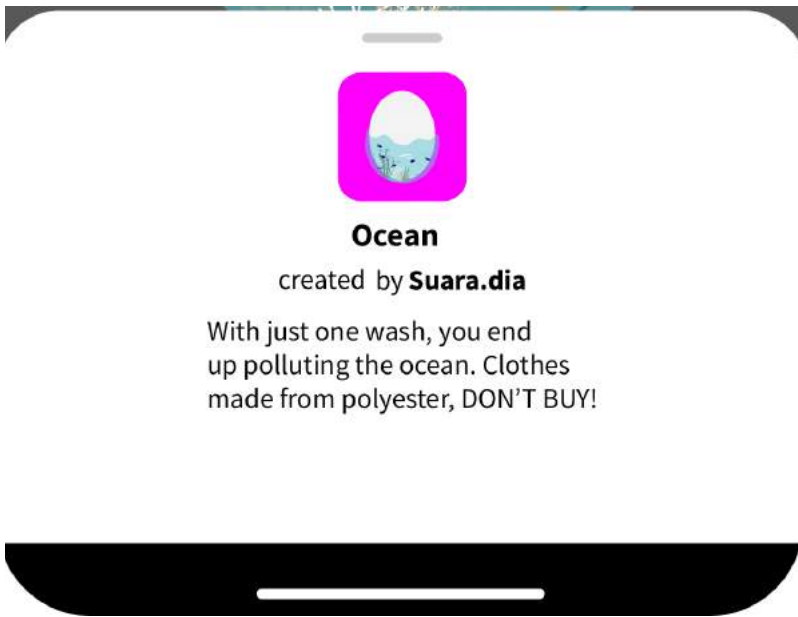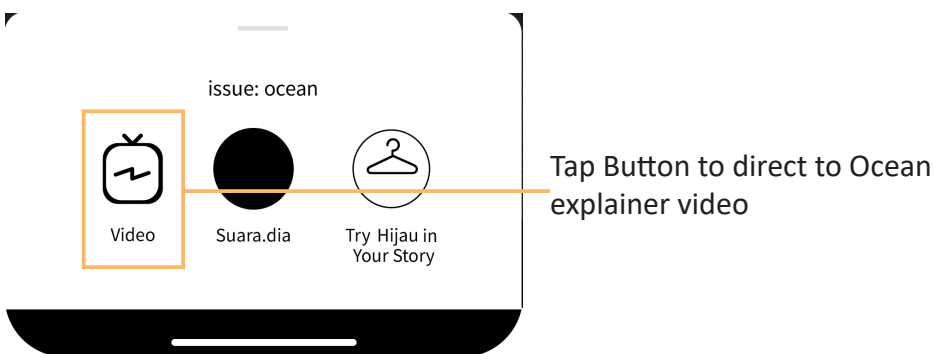
Figure 82. *Information for User and Follower*

issue: ocean

Video   Suara.dia   Try Hijau in
                      Your Story

Tap Button to direct to Ocean
explainer video

Figure 83. *Information Bar for User and Follower*

To design an explainer video for IGTV, I apply motion graphic technique to deliver complex ideas in a simple and direct way. The movement of the explainer video is similar to the filter method, a "sweet shock" method. The narrative of video moves from a calm tone to a shocked tone. The approach is to amplify users' empathy. Visual elements used in the video is the same as the filter, to build connection between the filter and video.

Scene 1 : Laundry vector
" It begins with your daily washing activity. Washing clothes
Made of polyester plastic ,to be precise"

Scene 2: Water pipe Vector
"And the plastics began to flow (pause 2 sec) and flow (pause 2 sec) and flow
(fast) and flow (fast) and flow (fast) and flow and

Scene 3: Ocean Vector
"Boom plastic has entered the ocean"

Scene 4: Fish Vector 1
"Now, the fish consuming one plastic (normal tone),
(Shrugging tone) well still fine"

Scene 5: Fish Vector 2
" But imagine gazillions of the plastic for a lifetime"

Scene 6: Plate Vector
You definitely don't want to eat it. Wait!(pause 3 sec) (Questioning tone) Do you?

Figure 84 *Explainer Video 'Ocean'*

CHAPTER FIVE
CONCLUDING TAUGHT

Conclusion, Limitation and Future Trajectory

Hijau is an iterative project that seeks answers to meet the research question established based on the observations and understanding of conscious consumption behaviour and attitudes in Southeast Asia. The focus was on one region, Malaysia, and one generation, iGens.

The journey of researching ways to be conscious of consumption is both personal and progressive. Schwartz's human values, Ajzen's theory of planned behaviour, and McNeill and Moore's sustainability stages guided me to look deeper into iGen behaviour patterns, values, and attitudes. In addition, the collected and analysed data led me to conclude that social media plays a great role in influencing iGen consumption styles. The 'Hijau' mode in Instagram is ideation to make social movements in Instagram more apparent and accessible from the bottom up. To realise my aim in creating an interactive communication tool, I discovered the micro-narrative filter to be the most appropriate education tool. The reason for this is that iGens spend hours alone on Instagram stories. The micro-narrative filter
provides them with an opportunity to be content to play, try, and inspire change within their group of friends. Due to time limitation, the project only manage to draw out one micronarrative filter and did not get to do testing in a broader audience to measure the change via google analytics.

This context has many more potentials to iterate for further development, such as carrying forward the idea in different social media platforms like Facebook, Snapchat, and Twitter. In addition, the test could spread outside of Malaysia, reaching a broader audience. On that note, I hope that you have enjoyed my journey of understanding, observing, analysing, and designing for real people to change their behaviour and attitudes.

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List of Figures

Appendix A: Ethic Application

MASSEY UNIVERSITY
TE KUNENGA KI PŪREHUROA
UNIVERSITY OF NEW ZEALAND

Date: 08 May 2018

Dear Syamim Shari

Re: Ethics Notification - **4000019480 - Human Ethics Low-Risk Application for User Research Project: Visual Communication as a Communication Tool to Educate Consumers on Textile Recycling and Post-Consumption Behavior**
Date of Submission

Thank you for your notification which you have assessed as Low Risk.

Your project has been recorded in our system which is reported in the Annual Report of the Massey University Human Ethics Committee.

The low risk notification for this project is valid for a maximum of three years.

If situations subsequently occur which cause you to reconsider your ethical analysis, please contact a Research Ethics Administrator.

Please note that travel undertaken by students must be approved by the supervisor and the relevant Pro Vice-Chancellor and be in accordance with the Policy and Procedures for Course-Related Student Travel Overseas. In addition, the supervisor must advise the University's Insurance Officer.

A reminder to include the following statement on all public documents:
"This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named in this document are responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you want to raise with someone other than the researcher(s), please contact Associate Professor Tracy Riley, Acting Director - Ethics, telephone 06 3569099 ext 84408, email humanethics@massey.ac.nz. "

Please note, if a sponsoring organisation, funding authority or a journal in which you wish to publish requires evidence of committee approval (with an approval number), you will have to complete the application form again, answering "yes" to the publication question to provide more information for one of the University's Human Ethics Committees. You should also note that such an approval can only be provided prior to the commencement of the research.

Yours sincerely

Human Ethics Low Risk notification

Associate Professor Tracy Riley, Dean Research
Acting Director (Research Ethics)

Appendix B: Typeform Data

What's your gender?
24 out of 24 people answered this question

1	Female	20 / 83%
2	Male	4 / 17%

Have you heard of sustainable behavior?
24 out of 24 people answered this question

(N) 1	No	19 / 79%
(Y) 2	Yes	5 / 21%

In which country did you go for your studies?
24 out of 24 people answered this question

1	New Zealand	11 / 46%
2	United Kingdom	8 / 33%
3	Egypt	4 / 17%
4	Malaysia	1 / 4%
5	Afghanistan	0 / 0%
6	Albania	0 / 0%
7	Algeria	0 / 0%
8	Andorra	0 / 0%
9	Angola	0 / 0%
10	Antigua and Barbuda	0 / 0%
11	Argentina	0 / 0%
12	Armenia	0 / 0%
13	Aruba	0 / 0%
14	Australia	0 / 0%
•••	Other	0 / 0%

Rate your interest with sustainable practices?
23 out of 24 people answered this question

♥ ♥ ♥ ♡ ♡

3.43 Average rating

1	♡ ♡ ♡	10 / 43%
2	♡ ♡ ♡ ♡	7 / 30%
3	♡ ♡	3 / 13%
4	♡ ♡ ♡ ♡ ♡	3 / 13%

What encourage you to change?

24 out of 24 people answered this question

1	Family & Friends	8 / 33%
2	Society Pressure	7 / 29%
3	Out of Curiosity	6 / 25%
4	Social Media	3 / 13%

How do you feel when you act on a change?

24 out of 24 people answered this question

1	"I wonder if there is more about this change"	14 / 58%
2	"Other people can do it and I can too."	13 / 54%
3	"Wow, this is fun! I can continue this!"	10 / 42%
4	"Tried and I am going back to my old ways"	5 / 21%
5	"One time deal! Just taking a picture for my social media"	2 / 8%
6	"No! I don't accept this change"	1 / 4%
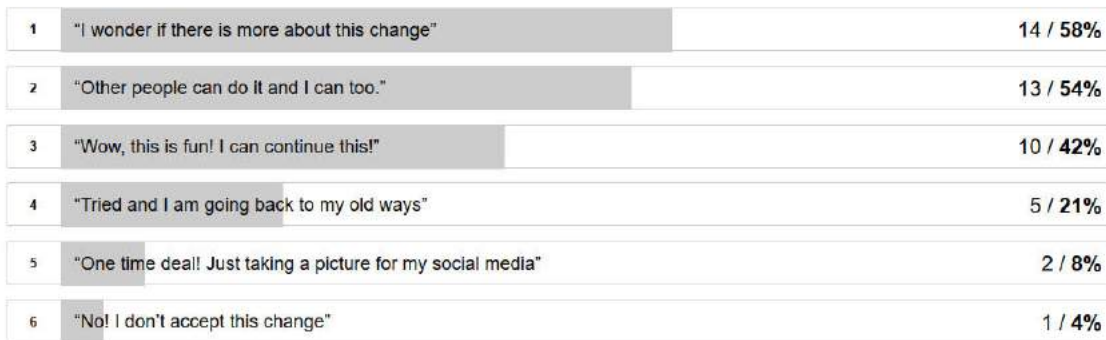
How capable are you in maintaining the change?

24 out of 24 people answered this question

♥ ♥ ♥ ♥ ♡ ♡

3.88 Average rating

1	♡ ♡ ♡ ♡	15 / 63%
2	♡ ♡ ♡	5 / 21%

90

3	♡ ♡ ♡ ♡ ♡	2 / 8%
4	♡ ♡	1 / 4%
5	♡ ♡ ♡ ♡ ♡	1 / 4%

While studying abroad, have encountered with a significant society behaviour that resonate to you?

24 out of 24 people answered this question

1 (Y)	Yes	19 / 79%
2 (N)	No	5 / 21%

Will you apply the change of behaviour to your daily routines?

19 out of 24 people answered this question

1 (Y)	Yes	16 / 84%
2 (N)	No	3 / 16%

Can you recall what you have in your wardrobe?

23 out of 24 people answered this question

1 (Y)	Yes	22 / 96%
2 (N)	No	1 / 4%

When purchasing clothes what do you look at?

23 out of 24 people answered this question

1	50% / 70% Sale	16 / 70%
2	Cheap Price	14 / 61%
3	Colour & Design	13 / 57%
4	The brand	10 / 43%
5	Quality (long lasting)	9 / 39%
6	Fabric - Easy to care for	8 / 35%
7	Special Occasion	7 / 30%
8	Peer Influence	6 / 26%
9	Instagram Post Influence	4 / 17%

10	Fabric - Easy to wash	3 / 13%
11	Eco-materials	2 / 9%
12	Limited Edition	2 / 9%
13	Supports sustainable manifesto	1 / 4%
14	Who made the clothes	1 / 4%
•••	Other	0 / 0%

" It's Saturday afternoon and you are standing in front of your bed. It was full of clothes you don't and won't wear anymore. It's time to take action! You choose to ..."

23 out of 24 people answered this question

1	Donate	18 / 78%
2	Back to the wardrobe	4 / 17%
3	Recycle	1 / 4%
4	Swap	0 / 0%
5	Throw it out	0 / 0%
6	Upcycle	0 / 0%

Why is "Throw It Out" appealing to you?

0 out of 24 people answered this question

1	Easiest way out.	0 / 0%
2	Everyone throws out their clothes.	0 / 0%
3	I have never heard about recycling, upcycling, donating and swapping.	0 / 0%
4	Lack of knowledge on recycling, upcycling, donating and swapping.	0 / 0%
5	No harm.	0 / 0%
6	Too much effort to recycle, upcycle, donate and swap.	0 / 0%

Are you aware of the harm cause due to your action?

0 out of 24 people answered this question

(N)	No	0 / 0%
(Y)	Yes	0 / 0%

92

How do you Upcycle?

0 out of 24 people answered this question

1	Join Upcycling Events	0 / 0%
2	My mother/ Sister / Friend	0 / 0%
3	Repair Shop	0 / 0%
4	Video Tutorials	0 / 0%

Have you ever bought clothes from brands that upcycle?

0 out of 24 people answered this question

1 (N)	No	0 / 0%
2 (Y)	Yes	0 / 0%

What criteria do you look for before swapping?

0 out of 24 people answered this question

1	Brand	0 / 0%
2	Colour & Design	0 / 0%
3	Convinient (swapping process)	0 / 0%
4	Highly Interested in the Clothes You are Swapping	0 / 0%
5	Hygience	0 / 0%
6	In Good Condition	0 / 0%
7	Material	0 / 0%
8	Previous Price	0 / 0%
9	Specific Need (DIY project)	0 / 0%
10	Trustable Person	0 / 0%

How do you usually donate your clothes?

18 out of 24 people answered this question

1	Charity Organisation	6 / 33%
2	Donation Collection Bin	6 / 33%
3	Family & Relatives	5 / 28%

93

4	Other	1 / 6%

5	Friends	0 / 0%

Have you ever been curious to the outcome when you give out your clothes to a Charity Organisation or Donation Collection Bin?

18 out of 24 people answered this question

1 (Y)	Yes	12 / 67%
2 (N)	No	6 / 33%

How do you recycle?

1 out of 24 people answered this question

1	Op Shop / Bundle Shop	1 / 100%
2	Community Recycling Bin	0 / 0%
3	Recycling Collection Program (Brand Campaign)	0 / 0%

Have you ever been curious what happens to your recycled clothes?

1 out of 24 people answered this question

1 (N)	No	1 / 100%
2 (Y)	Yes	0 / 0%

Have you ever bought second hand clothes?

1 out of 24 people answered this question

1 (Y)	Yes	1 / 100%
2 (N)	No	0 / 0%

Why is "Back to The Wardrobe" appealing to you?

4 out of 24 people answered this question

1	I will clean my wardrobe another time.	2 / 50%
2	I feel bad to throw it out	1 / 25%
3	Lack of knowledge on recycling, upcycling, donating and swapping.	1 / 25%
4	Easiest way out.	0 / 0%

94

5	No harm.	0 / 0%
6	Too much effort to recycle, upcycle, donate and swap.	0 / 0%

Do you believe you will wear the clothes again?

4 out of 24 people answered this question

1 (Y)	Yes	3 / 75%
2 (N)	No	1 / 25%

Rate the chance of " I will surely clean my wardrobe another time)

4 out of 24 people answered this question

3.75 Average rating

1	♡♡♡	2 / 50%
2	♡♡♡♡	1 / 25%
3	♡♡♡♡♡	1 / 25%

What's your gender?

15 out of 15 people answered this question

1	Female	10 / **67%**
2	Male	5 / **33%**

Have you heard of sustainable behavior?

15 out of 15 people answered this question

1 (N)	No	11 / **73%**
2 (Y)	Yes	4 / **27%**

Where are you from?

15 out of 15 people answered this question

1	Malaysia	15 / **100%**
2	Afghanistan	0 / **0%**
3	Albania	0 / **0%**
4	Algeria	0 / **0%**
5	Andorra	0 / **0%**
6	Angola	0 / **0%**
7	Antigua and Barbuda	0 / **0%**
8	Argentina	0 / **0%**
9	Armenia	0 / **0%**
10	Aruba	0 / **0%**
11	Australia	0 / **0%**
12	Austria	0 / **0%**
13	Azerbaijan	0 / **0%**
14	Bahamas	0 / **0%**
•••	Other	0 / **0%**

Rate your interest with sustainable practices?

15 out of 15 people answered this question

96

3.47 Average rating

1	♡ ♡ ♡	8 / 53%
2	♡ ♡ ♡ ♡	4 / 27%
3	♡ ♡ ♡ ♡ ♡	2 / 13%
4	♡ ♡	1 / 7%

What encourage you to change?

15 out of 15 people answered this question

1	Family & Friends	6 / 40%
2	Out of Curiosity	4 / 27%
3	Society Pressure	4 / 27%
4	Social Media	1 / 7%

How do you feel when you act on a change?

15 out of 15 people answered this question

1	"Other people can do it and I can too."	11 / 73%
2	"I wonder if there is more about this change"	8 / 53%
3	"Wow, this is fun! I can continue this!"	6 / 40%
4	"One time deal! Just taking a picture for my social media"	1 / 7%
5	"No! I don't accept this change"	0 / 0%
6	"Tried and I am going back to my old ways"	0 / 0%

How capable are you in maintaining the change?

15 out of 15 people answered this question

4.13 Average rating

1	♡ ♡ ♡	6 / 40%
2	♡ ♡ ♡ ♡ ♡	6 / 40%

| 3 | ♡♡♡♡ | 2 / 13% |
| 4 | ♡♡♡♡♡♡ | 1 / 7% |

Have you encountered any significant society behaviour that resonate to you?
15 out of 15 people answered this question

| 1 (Y) | Yes | 14 / 93% |
| 2 (N) | No | 1 / 7% |

Will you apply the change of behaviour to your daily routines?
14 out of 15 people answered this question

| 1 (Y) | Yes | 12 / 86% |
| 2 (N) | No | 2 / 14% |

Can you recall what you have in your wardrobe?
15 out of 15 people answered this question

| 1 (Y) | Yes | 12 / 80% |
| 2 (N) | No | 3 / 20% |

When purchasing clothes what do you look at?
15 out of 15 people answered this question

1	Colour & Design	11 / 73%
2	50% / 70% Sale	10 / 67%
3	Cheap Price	9 / 60%
4	Quality (long lasting)	8 / 53%
5	The brand	8 / 53%
6	Fabric - Easy to care for	4 / 27%
7	Special Occasion	4 / 27%
8	Instagram Post Influence	3 / 20%
9	New Arrivals	2 / 13%
10	Designer (loyalty)	1 / 7%

11	Fabric - Easy to wash	1 / 7%
12	Limited Edition	1 / 7%
13	Peer Influence	1 / 7%
14	Celebrity Designer	0 / 0%
•••	Other	0 / 0%

" It's a Saturday afternoon and you are standing in front of your bed. It is full of clothes you don't and won't wear anymore. It's time to take action! You choose to ..."

15 out of 15 people answered this question

1	Donate	12 / 80%
2	Recycle	2 / 13%
3	Throw it out	1 / 7%
4	Back to the wardrobe	0 / 0%
5	Swap	0 / 0%
6	Upcycle	0 / 0%

Why is "Throw It Out" appealing to you?

1 out of 15 people answered this question

1	Easiest way out.	1 / 100%
2	Everyone throws out their clothes.	0 / 0%
3	I have never heard about recycling, upcycling, donating and swapping.	0 / 0%
4	Lack of knowledge on recycling, upcycling, donating and swapping.	0 / 0%
5	No harm.	0 / 0%
6	Too much effort to recycle, upcycle, donate and swap.	0 / 0%

Are you aware of the harm cause due to your action?

1 out of 15 people answered this question

| 1 (N) | No | 1 / 100% |
| 2 (Y) | Yes | 0 / 0% |

How do you Upcycle?

0 out of 15 people answered this question

1	Join Upcycling Events	0 / **0%**
2	My mother/ Sister / Friend	0 / **0%**
3	Repair Shop	0 / **0%**
4	Video Tutorials	0 / **0%**

Have you ever bought clothes from brands that upcycle?

0 out of 15 people answered this question

(N)	No	0 / **0%**
(Y)	Yes	0 / **0%**

What criteria do you look for before swapping?

0 out of 15 people answered this question

1	Brand	0 / **0%**
2	Colour & Design	0 / **0%**
3	Convinient (swapping process)	0 / **0%**
4	Highly Interested in the Clothes You are Swapping	0 / **0%**
5	Hygience	0 / **0%**
6	In Good Condition	0 / **0%**
7	Material	0 / **0%**
8	Previous Price	0 / **0%**
9	Specific Need (DIY project)	0 / **0%**
10	Trustable Person	0 / **0%**

How do you usually donate your clothes?

12 out of 15 people answered this question

1	Charity Organisation	5 / **42%**
2	Donation Collection Bin	5 / **42%**

100

3	Family & Relatives	1 / 8%
4	Friends	1 / 8%

Have you ever been curious to the outcome when you give out your clothes to a Charity Organisation or Donation Collection Bin?

12 out of 15 people answered this question

1 (Y)	Yes	8 / 67%
2 (N)	No	4 / 33%

How do you recycle?

2 out of 15 people answered this question

1	Community Recycling Bin	2 / 100%
2	Op Shop / Bundle Shop	0 / 0%
3	Recycling Collection Program (Brand Campaign)	0 / 0%

Have you ever been curious what happens to your recycled clothes?

2 out of 15 people answered this question

1 (N)	No	1 / 50%
2 (Y)	Yes	1 / 50%

Have you ever bought second hand clothes?

2 out of 15 people answered this question

1 (N)	No	2 / 100%
2 (Y)	Yes	0 / 0%

Why is "Back to The Wardrobe" appealing to you?

0 out of 15 people answered this question

1	Easiest way out.	0 / 0%
2	I feel bad to throw it out	0 / 0%
3	I will clean my wardrobe another time.	0 / 0%
4	Lack of knowledge on recycling, upcycling, donating and swapping.	0 / 0%

| 5 | No harm. | 0 / 0% |
| 6 | Too much effort to recycle, upcycle, donate and swap. | 0 / 0% |

Do you believe you will wear the clothes again?
0 out of 15 people answered this question

| ₁(N) | No | 0 / 0% |
| ₂(Y) | Yes | 0 / 0% |

Rate the chance of " I will surely clean my wardrobe another time)
0 out of 15 people answered this question
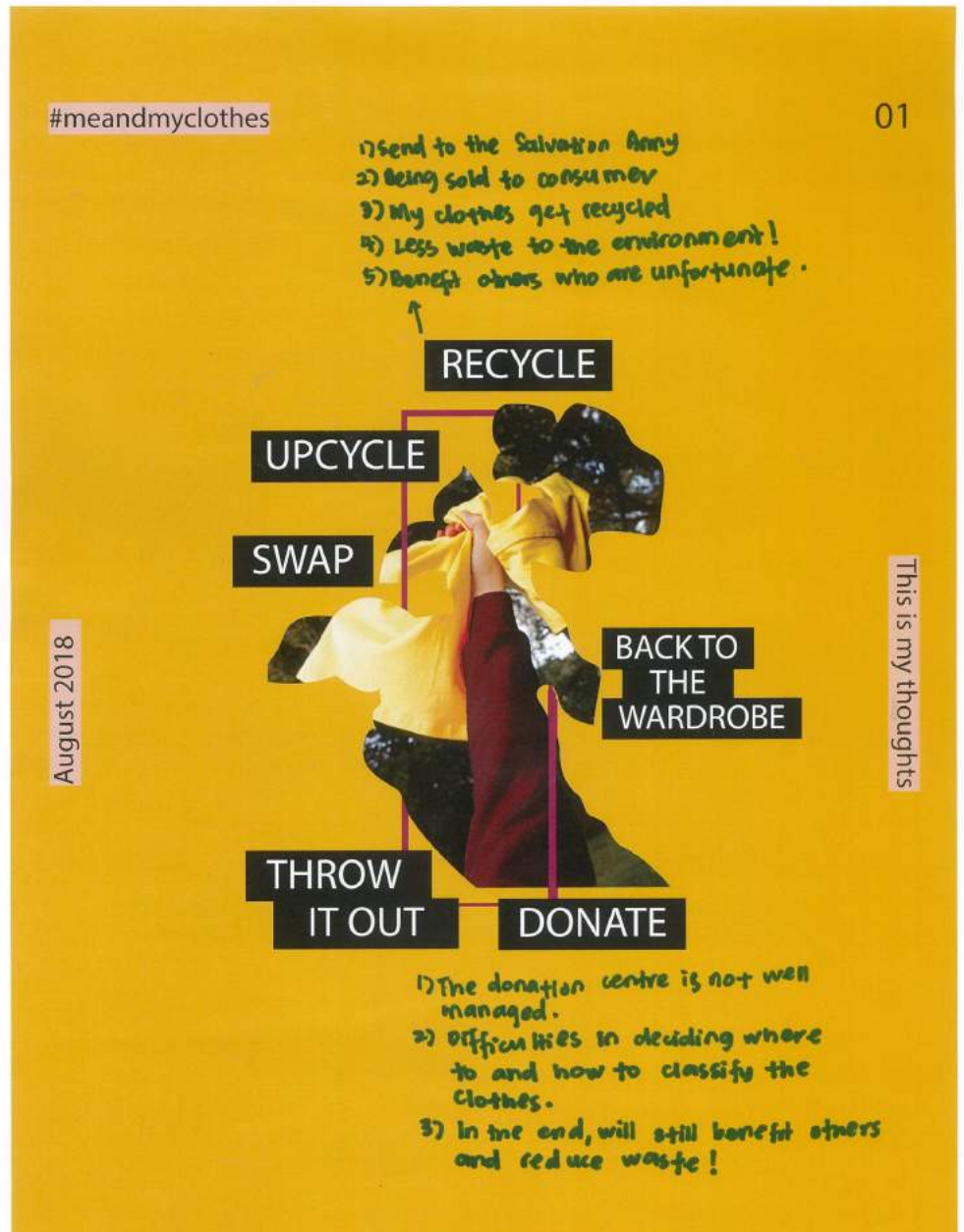
♡ ♡ ♡ ♡ ♡

0.00 Average rating

102

Appendix C: Interview with iGens

Interview 1. Anonymous, August 18, 2018

Before we begin, have 10 minutes to yourself. Freedom to express yourself on paper.

Q Are you a conscious consumer, your shopping habit?

A I would say half and half. But I do enjoy the sales season in Malaysia. But I also value quality of my clothes.

Q How do you control yourself from overconsumption?

A I don't control myself. I buy when I want to.

Q Do you know the amount of clothes in your wardrobe?

A No, who does anyway. I don't particular keep track.

Q Tell me about your choice, why donation?

A Donation is familiar with me, I know its an existing activity back in Malaysia.

Q Does this relate to your upbringing?

A Partially, more of my observation on the internet and my surrounding.

Q Why not other actions?

A The only other I know is recycling but its hard. I don't think I saw one in Malaysia.

Q Do you think 'donation' action contribute to sustainability?

A Sorry, what is sustainability?

Q Now, what do you think of sustainability?

A I honestly not sure when its about clothes. Maybe it means the one about recycling paper or plastic. If yes, then I am on my way to be more sustainable as a person but its hard. I don't feel like its important right now.

Q Your experience with sustainable practices?

A I try to bring eco bags to supermarket.

Q Do you think society influence your behaviour?

A Yes!! I saw people in Wellington bring their own eco bags in Moore Wilson, that why I bring my own as well.

Q Why do you follow?

A I think its for a good cause and well, people over here did it, I need to as well. Won't it be weird if I don't?

Q Will you carry forward this behaviour in Malaysia?

A Depends on my surrounding and if it's easy.

Q Are you aware about any sustainable campaign or movement?

A Kind of, I saw some ads on social media, someone shared to me.

Q How will you rate your interest towards sustainable practice in conscious consumption?

A I would say 5, since I need to learn more and see evidence around me. Like I said depends on my surrounding. And need to easy for me to access and learn.

Interview 2. Anonymous, August 22, 2018

Before we begin, have 10 minutes to yourself. Freedom to express yourself on paper.
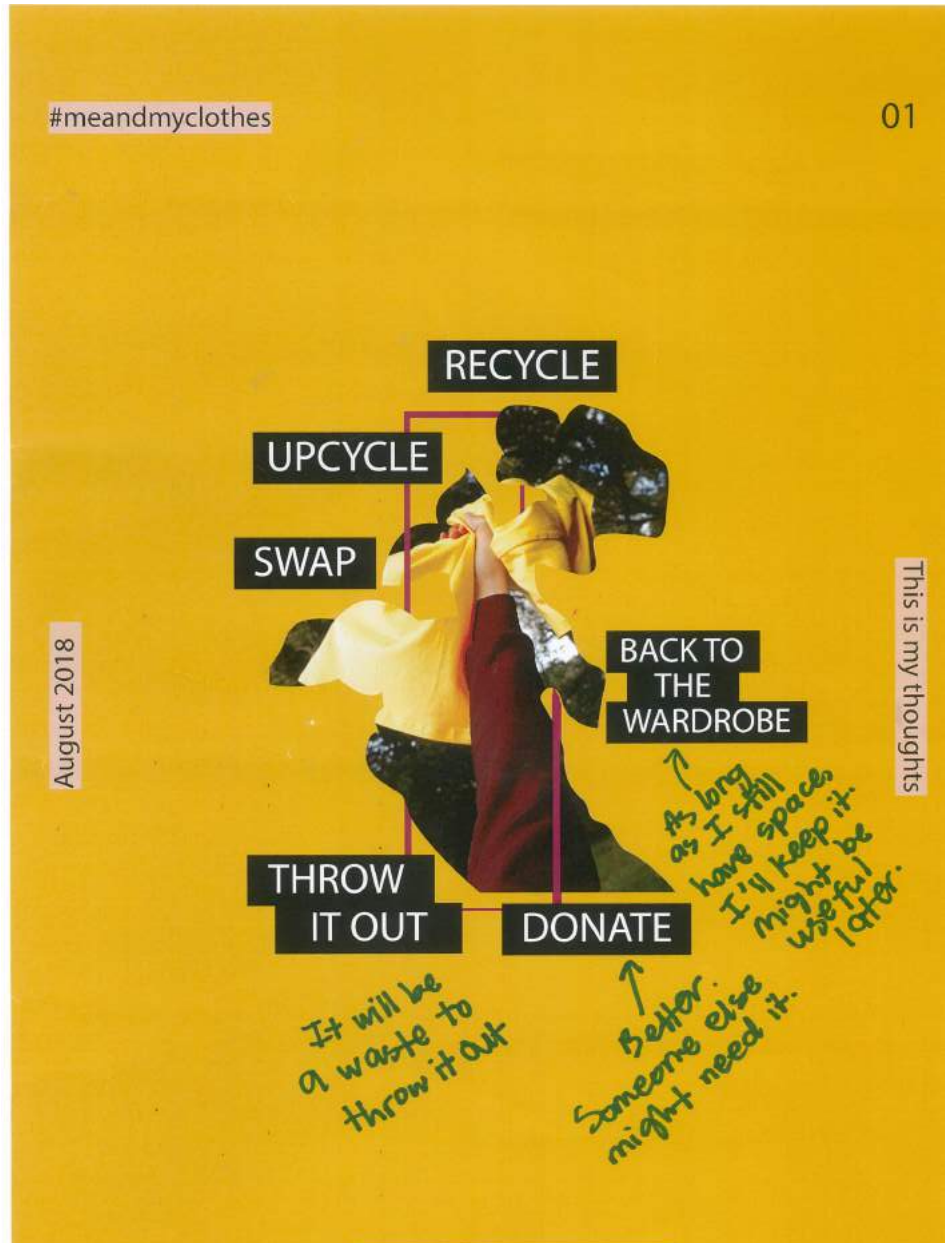
Q Are you a conscious consumer, your shopping habit?
A Maybe, I don't buy much. I buy when I need to.

Q How do you control yourself from overconsumption?
A I am picky with my purchases, I look for cheap prices and quality. But price more than quality.

Q Do you know the amount of clothes in your wardrobe?
A No.

Q Tell me about your choice, why donation?
A I know about donation, me and my mum used to pack clothes in a box and keep aside. I give to my relative when they need to. If not just remain in the box.

Q What happens to the box, if your relative does not want the clothes?
A We throw them.

Q Does this relate to your upbringing?
A Yes. I follow what my family does.

Q Why not other actions?
A I don't about the other. I didn't think we could do so many things with our clothes.

Q Do you think 'donation' action contribute to sustainability?
A Sorry, I am not familiar with this word.

Q Now, what do you think of sustainability?
A I am still unsure with the meaning of sustainability. What does it have to do with us? I think we are fine just the way we are.

Q Your experience with sustainable practices?
A Sorry, still unclear.

Q Do you think society influence your behaviour?
A Half. My family is my main influence.

Q Why do you think your family holds power over your behaviour and attitudes?
A Because we live together and they are our guardians.

Q Are you aware about any sustainable campaign or movement?
A No.

Q How will you rate your interest towards being a sustainable person?
A I am not sure. I need to see how does this benefit me first. If not, I think I am doing just fine.

Interview 3. Anonymous, August 28, 2018

Before we begin, have 10 minutes to yourself. Freedom to express yourself on paper.

Q Are you a conscious consumer, your shopping habit?

A No, I love shopping! Especially when it's on sale. I need to buy, if not the sale will end.

Q How do you control yourself from overconsumption?

A I am not picky about my clothes so I buy whenever I want. I have a habit of buying clothes even its one t-shirt whenever we go to a shopping mall. Even though, it is just a pit stop during travelling. My brother always complain I buy too much but you never know when you need it.

Q Do you know the amount of clothes in your wardrobe?

A I think I have a lot. I complain to my mom, I don't have enough space.

Q Tell me about your choice, why donation?

A I know about donation; my mum organises these stuffs. She always asks if I have anything I wanted to throw. She calls the people from the charity she knows and give them. Happens in my own home.

Q Does this relate to your upbringing?

A Yes. My mom does it, I just give it to my mother and she take care of it.

Q Why not other actions?

A I don't know about others.

Q Do you think 'donation' action contribute to sustainability?

A Sorry, I don't recognise the word.

Q Now, what do you think of sustainability?

A I think we should contribute to it. I just saw a video about climate change and its shocking.

Q Your experience with sustainable practices?

A Does donation counts?

Q Do you think society influence your behaviour?

A Yes, I value what my friends say. I always ask their opinion. I love to share news or anything interesting on the social media with them.

Q Why do you think your friends holds power over your behaviour and attitudes?

A Because we know each other. I am used to share things with my friends. Maybe they have experiences that I don't have.

Q Are you aware about any sustainable campaign or movement?

A Not so, I just see videos people share on Face book, Instagram or Twitter.

Q How will you rate your interest towards being a sustainable person?

A I am interested but I need emotional support. If I see my friends does it then I might too.