

# **The sustainability in fashion: a systematic literature review on slow fashion**

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## **Abstract**

*A reflexive movement around the universe of fashion shows alternatives to combat unrestrained consumption. The weakening of textile resources found in nature, and the devaluation of local production, seeking significantly, attributes that are applicable amid problematization caused since obtaining fashion items until their disposal. The slow fashion movement appears as a counterpoint to the fast-fashion model, seeking to add value in a rational way to clothing items in the globalized market, inserting sustainability as the main propagator of this dynamic that grows in a dizzying way over time. Thus, the objective of this research is to identify how slow fashion has been discussed in academic research. For this, a systematic literature search was carried from its first publication, in 2008, until the year 2019. The research is classified as descriptive with a qualitative-quantitative approach. As a result, 105 papers were obtained, ranging from articles in journals and congresses to master's thesis and doctoral dissertations. It is a review of literature on how this topic is being disseminated amid the informational flow of fashion and its easy democratic access and debate, as well as the systematization of data that prove its existence and its interfaces that are relevant in business competitive level. About the results, we identified mostly qualitative research, focusing on the conceptual development of the area until at least mid-2017, with a change to practice during the year 2019, with exponential growth in recent years, especially in countries like Brazil and United States. It was also possible to define the term movement to characterize slow fashion, as well as to determine a holistic concept that better defines the vision of researchers in the area, with special focus on the works of Kate Fletcher. With this review, the necessary knowledge is exposed to deal*

*with the subject in question and expand this theme in other areas that are appropriate to it.*

**Keywords:** Fashion. Slow fashion. Sustainability. Systematic literature review.

## **1. Introduction**

In the 21st century, immediacy rules, and people want things at the moment that they see it. The innovation that appears every moment gains importance and the products are designed to generate automatic attraction for the consumer. In this context, fashion is shown to be substantial in the interactions that promote this encounter between consumer products and their respective audiences. Lipovetsky (2009) brings fashion as a social device. A visual and aesthetic representation of the society in which it is willing to present itself, with artifacts that are capable of measuring the changes that occur in a historical, geographical, and temporal, and characterized by human experiences.

Some authors, like Guillaume Erner (2015) claim that fashion arises during the Middle Ages, when the bourgeois tried to look like the nobles, imitating them, and these sought to differentiate themselves, so as not to be confused with lower classes, which demonstrates the antiquity of the fashion system. For centuries, the fashion industry was based on tailors and seamstresses, and so the production showed traces of craftsmanship and exclusivity, departing at any point from the idea of mass industrialized manufacture that is known in contemporary times. The products were planned and produced to be unique, in the mold of a particular person.

After the industrial revolution, with the appearance of factories, production became mechanized. What was previously done by seamstresses and tailors is now made by machines and, with this, mass production has become the main focus of the sector, providing a greater number of parts in the same time interval, surpassing the old manual system. Then, a renewal process was adopted where each decade revealed its styles that were influenced by the social, economic, and political experiences that made fashion a major milestone in each period.

As a consequence of industrialization, fashion has become more democratic and accessible. In the face of this mechanical evolution in the industry, consumption habits were also changing and assuming characteristics that aligned being with having. The more it was produced, the more the demand and consumption appeared as an increasing trend among the consumers.

Bearing this in mind, the enterprises started to see only the profits from this system of rapid industrialization as a segment of faster and more effective growth, forgetting the environmental problems that got worse with the increase in production and consumption. It is worth noting that fashion corresponds to the industry with the second-highest level of participation in global pollution, as well as consuming 70 million barrels of oil per year to produce polyester, a fiber that takes about 200 years to complete its decomposition (Seibel, Tybusch, and Gregory, 2019).

In addition to issues concerning human and labor ethics, as well as examples of works that present conditions similar to those in slavery and human exploitation, where precarious conditions are established for the fulfillment of business requirements and mass production, aimed at meeting the accelerated market

demand. Still, the topic of quality that permeates all points of the production chain is also seen (Barros, 2012; Oliveira, 2016; Sapper, 2018; Sapper *et al.*, 2019).

In fashion, the dizzying system of production and marketing became known as fast-fashion, which developed from Quick Response Management (QRM), producing on a large scale what the consumer most desires to return with a quick response to market (Solino *et al.*, 2015). Similar to fast food, the fast-fashion model was created to be distributed, sold, and consumed in ever greater quantities, with low prices and are brought to the market quickly (Fletcher, 2010).

Fast-fashion is seen as an ephemeral model of consumption and production, a fad that promotes its rise. It has mass production with a lot of variety, but with small stock, where stores offer new artifacts very often. Generating to the client the feeling that they need to consume the fashion item immediately before it becomes outdated or leaves the market (Cietta, 2010 *apud* Lima *et al.*, 2017).

This transaction in the fashion market, especially through fast-fashion, entails a sequential dynamic that ranges from the swelling of the textile economy to the depletion of natural resources. In search of moving away from the principles that govern this business model, as an antonym of semantic order, slow fashion emerges. Identifying the needs of consumers who demand a fashion with a more transparent and responsible production process, with products with characteristics of durability, comfort, and local and environmental enhancement, a movement arises that seeks to develop alternatives where they minimize the negative impacts caused by the acceleration of contemporary fashion, adding ideological values in the production of clothing and conscious consumption (Fletcher, 2010; Pereira and Nogueira, 2013; Watson and Yan, 2013).

In general, slow fashion is linked to actions of sustainability and conscious consumption. Within this modality, countless possibilities value fashion from the initial stages of fiber production to the valorization of local labor in the production process. Sustainability and conscious consumption within slow fashion comprise characteristics that help to properly identify its principles. Thus, the movement tends to relate to other denominations more specific to this direction, such as eco-design and green fashion.

About this consumption of sustainable fashion, in general, the use of recycled or organically produced fabrics reduces the expenditure of electric energy, ensuring at the same time that discussions about the reduction of polluting oil consumption will gain a spot; also, new forms of processing and washing seek to promote the reuse of water; as well as the reduction of waste resulting from production, they explore the best possible way of reusing it, thus avoiding the accumulation of waste, so that respect for the environment is always one of its priorities. (Lima *et al.*, 2018; Vasquez, 2019).

Thus, slow fashion seeks to stimulate the development of changes in the scope of current fashion, ensuring that the economy of this sector continues to grow, but favorably not only for society but also for ecosystems. Its practice includes mutual respect between all parties involved in the production process, ensuring that all people receive dignified treatment, whether socially or economically.

To analyze the different points of view developed within academic texts that deal with the theme, we sought to answer the following question: "How has slow fashion been disseminated in scientific studies in publications until 2019?". To answer this problem, an analysis was made of the data found to i) identify and categorize publications by year, journal, university, research area, country, research focus, method, type of approach and objective, and finally, ii) to analyze the state of the art of slow fashion.

To better synthesize the object of this study, it was necessary to use the methods from the systematic literature review methodology. The research was made for scientific works that addressed the topic in question and could have information that contributed to the knowledge of slow fashion as a phenomenon of contemporary fashion. This type of review makes it possible to gather relevant data for the development and understanding of the state and prospects for scientific research.

Considering the content addressed here, the article will present the following order, to see: in addition to this introduction, in the second part the method and metrics of systematization adopted within this research will be addressed. The third item will show the classification of the articles, dissertations and theses selected, in the fourth part the analysis about the state of the art of the subject in question will be developed and, finally, the final considerations in its last topic.

## **2. Methodology**

A systematic literature review was carried out, which according to Conforto, Amaral, and Silva (2011) is characterized as a scientific methodology that aims to systematize and analyze all articles in a pre-determined area of science, being made comprehensively and reliably, clearly showing the resources used and the results achieved (Pai *et al.*, 2004), thus, regarding its type, it is theoretical research.

It is characterized as basic research that aims to obtain scientific knowledge, without the intention of practical applicability (Silva and Menezes, 2005). Besides, when describing, without interference, the information found in the review, it becomes research with a descriptive objective with a qualitative and quantitative approach, as it became necessary to directly evaluate the data, the points that could be counted, as well as subjective, which cannot be translated into numbers. (Prodanov and Freitas, 2013).

For the systematic literature review, eight steps were followed, adapted from the work of Solino *et al.* (2015): (1) choice of computerized database, (2) identification of keywords, (3) search of documents, (4) review of abstracts, (5) first exclusion of publications, (6) preparation of table of contents to be revised, (7) review of the complete texts, and (8) records of the selected texts. The next topic will detail how each stage was won.

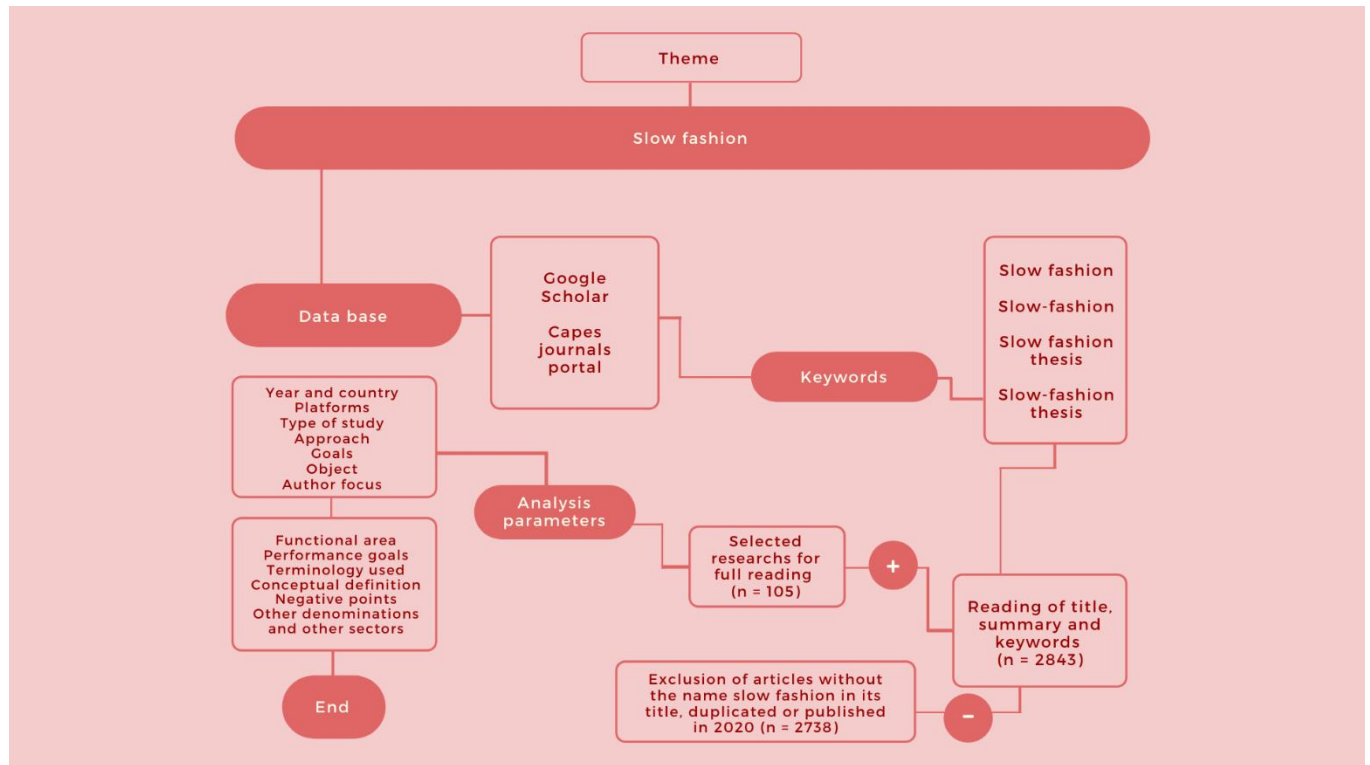
### **2.1 Methodological procedures**

This study was designed through eight steps. First, (1) computerized databases were chosen. Those selected were: CAPES Periodicals portal (Coordination for the Improvement of Higher Education Personnel) and Google Scholar. It is worth noting that all selected congress articles have proceedings published with ISBN (International Standard Book Number) or ISSN (International Standard Serial Number).

In a second step, (2) the strategies that would be adopted to filter the works based on the limitation of the search terms used were planned. Thus, it should contain in the title, keywords, and/or summary of the publication, the terminology 'slow fashion' or its variations (slow fashion thesis, slow-fashion, and slow-fashion thesis). The aim was to restrict the search, making it precise and closer to the objectives. Thus, avoiding texts that only mentioned slow fashion quickly, focusing on those who talked about the topic and who were able to contribute more solidly to the literature review.

Then, (3) documents were sought by inserting the terminology 'slow fashion', and then refine the search

by adding expressions that characterize theses and dissertations. Thus, 124 papers were found, 29 on the CAPES Journals Portal, and 95 on Google Scholar. As publications were being found, a manual review of their abstracts, titles, and keywords was performed (4), to select the most relevant publications for the theme of this work (Graphic 1).



Graphic 1. Flowchart of the research selection strategy

Those researches that would not collaborate in the fulfillment of the proposed objectives of the systematic review (5) were excluded during the selection stage, this decision was based on the screening of texts through the criteria of initially not being fully available on the internet or that they merely pointed out the theme of slow fashion superficially, without sticking to any of its topics in a solid way, that is, without bringing the subject as relevant within the context of the research. The works published in the year 2020 were also eliminated, considering that the year is still ongoing and the research cycle was not yet finalized at the time of the practical development of this work. At the end of this basic review of works that corresponded with the metrics posted, the amount of published research comprised 105 academic texts that went on to the full reading stage, including articles from journals, congresses, dissertations, and thesis. Subsequently, (6) to guide the most important points for the review, the metrics considered relevant on the topic were defined so that the analysis was carried out in the most systematic way possible, therefore, we sought to understand the context in which these works were allocated using the definition of their research sources and the places where these researches originated and were applied, also as these studies occurred over time, making it important to discriminate the applied methodologies, the concepts used to build the base the theme and the results obtained. To deepen the literature research, it was decided to configure the state of the art by guiding itself through the following script of topics: which terms are applied when referring to slow fashion; which companies were being studied within this area; its functional framing

areas; the performance objectives for which slow fashion provides a degree of competitiveness. And, finally, its applicability in other sectors and other possible terms used to describe the slow fashion was identified.

After, (7) a complete reading of the remaining 105 publications was made, as well as (8) the record of these works was done in parallel to the analysis and construction of the corpus of literature systematization work.

### **3. Classification of the analyzed productions**

In this topic, the results about the analysis of the works mapped up to 2019 will be exposed, ranging from journal articles and conference proceedings with ISBN or ISSN to dissertations and thesis from graduate programs such as MBA, Master, and Ph.D. The publications were analyzed as to the progress of research over time, then the source of these texts was sought concerning their publishing and dissemination platforms, congresses, magazines, journals or university works.

Finally, for a better collection of information about the slow fashion theme, the methodological characterization of the texts was explored and explored in terms of the type of study, approach, objectives, and object, also examining them through the perspective of organization in which the authors of the texts are part, their host country and, the country they have as their research focus.

#### **3.1 Development of studies through time**

The first research published in the slow fashion area took place in 2008, but in the following year, in 2009, there was no publication. In the first triennium (2008 - 2010), the data showed the beginning of research in the area, with an average of approximately 1.5 articles per year. However, looking at Figure 1, it can be seen a gradual increase in the second triennium (2011 - 2013), where the average of published studies rose to approximately 3.5 per year, still showing an average increase of about 2 publications each year compared to the previous three years.

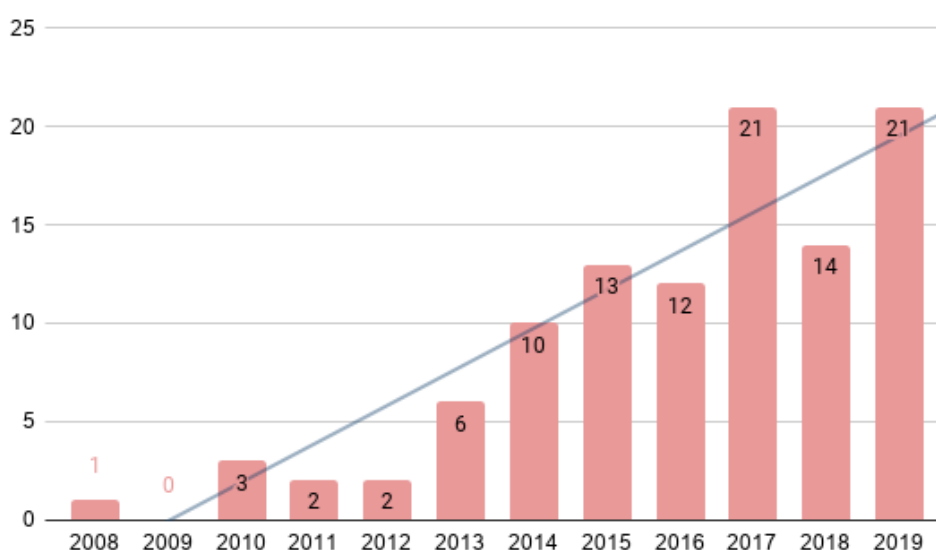


Figure 1. Researches over the years

The following two triennia represented the consolidation of study trends in the area, as they presented an exponential amount of research. Thus, the third triennium (2014 - 2016) presents a consolidated average of approximately 12 studies published per year. This increase continued in the following and last three years (2017 - 2019), rising to around 19 publications. In this perspective, having its linear apex in 2017 with 21 publications, this increase being significant and out of the average, only repeating in the last year, probably caused by the fact that this was the period in which the greatest amount of academic debates was disseminated. on topics related to sustainable development, including being the year of sustainability suggested and discussed through the color of the year Greenery, by the company specializing in prospecting and color trends, Pantone (Nascimento *et al.*, 2018; Barros and Barden, 2019).

Still, society in general and fashion, included in this context, has been slowly moving towards a notion of a sustainable lifestyle, as exposed in works in the book published by Gardetti and Torres (2013), whether through consumption and valorization of thrift stores or discussions of its importance, which demonstrates greater acceptance through data that has only been increasing since the first three years identified. Through the information exposed, it is possible to notice a gradual increase in studies aimed at analyzing the fashion market and its integration with sustainability, in the search for alternatives for more ethical and conscious consumption.

### 3.2 Academic research and its sources

The 105 research that makes up the study is divided into 82 articles, 20 dissertations, and 3 theses. Thus, the articles were sub-categorized keeping in mind the publication platforms between journals and conference proceedings. Looking at the 49 texts published in journals (Table 1), it is clear that ModaPalavra, a Brazilian magazine, alongside the Fashion Practice and Sustainability journals have most of the launches, presenting 8.16% of the works each. Also, the periodicals Fashion Theory, Journal of Fashion Marketing and Management, Journal of Macromarketing, and Journal of Retailing and consumer services appeared with a greater number of texts, as they brought 2 publications each, representing 4.08% in the table.

Table 1. Quantity of slow fashion publications by journals

Journals	Quantity	Percentage
Fashion Practice	4	8,16%
ModaPalavra	4	8,16%
Sustainability	4	8,16%
Fashion Theory - Journal of Dress Body and Culture	2	4,08%
Journal of Fashion Marketing and Management	2	4,08%
Journal of Macromarketing	2	4,08%
Journal of retailing and consumer services	2	4,08%
International Journal of Consumer Studies	2	4,08%
Others	27	49,0%



The remaining 49%, that is, the highest amount shown in the table, is equivalent to journals with only one publication. With this, it is possible to conclude that, for this theme, due to its multidisciplinary nature, it can be approached by many research areas, consequently there is no specialized magazine or periodical, which motivates a pulverization of periodic platforms. In common, it is identified that the journals have a scope focused on the themes of sustainability, fashion, marketing, or administration.

Among 32 articles published in conference proceedings (Table 2), those of national origin proved to be dominant - representing 50% of the number of congresses identified in the research, with the Brazilian Congress of Communication Sciences (Brazil) having the highest percentage of publications, with 9.38%. Then came the Fashion Colloquium (Brazil) and the Scientific Textile and Fashion Congress (Brazil), which account for 6.25% of slow fashion productions each. Externally, only the International Textile and Apparel Association (United States) matched the most dominant Brazilian congress, with 9.38% of publications, followed by the International Conference on Engineering and Product Design Education (United Kingdom) with 6, 25%.

Table 2. List of congresses that published research in the area of slow fashion

<b>Congresses</b>	<b>Quantity</b>	<b>Percentage</b>
Congresso Brasileiro de Ciências da Comunicação (Brazilian Congress of Communication Science)	3	9,38%
International Textile and Apparel Association	3	9,38%
Colóquio de Moda (Fashion Colloquium)	2	6,25%
Congresso Científico Têxtil e Moda (Scientific Congress on Textiles and Fashion)	2	6,25%
International Conference on Engineering and Product Design Education	2	6,25%
Others	20	62,5%

The other events have only 1 production each, representing 62.5% of the percentage of the final result, as shown in Table 2, these comprising 10 Brazilian congresses, 2 from India, 2 from Italy, 1 from Portugal, 1 from Sweden, 1 from China, 1 from the United States, 1 from France and 1 from Spain. The motivations for the low number of articles derived from congress annals can be attributed to the tendency of congresses to publish the articles in the annals in the format of a book chapter, with their appearance not happening frequently during the work mapping stage of this review. systematic bibliography.

Among the 23 dissertations and theses produced at universities (Table 3), only 1 university appears repeatedly, with two studies on the subject, the University of Borås (Sweden), which represents 8.70% of the percentage of publications. The other universities, in a total of 21 academic spaces, appear with only 1 work each.



Table 3. Enumeration of universities that researches slow fashion

Universities	Quantity	Percentage
University of Borås – SWE	2	8,70%
University of North Carolina at Greensboro – EUA	1	4,35%
Auckland University of Technology – NZL	1	4,35%
Blekinge Institute of Technology – SWE	1	4,35%
Cornell University – EUA	1	4,35%
Faculty of Fine Arts of Porto – PT	1	4,35%
Louisiana State University – EUA	1	4,35%
Lund University International – SWE	1	4,35%
National Institute of Fashion Technology – IND	1	4,35%
Oregon State University – EUA	1	4,35%
Radboud Universiteit – NL	1	4,35%
Stockholm Business School – SWE	1	4,35%
The Swedish School of Textiles – SWE	1	4,35%
Minho University – PT	1	4,35%
Estate University of Ohio – EUA	1	4,35%
Federal University of Paraná – BR	1	4,35%
Universiteit Twente – NL	1	4,35%
University of Oslo – NO	1	4,35%
University of Auckland – NZL	1	4,35%
Lisboa University – PT	1	4,35%
RMTI University – ECU	1	4,35%

When it comes to localization, most universities that deal with slow fashion are located in Sweden (6), followed by the United States (5), Portugal (2), Holland (2), and New Zealand (2), the other countries had only 1 incidence and were Brazil, India, and Norway.

Concerning the courses (Table 4), 20 different postgraduate courses were identified. Master in Business Administration appears more often, with 3 published works, followed by Doctorate of Philosophy with 2 types of research. The other courses (fourteen) appear only once, representing 5.26% each.

Table 4. List of graduate courses that research slow fashion

Courses	Area	Quantity	Percentage
Master in Business Administration <sup>1</sup>	Administration	3	13,04%
Doctorate of Philosophy	Science	2	8,70%
Master in Design	Design	2	8,70%
Master in Fine Arts	Arts	1	4,35%
Master in Image Design	Design	1	4,35%
Master in Applied Textile Management	Management	1	4,35%
Master of Arts	Arts	1	4,35%
Master of Business in Marketing	Administration	1	4,35%
Master of Science	Science	1	4,35%
Master of Strategic Leadership towards Sustainability	Management	1	4,35%
Master in Culture, Environment, and Sustainability	Social science	1	4,35%
Master in Textile Management with specialization in Fashion Management	Management	1	4,35%
Master in Environmental Studies and Sustainability Science	Sustainability	1	4,35%
Master in Business Administration com foco em Gestão Estratégia <sup>1</sup>	Management	1	4,35%
Master in Communication, Art, and Culture	Communication	1	4,35%
Ph.D. International Business	Administration	1	4,35%
Master in Marketing	Marketing	1	4,35%
Master in Design, Development, and Innovation in Clothing and Fashion	Design	1	4,35%
Master in Textile Management	Management	1	4,35%

The works were gathered observing them according to their main areas of application. Thus, it was identified that the projects are mostly produced by courses in the area of Administration (34.78%), Design (17.39%), Science (13.04%), Arts and Management (8.70%, each), followed by the areas of Social Sciences, Sustainability, Communication, and Marketing, representing 4.33% of the main area of their courses, each. As for the qualification levels, the theme is being more widely addressed in Master's courses (52.17%), followed by postgraduate courses with a focus on specialization, being more specifically those

<sup>1</sup> Master of Business Administration is seen in Brazil as a postgraduate course in the sense of specialization, focus in the professional practice, and not a master's or doctoral research program.

in the Master of Business Administration (MBA) category. (17.39%) and, finally, Ph.D. level courses (10.53%).

On the other hand, the number of works mapped within the present systematic literature review may result from the existence of works that deal with the theme at some level, but that does not include the term 'slow fashion' in its title. Because, although the theme of sustainability is increasing, it is being treated with very specific research focuses, where each author focuses on different solutions for the area. That phenomenon ends up making it difficult to bring these works together in just a holistic concept.

This effect can be seen through the low quantity of works coming from relevant and specific events for the fashion area, such as, for example, the Fashion Colloquium (Colóquio de Moda), an international congress that took place in Brazil that has one of its proposals for Scientific Initiation and Groups of Research entirely dedicated to the exhibition of studies dealing with sustainability and its areas when related to fashion, but which in this systematic review presented a low volume.

### ***3.3 Methodological characterization of the researches***

The types of studies concern the research modalities or methodologies adopted to obtain the results and data that will compose the research. The main methods are Case Study, which aims to contribute through in-depth analysis of a single object; Literature Review research, in which it aims to define a problem in a focal way, as well as to identify, based on that, the state of the art of a given theme; Analytical Research, in which it seeks to develop in-depth analyzes of the situation of a fact; Experimental research, works with the selection of variables based on the choice of a study object and identifies the effects of these variables on the object; Survey, which is similar to market research, where the data, usually quantitative, is obtained through a research instrument, about a population group when it is related to a topic; Focus Group, seeks to bring together a group of people to recognize perceptions about a research concept or problem (Dias, 2000; Freitas, 2000; Lakatos and Marconi, 2003; Ventura, 2007; Gil, 2008; Fontelles *et al.*, 2009; Bento, 2012; Gil, 2017).

Regarding the types of studies found within the present systematic review, it is noteworthy that some publications presented more than one method, with emphasis on the predominant methodology used in the research, which is accounted for quantitative reference on this topic (Figure 2). Works supported by Case Studies (CS) constituted 31.4%, while the Literature Review (LR) (29.5%) is in second place, showing that a good part of the research is still in the theoretical development phase, which may signal that slow fashion is in the consolidation phase of concepts for later application in the business sector. Then, the Survey type (S) appeared with 14.3%, followed by the Analytical Research (AR), which appears with 13.3%, and the Experimental type of study (EX), with 7.6%. Finally, the Focus Group (FG) presents 3.8% of the works.

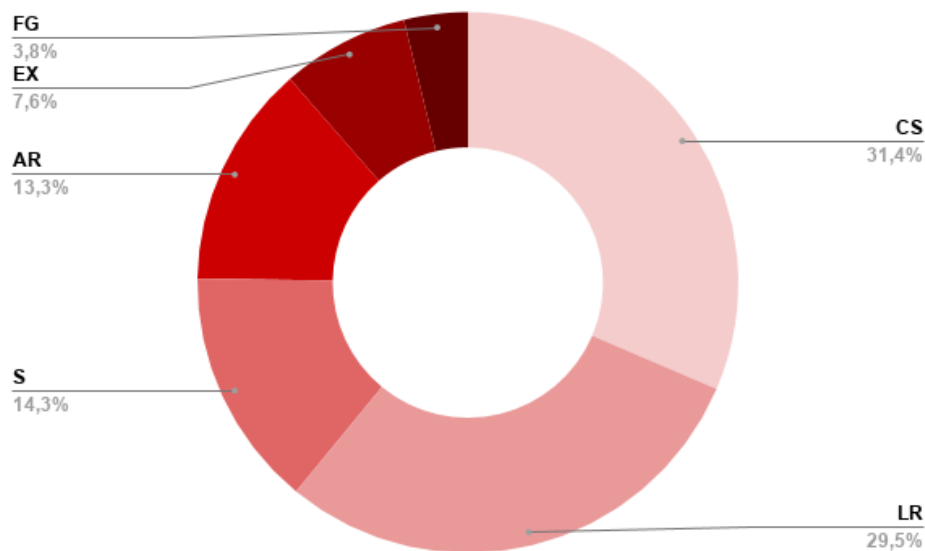


Figure 2. Distribution of researches mapped by type of study

It is worth mentioning that of the 15 of the Survey studies found in the general research, 8 correspond to the year 2019, wherein the same year only 3 Literature Review studies were found. That demonstrates a departure from this exploratory theoretical perspective of the commented concept previously to emerge in the practical application of the slow fashion movement. These data prove the growing search for finally understanding this audience of slow products and in the scope of how it is possible to convert their perceptions of value to the areas of marketing, production, and product development.

As for the research approach, the largest number of texts was classified as qualitative with 67 of the 105 publications mapped, which represents 63.81% of the overall result. Those classified as qualitative-quantitative represented around 14.29%, followed by studies with a quantitative-qualitative approach (12.38%) and, finally, publications of a quantitative nature (9.52%).

Concerning the object of study, literature research was present in most of the works, with 54.29%, thus being in line with the results of the type of study found, since 33.33% of the works it is a Literature Review, as mentioned in the previous paragraph. Then, Field Research obtained 37 publications (35.24%) and, Laboratory Research, represented about 10.48% of the percentage. Both field research and laboratory research had a significant increase in representativeness in the last mapped year, 2019, also corroborating the already mentioned, about the search for the theoretical application of slow fashion has begun to expand to a more practical level.

Regarding the objectives, the Exploratory research was shown in greater quantity, corresponding to 68.6%, that is, 72 texts, the Descriptive 27.6%, and, only lastly, those of the Explanatory type that represented about 3, 8% of methodological approaches to publications.

The author's headquarters organization concerns the place where the works start from, that is, the environment in which the authors work in their research. That said, Universities were the majority in what concerns the author's headquarters organization, with 61.90%, followed by Companies (36.19%) and finally, Research Centers, with only 1.90%.

As it is a reasonably new theme, having just over 10 years of conceptual explorations, the hypothesis of

walking in a process of discoveries and adaptations opens up, thus, the Exploratory objective as predominant tends to corroborate this hypothesis, together with the type of Literature Review study as one of the main ones, as well as Universities as the research headquarters. On the other hand, the works that occur with a focus on Research Centers are more debated in developed countries, such as Germany and Australia.

By observing the predominance of research that follows a qualitative approach and, therefore, involves the subjectivity and perception of communities, individuals, or research variables, one can explore the hypothesis of slow fashion as a social movement or, along the same lines of reasoning, of a consumer movement with a bias that emerges in society, instead of seeing it, more vehemently, as a business model, with quantitative bases. It is also identified that the mapped researches bring aspects that involve social media and human ethical subjectivity, specifically addressing themes relevant to the current historical-social context, such as sustainability and conscious consumption.

**3.4 Author's residence and headquarters of the study object**

The following topic addresses the host country of the authors responsible for developing the research, being graphically exposed through Figure 3, showing Brazil as responsible for the largest number of works (31), a relevant data when discussing the theme, as research by Solino *et al.* (2015) about the fast-fashion model, the country did not even appear on the list. This result may be a consequence of the growing number of schools of fashion and design in Brazil, as well as the constant interest in research involving sustainability and practices that respect the environment.

Then the United States (20), Sweden (7), United Kingdom (6) and China (5); Portugal and Turkey denoted 4 surveys each of the countries; India, Norway and New Zealand (3); South Korea, Holland, Australia, Spain, and England present 2 works each. The other countries appear with only 1 work each, where they can be viewed in a specific way in the following figure.

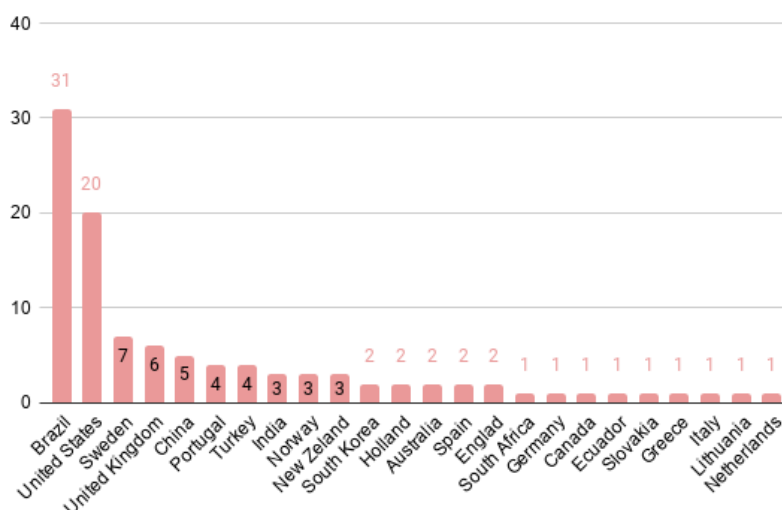


Figure 3. Research host countries

In addition to defining the country where the survey was written, we also sought to find out where these surveys were applied (Figure 4). In this topic, the United States takes the lead, with a total of 18 publications

that discuss slow fashion within the country, right after this, Brazil appears, with 12 works, followed by the United Kingdom in 6 publications, Sweden in 4 surveys, as the countries Turkey and New Zealand appear in 3 surveys. Finally, the other countries (including Canada, Holland, India, Lithuania, Portugal, and Germany) with 1 work each. The leadership of Brazil and the United States is because most of the research is written in these two territories, thus investigating the very environments in which they are located geographically.

From another perspective, it is possible to notice that some differences are the result of the existence of works where writing occurs in one country, while the application occurs in another, these relate to 12 types of research found. There were also incidences of investigations that work from a large number of countries, one can cite as an example the research by Seifert (2019), who in his thesis studies and compares nominally unidentified companies from 14 countries around the world, covering almost all continents, except for Africa and South America. In this perspective, each of the countries mentioned by the authors of the works discussed was counted within this literature review.

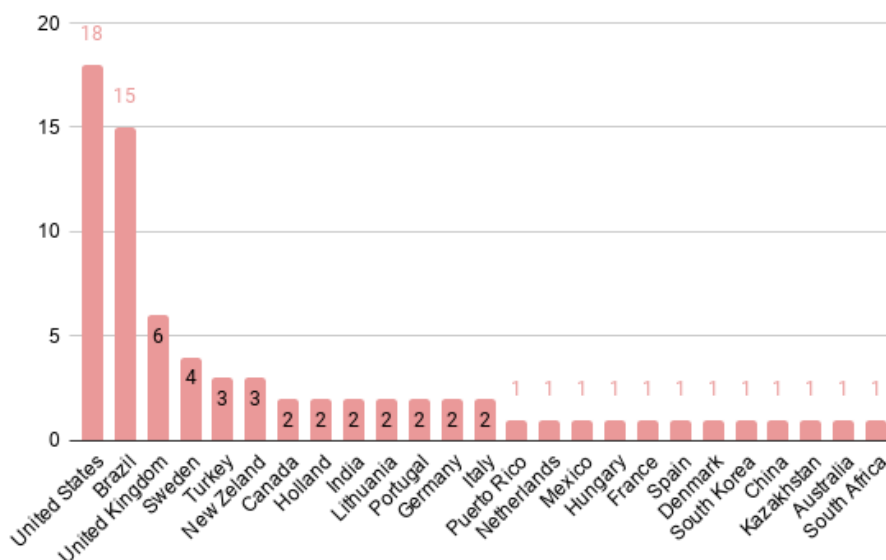


Figure 4. List of countries researched

Making a comparison between the countries where the research was conducted and the countries in which it was applied the most, we can see that, even though the keyword of this review is in English (slow fashion), the country that dominates in numbers of works in Brazil. That’s because although be it a foreign term, its industrially and socially usual pronunciation has become fixed among researchers as a way of becoming a counterpoint to studies that emphasize fast-fashion.

#### **4. State of the art about slow fashion**

In the following topic, the current state of the art of the slow fashion theme will be explored, seeking to share and analyze the content covered by the research mapped through its functional area, its performance and differentiation objectives, the holistic conceptual definition, a term used to characterize it, the negative points, as well as denominations and applications of its principles directed to other possibilities of existing

sectors.

#### 4.1 Functional area and performance objectives

The functional areas of a company are divided into two when considering the discussions by Slack *et al.* (2013). This author characterizes them in: central functions and support functions. To the first, the areas of marketing, product development, and production are located in it, while the second concerns the areas of accounting, finance, and human resources (Solino *et al.*, 2015).

In a second step, the need to expand the possibilities of categorization was identified. Reaching the text by Oliveira (2006), where the author expresses that there are seven functional areas in a company and these are separated into two groups: final functional areas - which they cover the activities directly involved in the cycle of transforming resources into products and their availability in the market - and functional medium areas - that group the functions that provide the means for the transformation of resources into products and services and their situation in the market. In this way, the Marketing Administration and the Production Administration contemplate the final functional areas, while the Materials, Financial, Human Resources, Services, and Business Management Administration covers all those functional areas.

Summarizing the findings of the researched literature, through the functional areas identified in this study, it was possible to verify the direction of the work for six of the functions mentioned above, they are: Marketing, Product Development, Production, Industry, Materials, and Human Resources, as is you can see it in the image below (Figure 5).

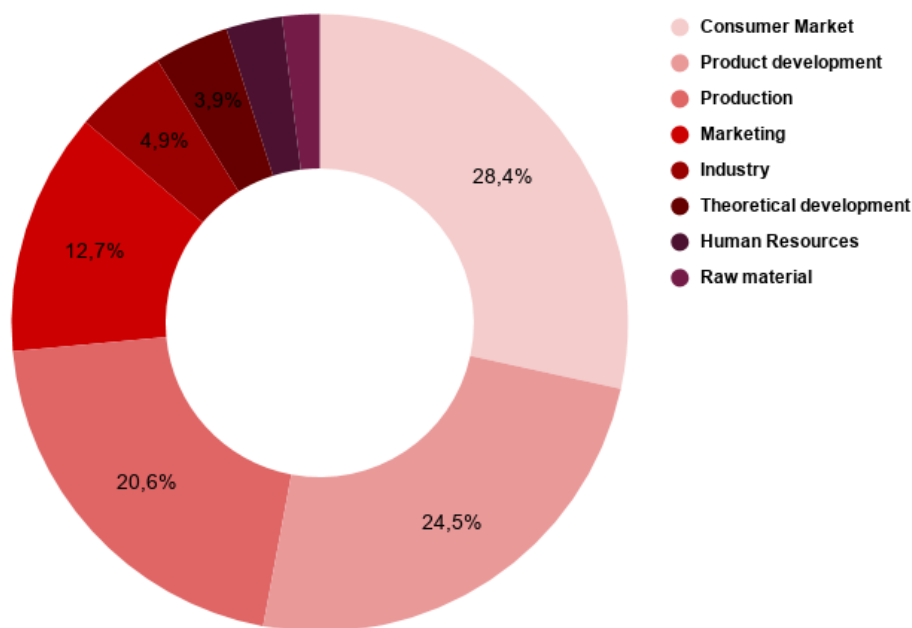


Figure 5. Functional areas of slow fashion

It was also possible to verify during the research the appearance of works in another area that was not mentioned by Oliveira (2006) or Slack *et al.* (2013) as belonging to a company, being the Consumer Market, which appears in 28.4% of the studies, occupying the first place in occurrence. This adherence to the functional area is justified based on authors such as Dias (2015), who take the opportunity, in his



research, to report the importance of the consumer as an input of information about the market demand to be transformed into products or processes.

In addition to companies, the academic area was also present. The Theoretical Development sector manifested itself in 4.9% of the works, with these studies investigating the concepts involved in the slow fashion area, thus seeking to understand the dynamics that encompass this theme for later practical application. The theoretical explanation for this event can be found in the work of Pérez and Vera (2019), where the authors discuss in their research precisely the industrial unpreparedness to deal with production focused on the sustainable character of artifacts, dealing with the need for specialization in the area.

Through the discovery of the most researched areas being product development and the consumer market, it is possible to understand that, as the research was until recently only focused on the initial phases, the researchers still did not focus on the technical parts as issues of raw material, industry or production, in contrast, investigations are mostly focused on how the movement is perceived by consumers and how products gain space within this business model. From these results, manufacturers can guide their productions and creations to serve this specific audience.

Solino *et al.* (2015) divide fast-fashion concerning 5 main objective variables by which the model performs aspects of competitiveness, these being speed, flexibility, delivery reliability, cost, and quality. In comparison, about the performance objectives of slow fashion, the mapped texts presented the term being overwhelmingly and directly linked to the item quality (87.63%). Then there was reliability (10.31%), which was also present as a way of seeking recognition for a movement that needs to obtain its space in the production chains. And lastly, the cost (2.06%).

There were no citations regarding the other performance objectives, such as speed and flexibility; the speed can be attributed to a characteristic that is inherent to the very conception of slow fashion, being the aspects of a fashion production with reduced speed, to last longer and with principles of timelessness, so this speed is linked to fast-fashion, it doesn't work in slow fashion. About flexibility, it is argued that in slow fashion, products have manual production characteristics, which are invariable and with well-defined and relevant social justice, therefore, in the production of slow consumer goods, there is no need for production is flexible, so this feature does not appear within the mapped texts.

Because slow fashion presents research in early stages, the main elements that guide the theme are not yet defined and unified, so that there is a strong branching between the elements that characterize it, such as the differential aspects of this movement concerning other existing models.

Therefore, it was still possible to identify other types of events by which slow fashion plays aspects of competitiveness or adding value, however, few of them add up a relevant part of the findings, as the others appear as supplementary objectives. It can be concluded that the main objectives of slow fashion are: Sustainability, which appeared in 26.69% of the researches, followed by Ethics (20.32%) and Durability (12.75%), still as prominent aspects, Localism and Timelessness appeared with 7.97% and 5.98%, important objectives such as Exclusivity (4.78%), Authenticity (3.19%), Functionality (2.39%), Comfort (1.99%) and Equity (1.99%). The other objectives add up to about 11.95% together. In Figure 6, presented below, it is possible to graphically visualize the relationship of other types of performance objectives within the slow fashion.

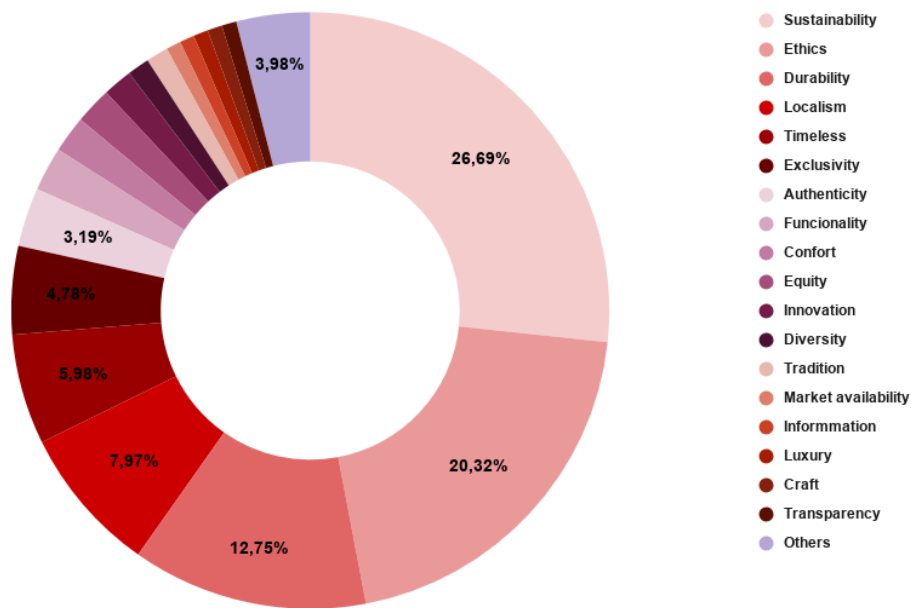


Figure 6. Other slow fashion performance objectives

Investigating its performance objectives, quality configured the main role, an aspect that makes its great difference about the characteristics of fast-fashion that develops mostly low-quality products, therefore, reliability came right afterward, at the same time that slow fashion products carry narratives of local and sustainable valorization. However, the cost was among the few jobs due to being products with much higher production costs, not coming close to any level of products from fast-fashion. They made appearances such as sustainability, ethics, durability, localism, and timelessness, emerging as the main elements that guide the theme. Within the slow fashion narrative, Eriksson and Karlsson (2014) explain that retailers use the emotional appeal of these performance objectives to generate a connection between the consumer and the product, which can be done by companies, generating added value.

Some more specific performance objectives identified, such as equity, in addition to authenticity, functionality, localism, and exclusivity are the five basic principles that guide the notion of building a consumer perspective of slow fashion products, concepts proposed within the research by Jung and Jin (2014) and recognized by the vast majority of works systematized in this literature review research. Şener, Bişkin, and Kılınç (2019, p. 8) add by stating that “as a result of slow fashion products' perceived value, consumers who would like to have slow fashion clothes are willing to pay higher prices for these clothes”. In this sense, these basic principles can guide the perception of consumers in creating value for slow products.

Both Jung and Jin (2016), as well as Şener, Bişkin, and Kılınç (2019) developed research to determine the perceived value of consumers of slow fashion products, considering these 5 basic perspectives. The first survey investigated US consumers, as the second focused on investigating consumers in Turkey and Kazakhstan. It is relevant to perceive a certain difference in the projection of value, while Turkish consumers expressed a greater connection with authenticity, localism, and exclusivity, Kazakhstan consumers explore a more positive relationship with the plans of social justice, functionality, localism, and

exclusivity. However, in the case of the United States, only the exclusivity plan was perceived as positively affecting the perception of the value of this group of consumers studied.

Concerning the companies that were most studied when related to research, fruits of slow fashion, it is worth mentioning that, within the universe of organizations, micro-enterprises appear in greater quantity, corresponding to 7.35% of the published works. Its followed by the companies such as Armário Orgânico (Brazil), Brisa (Brazil), Cantrelle Design (Brazil), New York fiber farms (United States), Filipa K. (Sweden), Keep and Share (Local unacknowledged, possibly England), Norrøna (Norway), Plusminusnoll (Sweden), with 2 appearances in the studies each. It is possible to develop a hypothesis that this dispersion of companies is a consequence of slow fashion companies having a local and small character, that is, a low concentration, unlike fast-fashion, which has been brought by Solino *et al.* (2015), are configured as large chain stores that sell fast-fashion products around the world, such as Zara and Hennes & Mauritz - H&M. Some research is conducted aimed entirely at New York fiber farms with the justification of helping to remedy their problems. “We developed this research in response to NY fiber farmers’ difficulty reaching their markets and low economic profits”, looking for slow fashion as an alternative to achieve these results (Trejo, 2014 *apud* Trejo, 2019, p. 2).

In this sense, it was possible to observe a phenomenon of very strong localism to the focus of the companies studied, arguing based on the non-existence of major brands that practice slow fashion as a business model, being more commonly present in small brands, with localism or authorial fashion bias. Consequently, its use is more focused on adding value through sustainability, instead of being used as a business model with the objective of mass profit in the industrially practiced production process.

**4.2 Terminology used in quote slow fashion**

Among the 105 works analyzed, 98 uses some specific terminology to classify what would be slow fashion within a conceptual view. Thus, as can be seen in Figure 7, the term 'movement' was more present, mainly when it compares with other expressions (59.18%). Unlike fast-fashion, where Solino *et al.* (2015) demonstrates that the most correct term would-be model, because it is used as a business model, this is not what happened with slow fashion, appearing in the literature called as a movement, even though, at the same time, it is seen that the courses that most study the theme, when it comes to graduate studies, are those in the administrative area, instead of the social sciences (see Table 4 in the 3.2 topics).

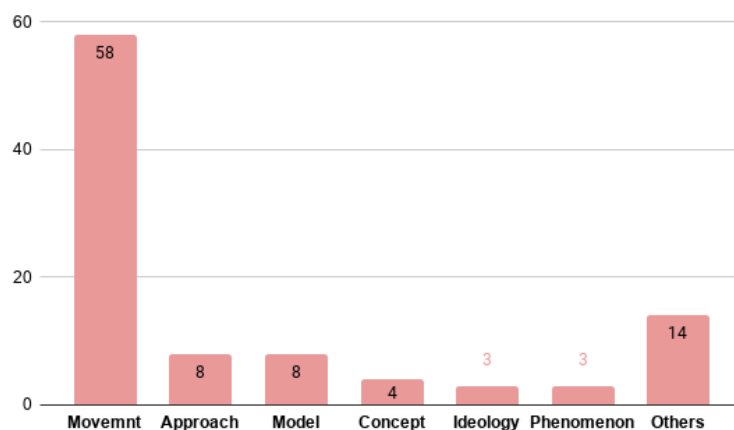


Figure 7. Terminologies used to classify slow fashion

From these results, two conceptual notions can be explored to explain the emergence of slow fashion as a movement. The first emerges in its approach to sustainability and the fashion business, thus, the movement is seen as having a social impact bias, but, at the same time, having the character of a business model. This all leads to the idea of social entrepreneurship, addressed by Parente *et al.* (2011), also more currently by Machado *et al.* (2020), in the most basic way possible, as an alternative to balance the search for profit by companies and their actions of innovation and social impact, thus achieving a return both socially, from an ethical-cultural perspective, as well as financial, from a commercial point of view. Social entrepreneurship is configured as making profit-generating positive actions for a society.

Thus, it is possible to allocate fashion within this system based on the identification that natural resources are already depleted, as much as the debates about human exploitation increase. One can attribute the high degree of studies coming from the people of administration because they understand that this movement of social entrepreneurship applied to fashion, would be the future of business, the best way to put companies back in a society that demands these principles in the contemporary era.

In another discussion, it is identified that slow fashion began with the dynamics of slow food, which in turn served as inspiration for all movements called simply slow movements (encompassing subdivisions such as slow cities, slow design, slow living, slow food...). Whose principle is to slow down the lifestyles and consumption of individuals, developing healthy thoughts in industrial production, and making human beings more aware and responsible for their actions towards the environment. Understanding slow fashion as a result of this general movement, it can be inferred that the denomination of movement for slow fashion arose simply from its primordial association with the entire slow movement (Moura and Carlan, 2015; Conti and Figueiredo, 2017; Sapper *et al.*, 2019; Thompson, 2019).

### ***4.3 Conceptual definition of slow fashion***

From the analysis of the 105 texts, 79 works were found that conceptualize slow fashion at some level, and through it was found 35 different concepts. That emerged between the years 2007 and 2016. After that, in the years 2017 to 2019, it was not noticed any formation of a new concept being used as reference only old definitions, it is motivated by the fact that, although not widely studied, the concepts that guide the slow fashion movement are well known.

After listing all the concepts, the 12 most cited in the survey were listed below (Table 5). The most referenced concept with a considerable margin of difference was that of Fletcher (2007; 2008; 2010; 2012), appearing in 45 pieces of research. Kate Fletcher is a professor and researcher in the field of sustainability, design, and fashion at the Center for Sustainable Fashion at the University of the Arts London (United Kingdom), and in 2018 co-founded the Union of Concerned Researchers in Fashion. Fletcher is known as a leading figure in the development of the slow fashion movement. Fiorin (2017) even explains that she was responsible for coining the term 'slow fashion'. In addition to her concepts expressed in individual works, the author also appeared again with Lynda Grose (2011; 2012) with work quoted four times; Lynda is a professor in the Fashion Design program at California College of the Arts (United States).

The concept of Pookulangara and Shepard (2013) appears next being cited within 11 texts; Sanjukta Pookulangara is a professor at the University of North Texas (United States) and Arlesa Shepard is a professor at the State University of New York (United States). The third most cited concept is that

developed by Clark (2008), appearing in 10 surveys; Hazel Clark is dean of the School of Art and Design History and Theory at Parsons – The New School for Design (United States).

Table 5. Slow fashion concepts

Cited author	Concept	Authors who cited
<p>Fletcher, 2007/08/10/12</p>	<p>Slow fashion is to design, produce, consume and live better considering the environmental and social sustainability and producing beautiful and conscious clothes</p>	<p>Cataldi <i>et al.</i>, 2010; Refosco <i>et al.</i>, 2011; Gonçalves; Sampaio, 2012; Kipöz, 2013; Tobeck, 2013; Eriksson; Karlsson, 2014; Karaosman <i>et al.</i>, 2014; Jung; Jin, 2014; Ertekin; Atik, 2014; Jung, 2014; Trejo, 2014; Ramirez, 2014; Söderlund; Berg, 2015; Jung; Jin, 2015; Henninger, 2015; Mardell, 2016; Pal, 2016; Jung; Jin, 2016; Trejo; Lewis, 2016; Nishimura; Gotijo, 2016; Martins, 2017; Zilinskaite, 2017; Vicent, 2017; Hall; Boorady, 2017; Descatoires, 2017; Hall, 2017; Fiorin, 2017; Kerner, 2018; Hernández, 2018; Perini, 2018; Fiorin <i>et al.</i>, 2018; Bernardes <i>et al.</i>, 2018; Sobreira <i>et al.</i>, 2018; Macena <i>et al.</i>, 2018; Clark, 2019 Trejo <i>et al.</i>, 2019; Şener; Bişkin; Kılınç, 2019; Bellido-Perez, 2019; Seifert, 2019; McNeil; Snowdon, 2019; Nishimura; Schulte; Gontijo, 2019; Pencarelli, 2019; Vaz, 2019; Brewer, 2019; Sapper <i>et al.</i>, 2019.</p>
<p>Pookulangara; Shepard, 2013</p>	<p>Slow fashion is characterized as a business model that sees the whole, taking into account social, environmental and economic systems</p>	<p>Karaosman <i>et al.</i>, 2014; Mardell, 2016; Preuit; Yan, 2016; Zilinskaite, 2017; Vincent, 2017; Fiorin <i>et al.</i>, 2017; Overdiek, 2018; Fiorin <i>et al.</i>, 2018; Presley; Meade, 2018; Thompson, 2019; Garcia; Helena, 2019.</p>

Clark, 2008	It's characterized by three main principles: 1. Appreciation of local economies and distributed economies 2. Transparent production systems with less intermediation between consumer and producer 3. Production of sustainable and sensory products that make the senses more intense have a longer life and are more valued than typical consumables	Tobeck, 2013; Jung, 2014; Langdown, 2014; Ramirez, 2014; Ertekin; Atik, 2014; Mardell, 2016; Descatoires, 2017; Kerner, 2018; Fiorin <i>et al.</i> , 2018; Casto; DeLong, 2019.
Ertekin; Atik, 2014/15	Covers notions of conscious consumption and production processes that value the well-being of workers, local communities and the environment	Kerner, 2018; Sobreira <i>et al.</i> , 2018; Descatoires, 2017; Villiers; Duh, 2019; Gupta; Gwozdz; Gentry, 2019.
Fletcher; Grose, 2011/12	Slow fashion is more than reducing production speed, but it represents a new way of seeing the world, where there is a break with current industry practices with the values of fast fashion	Ferronato; Franzato, 2015a; Ferronato; Franzato, 2015b; Filipe <i>et al.</i> , 2017; Fiorin <i>et al.</i> , 2017.
Cataldi et al., 2010	Strategy to bring the fashion industry to sustainability	Trejo, 2014; Valente <i>et al.</i> , 2015; Ertekin; Atik, 2014; Silva; Busarello, 2016.
Holt, 2009	Slow fashion, therefore, needs to be seen as a more sustainable way of consuming clothes, while involving environmental, social and ethical interests	Pookulangara; Shephard, 2013; Diggele, 2017; Ferronato; Franzato, 2015b.
Salcedo, 2014	It is just a different approach, according to which designers, buyers, distributors, and consumers are more aware of the	Rodrigues <i>et al.</i> , 2018; Rodrigues; Souza, 2018; Perini, 2018.

	impact of clothing on people and ecosystems	
Ko, 2010	Slow fashion is activism for the problems of fast fashion in a practical sense and is a phenomenon of fashion as a theoretical critique of accelerated Society	Ro; Kim, 2011; Lee; Ahn, 2015.
<i>Slow fashion Award, 2010</i>	Based on sustainability within the fashion and design industry, incorporating high quality, small lines, regional productions, and fair working conditions	Pookulangara; Shephard, 2013; Pookulangara <i>et al.</i> , 2016.
<i>Business of a Better World, 2012</i>	Slow fashion organizations produce collections each year, while fast fashion companies create 20 fashion lines a year	Henninger, 2015a; Henninger <i>et al.</i> , 2016.
Silva; Busarello, 2016b	A movement that prioritizes care, quality, and long-term production	Conti; Figueiredo, 2017; Conti <i>et al.</i> , 2017;

Analyzing the definitions found, it is clear that the term slow fashion already has a conceptualization with its well-established points, as well as commented at the beginning of the topic, given the number of times they were applied, with characteristics of origin and reliability, which is the proposed by Fletcher (2007; 2008: 2010; 2012), the predecessor of the movement, where he defines that the slow fashion movement comprises designing, producing, consuming and living in a healthier way considering environmental, social, ethical and moral sustainability, producing clothing that maintains aesthetic attractiveness and at the same time is aware of its effects on the environment.

Although a greater number of works began to appear only in the year 2010, there are incidences of concepts mentioned before that year, such as the concepts of Fletcher in 2007 and 2008, Clark in 2008, and Holt in 2009, where only Clark's work (2008) was present quantitatively at systematic review, the other works were only mentioned through other publications. The motivations for the non-appearance of these texts in the present systematic review stems from the fact that Fletcher's 2007 work is configured as a book and that of Holt (2009) comprises an article with a non-scientific focus published on a website and not in



congresses. or journals, in this way, neither of the two publishing platforms is the focus of this literature review.

It is argued, in turn, that there were already issues related to slow fashion being discussed within some dynamics before this period, however, they were not yet relevant enough to provide basic terminology to this area of studies. It was observed, at the end of the research, that the existence of conceptualization before the first text found also, on the one hand, is due to Fletcher's research on sustainability in a broad way, mainly applied to fashion, therefore, the author identified the need to develop a nomenclature to characterize this idea. Thus, the name of slow fashion that is known today. It is understood, then, that Fletcher did not have slow fashion as its sole focus, but sustainability in a complete way when it relates to fashion.

**4.4 Negative points of slow fashion**

Despite the slow fashion found within a chain that has positive principles, such as sustainability, conscious, and ethical consumption, the analyzed texts nevertheless highlighted negative aspects of the movement. Regarding the negative points that were identified to the movement, the high cost in its production and commercialization appears in 28 works. Other aspects such as aesthetic characteristics that refer to the rusticity and the delay in launching collections appeared in 2, while the lack of knowledge about this movement appeared in 1 study (Table 6).

Table 6. Negative points of the slow fashion movement

Negative points of the Slow Fashion	Authors who support that idea
The high cost (27)	Johansson, 2010; Refosco <i>et al.</i> , 2011; Gonçalves; Sampaio, 2012; Shephard; Pookulangara, 2013; Watson; Yan, 2013; Pereira; Nogueira, 2013; Tobeck, 2013; Lee; Ahn, 2015; Leslie <i>et al.</i> , 2015; Jung; Jin , 2016A; Jung; Jin, 2016B; Nishimura; Gontijo, 2016; Zilinskaite, 2017; Duiveman, 2017; Preuit; Yan, 2017; Candan <i>et al.</i> , 2017; Silva <i>et al.</i> , 2017; Fiorin <i>et al.</i> , 2017; Fiorin, 2017; Şener; Bişkin; Kılınç, 2019; Sunga; Woob, 2019; Pencarelli, 2019; McNeill; Snowdon, 2019; Bellido-Pérez, 2019; Gerard <i>et al.</i> , 2019; Sapper, 2019; Vaz, 2019.
Low knowledge (3)	Pookulangara; Shephard, 2013; Şener; Bişkin; Kılınç, 2019; Pérez; Vera, 2019.
Low launch of collections (2)	Henninger, 2015; Siqueira, 2016.
Rusticity (2)	Moura; Carlan, 2015; Conti <i>et al.</i> , 2017.
Potentiation of the consumption during seasonal periods (1)	McNeill; Snowdon, 2019.

The perceived high cost is related to the fact that the pieces usually use expensive raw materials, due to their durability, quality, and handcrafted aspects, or also as a consequence of paying fair value labor, where, consequently, the sum of all these requirements, it increases the cost values that the final product will have. The characteristics of rusticity are highlighted by the consumers' projected perception of products with symbolic dimensions that denote sustainability, as Moura and Carlan (2015, p. 479) say that “a large portion of the population resists green and ecologically friendly products, as they associate products with rustic-looking finishes”, which may end up being an obstacle to the purchase motivations of consumers who are interested in products perceived as modern. Thus, there is an opportunity to explore the application of modernity concepts in line with slow fashion products.

The low launch relates to the few annual editions of slow fashion collections, usually happening only twice a year, as characterized by its principles, Henninger (2015, p. 6014) says that this “contrasts starkly with the fast-fashion industry, which produces approximately 20 fashion lines per annum”. In turn, the low knowledge deals with the lack of information of individual consumers about the practices of slow fashion and all the precepts and prejudices that this movement carries, this negative point meets the characteristics of rusticity perceived by consumers, where everything encompasses the narrative constructed and disseminated socially about this movement.

It is worth commenting on a negative topic addressed by McNeill and Snowdon (2019), where he discusses the potentiation of consumption in specific periods. Thus, individuals would make use of the ideas propagated by slow fashion as a justification for consuming in large quantities, but in only certain periods of the year, the authors refer to these periods as seasonality. Following this line of thought, there would be no truly conscious idea implanted, but rather excessive consumption in specific perspectives, which would be harmful and totally against what the movement propagates.

**4.5 Slow fashion applications in other sectors and other names for the movement**

Regarding comparisons and analogies made between slow fashion and other sectors of the production chain besides fashion, three areas were mentioned (Table 7), and the sector that most obtained comparisons were the food field, standing out in a large part of the literature surveyed in 40 of the 84 texts. In addition to this, only one more sector, lifestyle, was mentioned (1).

Table 7. Application in other sectors

<b>Slow fashion in other sectors</b>	<b>Authors who support that idea</b>
Food sector (51)	Johansson, 2010; Fletcher, 2010; Cataldi <i>et al.</i> , 2010; Schulte <i>et al.</i> , 2012; Shephard; Pookulangara, 2013A; Pookulangara; Shephard, 2013B; Watson; Yan, 2013; Pereira; Nogueira, 2013; Tobeck, 2013; Langdown 2014; Ertekin; Atik, 2014; Schulte <i>et al.</i> , 2014; Trejo, 2014; Ramirez, 2014; Söderlund; Berg, 2015; Lee; Ahn, 2015; Chen, 2015; Valente, 2015; Henninger, 2015; Leslie, 2015; Ferronato; Franzato, 2015A; Clark, 2015; Ferronato; Franzato, 2015B; Silva; Busarello, 2016; Nishimura; Gontijo, 2016; Mardell, 2017; Zilinskaite, 2017; Duiveman, 2017; Preuit; Yan, 2017; Risso <i>et</i>

	<p><i>al.</i>, 2017; Diggele, 2017; Filipe <i>et al.</i>, 2017; Santos <i>et al.</i>, 2017; Fiorin <i>et al.</i>, 2017; Fiorin, 2017; Kerner, 2018; Gupta, 2018; Cunha, 2018; Stefko; Steffek, 2018; Macena <i>et al.</i>, 2018; Sobreira <i>et al.</i>, 2018; Clark, 2019; Trejo <i>et al.</i>, 2019; Sunga; Woob, 2019; Brewer, 2019; Nishimura; Schulte; Gontijo, 2019; Garcia; Helena, 2019; Castro; Martins; Ferreira, 2019; Sapper, 2019; Vaz, 2019; Thompson, 2019.</p>
Lifestyle (3)	<p>Conti e Figueiredo, 2017; Sapper, 2019; Thompson, 2019.</p>

Byun and Sternquist (2008), as well as Fletcher (2010), present fast-fashion as originating from fast food practices, in search of meeting the needs of consumers in real-time, and in counterpart to this accelerated model, slow fashion sets its characteristics, the connection between slow fashion and slow food, this explains the great relationship that exists between the food sector and the area discussed. Still, as shown in the table above, the vast majority of articles suggest the food sector as an alternative area to slow fashion, this comes as a result of the work suggesting slow food as responsible for the emergence of the slow fashion movement.

The concept of slow fashion is inspired by the slow food movement, which began in Italy in 1986 as a reaction to the fast food culture. This movement encourages consumers to choose local, healthier food made through slow, natural processing methods, which help sustain both local economies and the environment (e.g., Slowfood.com). Similar to the slow food movement, slow fashion emphasizes the importance of the quality of fashion apparel products which is made with natural, durable materials, thus enabling consumers to wear clothes for a longer period of time and minimizing the environmental and social impact of apparel production (Sung and Woo, 2019, p. 121).

As for the lifestyle, slow fashion appears as a way of living sustainably and ethically, maintaining a slow and conscious consumption rhythm, thus, something that is beyond industrial interests; it also stands out within this idea the habit of living in a way that is not so busy, valuing oneself to the detriment of the demands of the social environment. Concerning production, slow fashion has emerged as a means of decelerating, where it seeks to reduce production cycles, thus ensuring that quality is placed above quantity. Despite areas with different focuses, the idea that is explored in common is the centralization in the development and more careful and conscious experience, pillars of the slow fashion movement, understanding that any action that is involved, affects the external environment.

The same subject may be perceived by different authors in different ways, so there is a possibility that different names are given to the same movement. Through this, we sought to catalog other terminologies that slow fashion received in the analyzed scientific works. For other names in the area (Table 8), sustainable fashion was the one that most applied to the slow fashion movement. In many inquiries that occurred during this study, sustainability was a target that expressed itself as an indispensable contributor to this compound, which is why the denomination 'Sustainable Fashion' appeared in 10 of the 84 works.

Table 8. Other names for slow fashion

Other names	Authors who support that idea
Sustainability fashion	Garg; Hada, 2014; Lee; Ahn, 2015; Henninger, 2015; Pookulangara <i>et al.</i> , 2016; Henninger <i>et al.</i> , 2016; Preuit; Yan, 2017; Diggele, 2017; Candan <i>et al.</i> , 2017; Zilinskaite, 2017; Duiveman, 2017.
Slow design	Refosco <i>et al.</i> , 2011; Kerner, 2018.
Slow clothing	Thompson, 2019.

As long as the sectors aim to slow down their production processes, allied to environmental and ethical awareness, the slow movement is gaining space and becoming increasingly widespread as a business model that can be replicated by different companies, such as its expansion into the food and productive sector, or as a lifestyle. In addition to companies, society points out as an important cut in the vision of fashion along a sustainable axis, where consumption moves towards more conscious views, that is why the exploration of the nomenclature 'sustainable fashion', for more assertive discourse.

However, literature sees slow fashion as one of the ramifications of the concept of sustainable fashion. Thus, the non-appearance of denominations such as eco-design, green fashion, or other nomenclatures in this sense, stems from the explanations brought by Nishimura, Schulte, and Gontijo (2019), which attributes a dependence on use as related to the focus of the project or process to be developed.

- a) Eco Chic: a concept that suggests elegance and respect for socio-environmental principles;
- b) Ethical Fashion: a concept that considers the socio-environmental impact in the fashion production chain;
- c) Eco-Fashion (Ecological Fashion or Green Fashion): a concept that aims to reduce environmental impacts from a conscious production process and during the product's life cycle;
- d) Zero Waste Fashion: a concept that seeks production that does not generate waste and waste;
- e) Upcycling: trend that aims to reduce waste by reusing discarded materials;
- f) Slow fashion: a movement that works with the idea of a productive chain of a product with a sustainable profile (Chiapetta, 2016 *apud* Nishimura, Schulte and Gontijo, 2019, p. 65, translated by us).

Thus, slow fashion is seen as a fragment of this greater dynamic than would be fashion with sustainable, ethical, and fair bias. Therefore, the use and appearance of the slow fashion nomenclature result from a specific focus and justification, depending on what the authors seek to discuss in each research. So, the scarcity of other terminologies stems from the assertive, coherent, and cohesive use of the term.

### 5. Conclusion and final considerations

Resuming the idea that fashion can always be renewed, as long as its conditions fit into measures that absorb socio-cultural, ecological, and sustainable benefits, it is recognized that these varieties of practices seek to limit the wear and tear of natural resources and give meaning to debates focused on for its production (Fletcher, 2010). Contemporary fashion has the power to awaken the desire for consumption,

and more than that, it has the power to dictate behaviors so that these actions are more intensified in a proportion that does not measure time and space. Through the flow of information, fashion becomes easily accessible on a global scale. Obtaining clothing items, in addition to being necessary, is now rampant amid the dynamics of fast-fashion.

The resources extracted from nature for the manufacture of fashion articles are increasingly scarce, and even so, the waste for disposal after their production comprises a vast layer that further damage the natural ecosystem. The fast current that fashion is transiting today and the quick access to information generated in networks of connections favor the frequent consumption of low-quality fashion articles, making their disposal as fast as their acquisition.

In response to this dynamic of current fashion, slow fashion came about with the assumption of inhibiting the speed of how fashion products reach the final consumer, and in such a short time they are discarded. This system is used to segment and differentiate the parts produced in a model where the form of growth is gradual and spontaneous; to offer a new marketing attribute on products and brands that have extended their useful life, durable pieces, with classic design and endowed with sustainable values (Fletcher 2016). To this end, it sought to determine, through a systematic review, how studies in the area of slow fashion are found, precisely because the development of this research is necessary for the dissemination of knowledge that is still little disseminated about the movement but with relevant characteristics and speeches. that show a new horizon for the fashion market. It is not just about seeing fashion as a new source of profit based on the creative economy. Many of the approaches consist of understanding the emotional ties and well-being that are most deeply related to sustainability (Lins and Lugli, 2017).

From this, it was found that the beginning of research in the area of slow fashion began in 2008 with Kate Fletcher and her discussions about the need for sustainable, ethical, and conscious thinking in fashion, conforming herself as the author most cited by researchers in the area in subsequent works, with a gradual increase from 2010 and consolidation in the last three years studied, specifically with a peak in the amount of research in the years 2017 and 2019. The countries that most research slow fashion is Brazil and the States United, respectively in terms of quantity, in addition to both also categorizing themselves as having a greater focus to serve as objects of study in the works, however, the United States appears in the first place, followed by Brazil.

There is a low standard of publication on specific platforms, being observed as well fragmented, deprived in several journals and congresses of the most varied areas, as a result of its multidisciplinary, however, the journals Fashion Practice, ModaPalavra, and Sustainability were identified as more relevant in that context. The universities that most research this subject in the sense of graduate studies are those located in Sweden, with a greater focus from administration and design, being discussed more widely in master's courses.

Regarding methodological approaches, the most prominent ones are case studies and literature review, a consequence of the primary search for understanding the dynamics in which the slow fashion movement would be configured, therefore, they aimed to study companies, companies, or conceptually reviewing the principles that guide the movement. This is also in line with the most prevalent approach being the qualitative one, as it deals with social, environmental, and cultural data and visions, as the objectives that

most emerged were exploratory. Concerning the object, the first was literature research, followed closely by field research.

The term most used to refer to slow fashion is 'movement', with two possibilities as possibilities: one, its approximation with the idea of social entrepreneurship, which balances social impact actions with business profit, and, the second, by its association with the other slow movements, such as slow food, slow living, and slow cities, thus, generalizing all these areas from the movement nomenclature.

The functional areas discussed focus on the consumer market and product development, studying how people perceive movement and, in turn, how it can be applied within the creative process of fashion products. Regarding the relation of performance and differentiation objectives by which slow fashion develops its construction, the quality aspect is by far the most discussed, as the core of the principle is translated through the passage of quantity, seen in the fast- fashion, for quality. Regarding other differentiation objectives, the most cited ones referred to sustainability, ethics, and durability, which are also commented on extensively by Jung and Jin (2014) as some of the basic principles that guide the construction of products and thinking from the slow fashion movement.

Bearing in mind that no action is without negative points, the comments on slow fashion revolve around the high cost of production, in proportion to the fair payment to all involved in the process, as well as durable, comfortable and affordable raw materials. a reliable source makes the costs high and consequently, the final price of the piece will be much higher than those produced within fast-fashion. It is also worth mentioning that it was determined that the rusticity perceived as an object of value by consumers of slow fashion proved to be a negative barrier that prevents a greater spread and acceptance of sustainable, ethical, and conscious thinking by the vast majority of the public. Consumers, in a way, believe that artifacts that are produced following slow fashion thinking tend to present an anachronistic aesthetic-visual configuration.

For future research, it is relevant to identify how to modernize the semantics and visual construction of the product through the perception of value about artifacts that start from this movement, creating storytelling that sells this notion of modernity through a more effective attitude. In this same sense, Gupta, Gwozdz, and Gentry (2019) concluded in their research that the sustainable lifestyle market, in line with that propagated by slow fashion, is much more effective than the direct marketing of products that bring this thought as a goal of performance and differentiation. Still, it is mentioned for further research in the area of slow fashion, conducting surveys to understand the consumer of this type of product more assertively. We also sought to understand other sectors of application of the slow fashion concept and the food sector was more prevalent. Besides, it was identified which other names are used to refer to the area and the result was low, identifying only ethical fashion, sustainable fashion, and slow clothing. This result derives from the name itself being already widespread, not requiring a translation and fitting perfectly into the requirements proposed by the theme, representing in an assertive and marketing way.

Thus, it is considered that with this acquired knowledge, slow fashion is no longer a marketing tool to designate often artificial concepts in current fashion, but rather, a suggestion of new methods to be practiced in a way that contributes to fashion and mainly to the environment that everyone inhabits. In the future, slow fashion will make it possible for fashion to be more than fleeting trends and momentary habits, it can go hand in hand with innovations and still contribute to the conservation of a planet free from all human

devastation.

## 7. References

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