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BETTER WORLD FASHION: CIRCULAR ECONOMY AND COMPETITIVE ADVANTAGE

Reimer Ivang and Mohammad Bakhtiar Rana wrote this case solely to provide material for class discussion. The authors do not intend to illustrate either effective or ineffective handling of a managerial situation. The authors may have disguised certain names and other identifying information to protect confidentiality.

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In 2014, a meeting between Reimer Ivang and Karsten Lund sparked the beginning of an ambitious business plan to impact the fashion industry. Ivang recognized that this industry, which was the second-most polluting after oil and accounted for 10 per cent of global carbon emissions, needed to change its ways in the wake of the increasing threat of climate change and unsustainable resource consumption.[[1]](#endnote-1) Ivang and Lund therefore created Better World Fashion (BWF), a business and social enterprise centred around solving human-created problems. The vision was to form a leather fashion brand that could compete on the global stage and do so in an ethical and sustainable manner through the use of repurposed leather. In the first two years after its creation, the business had created waves in the industry, receiving backing from such notable organizations as the Danish Innovation Fund and B Corporation. It became a pioneer of the circular business model, aiming to change the fashion industry for the better.

This social enterprise was managed in Aalborg, Denmark, by a team of four individuals who had many years of experience in their respective fields: Reimer Ivang, Karsten Lund, Elin Møller, and John Stellan. Each was committed to making the venture a success, but managed their roles alongside positions in other businesses. By 2018, the business was still expanding, largely through its e-commerce platform. Going forward, it was looking to build on its position in the leather fashion market and to consolidate its competitive advantage to grow and become sustainable. However, in doing so, it faced some of the inherent challenges of being a social enterprise: competing with large for-profit fashion companies and dealing with consumers’ diverse views toward sustainable products and global sustainability. Ivang wondered whether BWF should change its strategies for growth and competitive advantage in international marketing.

Background

The concept behind BWF originated from the vision of the founders, who saw the need to disrupt the fashion industry’s destructive nature. Ivang worked as a consultant for several years, where he gained extensive experience in international digital marketing and business development. He decided to leave his consultancy career and develop his own retail business. In 2014, he met Lund, who already had more than 20 years of experience in the fashion and textile industries, and the two collaborated to form the basis behind BWF. The company chose to specialize in leather products, as leather’s quality and strength meant it had a long lifespan and could be recycled and reused repeatedly. The business took shape in 2015, when Ivang and Lund designed the concept and business model and developed the prototypes for six jacket designs.

The following year proved to be crucial for BWF in terms of investment and business development. The company launched a successful crowdfunding campaign through Kickstarter during February and March, securing 123 backers and exceeding its goal of $23,000.[[2]](#endnote-2) The company also received an investment from the highly competitive Danish innovation fund, InnoBooster. The success of the investment campaign allowed BWF to move forward, establishing production in Poland and securing procurement agreements with organizations such as the Red Cross. The first jackets were then distributed to Kickstarter customers located across nine different countries.

During this period, Elin Møller heard about the business and took an interest in the concept. She chose to invest, taking on the management of communication and branding, bringing more than 15 years of experience in this field. In 2016, BWF received further endorsement, this time from Project Just, an organization dedicated to reviewing fashion brands’ ethical practices, and rewarding those it deemed commendable with its Seal of Approval. Of the 76 brands that were examined in 2016, only five received approval. After a successful year of investment and legitimization of its concept, the company began sales in December 2016 via its own homepage.

The following year, 2017, began with another significant endorsement: BWF became only the second Danish company to receive the B Corporation certification.[[3]](#endnote-3) These certifications were given only to organizations that met rigorous standards of social and environmental performance, accountability, and transparency. The B Corporation community bestowed upon BWF the title “best for the world,” labelling it “a sustainability pioneer in the fashion industry,”an accolade that BWF would go on to receive again the following year.[[4]](#endnote-4) BWF was selected among a highly competitive group of companies to use Roskilde Festival (an annual Danish music festival and one of the largest music festivals in Europe), as its living lab in an effort to gauge the audience’s interest and receptivity to the BWF concept. At this time, the company received an investment from John Stellan, who took on responsibility for the business’ sales. Stellan, who had been interested in BWF from the beginning, had been friends with Ivang for more than 10 years. The two men first met while working on a local project together. Stellan brought more than 15 years’ experience in telemarketing and had experience working with start-ups as being the founder and co-owner of his own telemarketing business. During 2017, BWF established its first agreements with Danish retail stores to carry BWF jackets. In December, BWF launched its new and fully functional website (see Exhibit 1).

By July 2018, BWF had sold more than 1,000 jackets and had recently introduced a new product line of leather bags. International delivery had been available from the outset, effectively making it a born-global company. Although Denmark accounted for the majority of sales at this stage, BWF had sold products in 22 countries, mostly to consumers in Norway, Sweden, Germany, and the United States (see Exhibit 2 for BWF’s sales by destination). BWF’s sales showed positive progress, with revenue expected to grow 100 per cent in 2018 compared with 2017, and by an additional 20 per cent in the second half of 2019 (see Exhibit 3 for details on BWF’s sales figures growth).

the Leather Fashion Industry

Market Trends

The global apparel market was worth $1.39 trillion in 2017 and was forecast to generate approximately $1.65 trillion by 2020. The apparel market was categorized by robust growth in emerging markets, steady growth in the United States, and a sharp slowdown in Western Europe.[[5]](#endnote-5) Within this market, the global leather-goods market had been growing steadily in recent years. In 2016, it was worth $93.2 billion and was forecasted to reach $121.16 billion by 2022, at a compound annual growth rate of 4.47 per cent during this period. Retail stores held the major share of this market, at more than 90 per cent; however, online sales were projected to increase during this period, due to the growing popularity of e-commerce.[[6]](#endnote-6) The input costs for producing leather products had also been increasing, as raw materials became more expensive. Rearing cattle for food or leather production was highly energy- and resource-intensive under modern methods, which had generally led to lower profit margins for companies; however, prices in this market remained high, particularly in the luxury sector.[[7]](#endnote-7)

Recent years had seen the emergence of fast fashion, which paved the rise of brands such as H&M and Zara.[[8]](#endnote-8) As garments became more affordable, people began purchasing more items and throwing away old ones after relatively short periods of use. From 1992 to 2013, the average apparel fibre consumption per person had nearly doubled, from 7 kilograms (kg) to 13 kg per person, with each garment being washed only six to seven times before being discarded.[[9]](#endnote-9) The consequence was large quantities of textile waste, much of which ended up in landfills. At this time, 93 per cent of all clothes ended up in the trash, even though they could be recycled, and 80 per cent of all discarded clothes still had approximately two-thirds of their life left. Making clothes required land and water as well as fossil fuels, chemical dyes, finishes and coatings, some of them toxic.[[10]](#endnote-10)

Evidence existed to suggest that fashion consumers were becoming more environmentally conscious, favouring brands that put more emphasis on sustainability and ethical conduct. According to a Unilever study in 2017, “More than one in five (21 per cent) of the people surveyed said they would actively choose brands if they made their sustainability credentials clearer on their packaging and in their marketing.”[[11]](#endnote-11) In response to customer attitudes, many companies were making an effort to become greener and more ethical in their product lines, for example, H&M’s “conscious” range and Stella McCartney’s synthetic “vegetarian” leather.[[12]](#endnote-12) Eco-fashion was also increasingly being promoted by celebrities and fashion shows, which led to a high degree of media coverage, and in turn, played a large part in influencing the behaviour of consumers, particularly the younger generation. Yet despite this influence, research suggested that marketing eco-friendly fashion was far from simple, as consumers were not always willing to pay more for “greener products.” In fact, a Verdict study reported that 20.2 per cent of consumers would refuse to pay more for sustainable clothing.[[13]](#endnote-13)

Another characteristic of the fashion industry during this time was the transition to mass customization. In an effort to differentiate themselves from the competition, many brands were producing items that were personalized to each individual consumer. This personalization was highly attractive to many consumers, who sought new ways to differentiate themselves in an industry where mass production had fuelled the rise of fast fashion. Popular brands such as Ralph Lauren already offered a wide range of customized products, which allowed these companies to respond more quickly to changing customer tastes. Customers were also demanding a higher degree of interactivity, as social media had become a key platform for brands in promoting their products.[[14]](#endnote-14)

Market Opportunity and Gap

Danish Market Segments

In 2018, the population of Denmark was more than 5.7 million.[[15]](#endnote-15) The country had a relatively high employment rate of 75 per cent in the 15- to 64-year-old age bracket, higher than the average Organisation for Economic Co-operation and Development (OECD) rate of 67 per cent[[16]](#endnote-16). The proportion of Danish adults aged 25–64 having completed upper secondary education was also 7 per cent higher than the OECD average, at 81 per cent. Despite these positive markers, the average annual household net-adjusted disposable income per capita in Denmark was lower than the OECD average, at $28,950 a year compared with $30,563 a year in OECD countries.[[17]](#endnote-17) However, the Danish welfare system allowed Danish citizens to receive free education and health care, which affected Danish consumers’ real disposable income. As a result, Danish consumers tended to have higher disposable incomes than people in many OECD countries. In terms of expenditure on garments, Denmark (at $886 yearly, per capita) was far above the European Union (EU) average (of $680 yearly, per capita). However, this higher expenditure was influenced by Denmark having by far the highest consumer prices in the EU, 36 per cent higher than the EU average. Of the apparel segments, women’s clothing accounted for 55.3 per cent of the total market; menswear, 32.6 per cent; and infants’ apparel, 12.1 per cent.[[18]](#endnote-18)

Denmark was one of the biggest advocates of sustainable business practices in the EU, and consumers’ attitudes to sustainability were positive. This sentiment stemmed from formal institutional rules, society’s cognitive structure, and discourses on the protection of ecology and the environment. On the one hand, institutions supported new ventures that strove for a better world to establish and grow; on the other hand, the market was receptive to and supportive of sustainable products. To leverage this advantage, BWF positioned itself and its products in the Danish market, where most of its sales originated in its first two years.[[19]](#endnote-19)

European Market Segments

In 2016, the average EU household spent 4.9 per cent of its total consumption expenditure on clothing and footwear. In the EU, clothing and footwear represented a total annual expenditure of $459.5 billion, equivalent to 2.7 per cent of the EU’s gross domestic product (GDP). However, this expenditure varied greatly by country. The United Kingdom had the largest EU household expenditure on clothing, which in 2015 exceeded $81 billion. The next two largest markets were Germany at $71 billion and Italy at $59 billion.[[20]](#endnote-20)

Germany was proving to be a key market for BWF, with 9 per cent of its total sales originating there in 2017 and 2018. Germany also represented significant potential for growth, due to both the size of the market and its geographic and cultural proximity to Denmark, which led to easier marketing and communication between the two countries. The same could be said of Sweden and Norway, which were BWF’s other two largest European markets (see Exhibit 2).

Targeting

BWF’s targeting primarily focused on a community of interest: people who focus on and value sustainability and changing fashion. Additionally, BWF’s products were positioned to attract customers who were interested in premium-quality products. These segments were typically men and women with some post-secondary education and those aged 25 and older. Typically, they already had children or were planning to have children. The company did not attract significant interest from the very young generation, who generally placed more value on price and had lower disposable income.

The Opportunity of the Circular Economy

The Circular Economy in Denmark

During the 2010s the idea of circular business models was beginning to take root as a realistic alternative to traditional business practices. Previously, circular methods had been generally disregarded as being costlier to develop and maintain for businesses, and hence, also more expensive for consumers. However, with the help of some organizations, business models were being developed where the benefits outweighed the costs. One notable proponent of circular economies was the Ellen MacArthur Foundation, an organization that was established in 2010 with the aim of “accelerating the transition to the circular economy,”[[21]](#endnote-21) and quickly became recognized as a global leader in this area. According to the foundation, a circular economy is one that is “restorative and regenerative by design and aims to keep products, components, and materials at their highest utility and value at all times, distinguishing between technical and biological cycles.”[[22]](#endnote-22) When designed and implemented effectively, circular business models had the potential to save resources, reduce production costs, and increase profitability.

The Ellen MacArthur Foundation selected Denmark as the focus of a study to demonstrate the strategies and benefits of achieving a circular economy. Denmark was recognized internationally for its developments in the circular economy and sustainability, making it a suitable setting for such a study. In 2015, it was awarded The Circulars, the World Economic Forum’s Young Global Leaders award, for its efforts in developing and promoting a circular economy. The modelling of the Ellen MacArthur Foundation examined the transition to a circular economy in the following sectors: food and beverage, construction and real estate, machinery, plastic packaging, and hospitals. The results of this study showed that moving to a circular economy in each these sectors by 2035 had the potential to increase GDP by 0.8–1.4 per cent, create 7,000–13,000 new jobs, and reduce carbon footprint by 3–7 per cent.[[23]](#endnote-23)

BWF’s Circular Business Model

BWF aimed to revolutionize the fashion industry by taking old and unused items and transforming them into something new and modern, effectively operating as closed a loop as possible by using 98 per cent second-generation inputs. One hundred per cent of the leather and lining that BWF used was taken from reused materials, obtained from Danish non-governmental organizations (NGOs), such as Blå Kors and Red Cross, which collected used apparel products donated by users. Apart from leather and fabrics, only 71 per cent of the metal used was second-hand, due to metal becoming weak when it was 100 per cent reused. BWF used only premium-quality materials in its products.

The cycle began with the acquisition of leather, which was either received from BWF customers’ old jackets or purchased from NGO partners, usually in the form of garments with outdated style. These garments were then deconstructed, and the material was reworked to form a jacket with a classic look and modern fit. The production stage was managed by a partnership with a family-run business in Poland, enabling BWF to improve its coordination and reduce the carbon dioxide (CO2) emissions produced during delivery, rather than producing in Southeast Asia where many garments were produced. BWF ensured that employees working in its partner’s production factory were fairly paid and experienced good working conditions, with no child labour.

The finished jackets were then rented or sold to customers, mainly through BWF’s online store and designated bricks-and-mortar retail stores. When jackets went out of style and the customer desired something new, they returned the jackets to BWF via the buy-back guarantee, in return for a 50 per cent discount on a new jacket. The old jacket was dismantled, and the material was reused to create new jackets. This cycle enabled customers to change styles frequently, while minimizing material wastage (see Exhibit 4 for an illustration of BWF’s circular business cycle).

Compared with the industry standard, BWF jackets produced only 1 kg of CO2, due to transport emissions. Therefore, no water or chemicals were used, and no waste was created. As of July 2018, the company’s circular business model had saved more than 8,000 kg of CO2, 170,000 litres of water, 3,000 kg of waste, and 1,875 kg of chemicals.[[24]](#endnote-24)

Competitive Advantage (CA)

CA in Value Proposition, Creation, and Capture

The premise of BWF was to provide value beyond money. Value was provided at each point in the circular business model, from the ethically sourced materials to the unique designs, environmental focus, emotional attachment, and opportunity to attain fast fashion through renting. From the customers’ perspective, the value came from the quality of the product, the company’s mission statement, the unique designs and customization, and the renting opportunity. Each jacket was unique, which was reflected in its exclusive serial number, creating an emotional connection between the consumer and the product. BWF further built on this connection by interactively enabling the customer to follow the “story” of the jacket via the BWF application (app) (see Exhibit 1 for a preview of the BWF app). When a jacket was sold for the first time, BWF made the first entry into the jacket’s storyline, and buyers could also add to this storyline during their period of ownership. If the jacket was circulated again, the storyline was updated, and when it was dismantled and used for new jackets, the individual stories of each part would follow into the new jacket, effectively creating a “family tree.” Garment personalization was becoming popular in the market, and this feature attracted customers who sought a new level of personal connection to their items. The buy-back guarantee meant the product was tailored to customers who liked to change their styles regularly, as well as those who saw their clothing as a long-term investment.

From society’s perspective, the circular business model eliminated the consumption of large quantities of raw materials and components, which saved money and resources, thereby conserving our planet and society from pollution and overconsumption. In the words of Ivang, BWF focused on a “yes we can” agenda, which meant that they did not believe in changing consumers’ opportunity to consume, but that it was the role of great companies and products to solve these problems.[[25]](#endnote-25) The circular business model was therefore expected to appeal to customers who placed value on their garments being ethically sourced and environmentally friendly, as they could continue their current consumption model and behaviour guilt-free, without negative consequences for the environment.

Product

The key source of BWF’s competitive advantage derived from the product itself. Part of this CA came from the fact that each jacket was 100 per cent unique. The reusing of leather meant that no two jackets were identical and each had individual details that could not be found on others. Once a product was bought online, it was removed from the website. This offering of a uniquely designed product was a rare feature generally associated with high-end luxury designers, but at BWF was available to consumers without the associated high-end price tag. The product comprised 100 per cent organic and reused components, except for the buttons in some jackets. By 2018, the company had extended its product lines, from jackets only to include bags, and was planning to diversify further. The products also featured a degree of customization, as customers could choose the design of the jacket lining, including linings depicting the Roskilde Festival or famous artwork pieces, such as Edvard Munch’s “The Scream.” BWF also offered a series of products that suited different male and female personalities of customers, which were represented by names, such as Peter, Thomas, and Alexander for men, and Dayana, Tanja, and Eik for women. Yet, these personality types and names followed Scandinavian and Northern European cultures, as BWF focused on these regions (see Exhibit 6 for an example of the product lines and descriptions).

All of the customer feedback was highly positive about the product, praising the quality of the material and style (see Exhibit 5). Customers A and D mentioned the word “unique” when describing factors that contributed to their purchase. A, D, and E cited the sustainability or ethical factors in their purchase, with A stating the use of recycled materials as making “the big difference” to their purchase.

Price

Given the premium quality and unique design features, BWF’s pricing was highly competitive. Jackets were $452 upon first purchase, placing them in the medium price range for leather jackets. Bags were priced at $109 or $139 depending on the model. The price also included any mending if the product should be damaged. All the jackets featured a buy-back agreement, whereby customers could trade in their current jacket at any time and receive a new one at half the original price. This guarantee had no time constraints and was available regardless of the condition of the old jacket. Competitiveness was further enhanced by enabling customers to lease the jacket on a monthly basis for $23 per month, making them more accessible for lower-income earners. Initially jackets could be leased for a minimum of four months, after which the customer could choose to try a different style or keep the current one. After having leased a jacket for 24 months, the customer owned the jacket and did not need to pay further. At this point, they were able to utilize the buy-back agreement and trade in their current jacket for a 50 per cent discount on a new one. This model provided flexibility to the consumer, who could freely change styles at a reduced cost. Of the featured customer feedback statements, price did not seem to play a major part in their purchasing decision, as none referred explicitly to it and only customer C mentioned the 50 per cent discount buy-back guarantee (see Exhibit 5).

Promotion

BWF received a significant amount of exposure through its endorsements and media coverage. The company received praise from organizations such as B Corporation and Project Just, as well as being featured in articles by organizations such as the Ellen MacArthur Foundation. The promotion of the company centred largely around its circular business model; however, BWF’s advertisements tended to highlight mainly lifestyle and values (see Exhibit 6 for an example of a BWF advertisement). BWF was involved in collaborations to promote its products, including its living lab at Roskilde Festival in 2017 and a collaboration with the Norwegian National Museum that used images related to both the Festival and the National Museum as custom jacket linings. Two of the included customer statements, from customers A and E, referenced discovering the brand at Roskilde Festival (see Exhibit 5). BWF was also active on social media, through its Instagram and Facebook pages. Significant attention came via Instagram, where the company had almost 8,000 followers by 2018 and had started being noticed by influencers. Instagram posts featured German/Polish model Maja Manczak (95,000 followers) and U.K.-based fashion blogger Carlos Costa (212,000 followers), who were supporters of sustainable recycled fashion products. Reference individuals were not paid by the company for their collaboration, but were self-motivated to promote the sustainability brand message.

Place

From its beginnings, BWF had encompassed both a domestic and international distribution strategy, effectively making it a born-global business. This global status was accomplished primarily through e-commerce, as the company’s short-term strategy was to expand from this platform, with delivery of products available worldwide. BWF also sought to establish relationships with existing retail stores in Denmark and other European countries such as Norway, Germany, and the United Kingdom. As of 2018, BWF jackets and bags could be found in The Publisherand Bikini Berlin in Germany, the Press 39 Concept Store in Portugal, as well a dedicated BWF store in Aalborg, Denmark. All of these retail outlets were specially selected luxury and premium stores that had access to the BWF’s key market segments. The business was also exploring relationships with several other stores that sold products that were organic, bio-friendly, or sustainability-orientated. In the future, the company was aiming to establish its own flagship stores throughout Europe.

CA in Branding and Communication

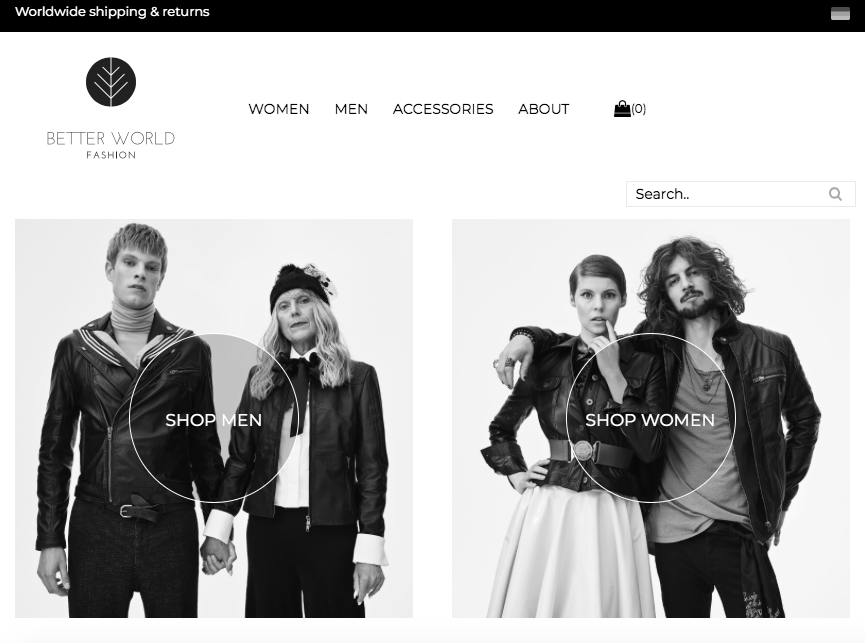
BWF’s values were present in every aspect of the brand. The company name itself portrayed the idea of a present that needed improvement, which the company was striving toward. By supporting the company, customers could contribute to the creation of “a better world.” The company’s logo was a combination of three of the core aspects of the business: the world, nature and the environment, and recycling (see Exhibit 7). The result was a minimalist sign related to a circular leaf, linking the brand to nature and also referencing the circular economy. The idea of branding was to establish a brand image that linked to unique fashion and sustainability, while the country of origin—Denmark—was also an issue that could reinforce the sustainability brand image. BWF ensured an innovative customer relationship by creating a digital platform for documenting customers’ stories, and thus all customers contributed to a story tree through their use of a recycled jacket. This approach created an emotional appeal and bond with customers for the long run. To ensure loyalty, BWF aimed to reinforce social-media communication and interactions with customers on Instagram and Facebook, while its own app bound customers through story sharing on a continuous basis.

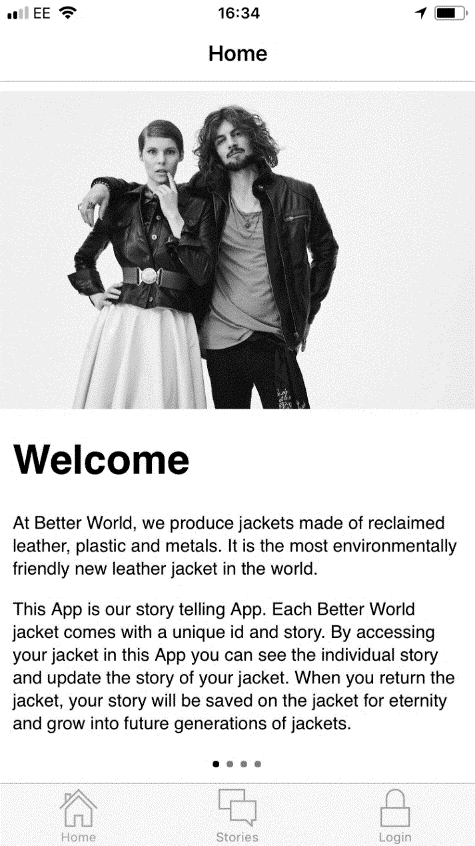
The Road Ahead

According to John Stellan, sales manager at BWF, the key challenge for the company going forward was to convince consumers of the need for change, and to further promote the transformation to sustainable production. A 2009 study, conducted to gauge consumers’ awareness of the environmental impacts of the products they purchase, found that 35 per cent of European citizens knew little about these impacts, while 9 per cent admitted to knowing nothing on the subject.[[26]](#endnote-26) Thus, a crucial step was to promote education of the environmental impacts of garment production. Although many consumers were paying more attention to the origins of their clothes, many were still reluctant to pay the same price for a product made from reused materials, partly because doing so was seen by some as a reflection of inferior quality or lower prestige. Consumers’ environmental or ethical concerns did not always translate into their purchasing behaviour. Thus, BWF faced challenges in addressing consumers’ diverse perspectives in terms of the use of sustainable products and production methods.

In the face of these challenges, BWF was planning for further expansion—in terms of product lines, sales volume, and markets. BWF’s agenda was therefore to grow sales and promote its brand, while trying to create a sustainable, recyclable leather product-family for the customers who respect ecology and the environment. Could BWF achieve its ambitious aim, stand as a leading circular economy fashion brand, and occupy significant market share?

Exhibit 1: Better World Fashion’s web homepage and “storytelling” mobile App homepage



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Note: App = Application

Source: BWF website, accessed August 4, 2018, www.betterworldfashion.com; BWF App, accessible via the App Store.

Exhibit 2: Better World Fashion sales by destination, 2017 and 2018

(as a percentage of total sales)

Source: Created by the authors using company data.

Exhibit 3: Better World Fashion Sales figures and growth, 2017–2019

(in percentage)

Note: The growth figures for the second half of 2018 and for both halves of 2019 are estimated based on budgets.

Source: Created by the authors using company data.

Exhibit 4: Better World Fashion’s circular business model

Note: NGO = non-governmental organization; BWF = Better World Fashion

Source: Created by the authors using company data. Adapted from European Commission, “Research Helps Europe Advance towards Circular Economy,” European Commission, January 26, 2017, accessed August 5, 2018, https://ec.europa.eu/jrc/en/news/research-helps-europe-advance-towards-circular-economy.

Exhibit 5: Better World Fashion customer testimonials

Customer A (Denmark)

Better World Fashion is a unique concept that I can recommend everyone to contribute to. Let’s all work for sustainable development & recycling. I saw this unique leather jacket at Roskilde Festival and the big difference to my purchase was that it was made of “old leather” washed in sawdust. The lining was made of “recycled plastic” & the concept that I could hand it back later after using the ID number.

Customer B (Denmark)

Rarely have I experienced this overwhelmingly good service. I looked on their website and found that they do not have the model I’m looking for in my size. I wrote to them if they can write to me when they get some new ones. The man asked if I have some preferences! I end up getting the coolest jacket in my life. The result was well above my expectations and I’m going to share it with my friends. Good luck to them with everything in the future.

Customer C (Norway)

I had bought a fantastic jacket from Better World Fashion, which I was very pleased with.

However, I was so unfortunate that one pocket got torn when I got stuck.

I used their amazing offer to return the jacket and buy a new at ½ price. I sent my jacket to them and they found a jacket on their store that matched my old jacket. I can definitely recommend Better World Fashion, they have super service and super delicious products.

Customer D (UK)

I ordered a large but it was a bit too big. When I wrote an email to the company they responded immediately and sent me a smaller jacket through GLS to ensure I received it quickly. The quality of the leather used and the craftsmanship of the jacket impressed me. Varying pieces of leather are put together to make an entirely unique jacket that feels great on and looks so much like a top notch jacket that is essentially guilt free. Will definitely shop with them again.

Customer E (Germany)

It's a new and different way of thinking about sustainability, fashion and uniqueness. Bags and jackets created—or recreated by used high quality leather goods. Nice set up! I found them at Roskilde festival and it makes sense. When the company is at the same time super service minded in helping a customer like me, there’s only praise to say. I wish them all the best of luck

Note: ID = identification; GLS = a European parcel delivery service

Source: Company documents.

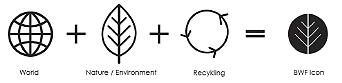
Exhibit 6: Better world fashion’s product lines

|  |  |  |
| --- | --- | --- |
| Male |  |  |
| PETER:  Series | \\ID.AAU.DK\Users\mbr\Documents\Papers for 2018\Better Fashion World_case\pt-0138-f.jpg | \\ID.AAU.DK\Users\mbr\Documents\Papers for 2018\Better Fashion World_case\forside_shop_men.jpg\\ID.AAU.DK\Users\mbr\Documents\Papers for 2018\Better Fashion World_case\thomas_web.jpg |
| Description | PETER has it all. He’s maverick, he’s a biker, and he’s rock ’n’ roll. We know that PETER is dazzling and everything about him screams “born to be wild.” With PETER the classic biker just got tuned both in design and environmental impact. PETER is hand-crafted from 100% repurposed leather, collected by our NGO partners in Denmark. All materials are carefully and individually selected as the leather is cleaned in sawdust. Then we hand place each of our pattern to preserve individual details. With the quilted padding on the shoulders, this jacket is a must have in any closet. | |
| Female |  |  |
| TANJA: Series | \\ID.AAU.DK\Users\mbr\Documents\Papers for 2018\Better Fashion World_case\ta-0055-f.jpg | \\ID.AAU.DK\Users\mbr\Documents\Papers for 2018\Better Fashion World_case\35998711_997530137092650_4686071355890728960_n.jpg\\ID.AAU.DK\Users\mbr\Documents\Papers for 2018\Better Fashion World_case\36488467_196552957697191_7172445794904047616_n.jpg |
| Description | TANJA is one of a kind: Fierce. Strong. Independent. With TANJA every day gets a bit more colourful, vintage, and special. You will find no match in the whole world as each jacket undergoes a full deconstruction and reconstruction. We use sawdust to clean the leather and hand place each of our pattern to preserve individual details. The result is what our tailor envisioned when he got the reclaimed leather for this particular jacket. So, enough talk, let this perfectly fitted one-of-a-kind sustainable vintage leather jacket sing “born to be wild” to the rocker in you! | |

Note: NGO = non-governmental organization

Source: Created by authors using company data.

Exhibit 7: The brand logo of Better World Fashion

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World Nature / Environment Recycling BWF Icon

Source: Company website.

ENDNOTES

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2. All currency amounts are in US$ unless otherwise indicated. [↑](#endnote-ref-2)
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