

Fashion Library: Bridging Environmental Sustainability and Innovative Marketing for a Sustainable Future

¹Dr. Neha Patel , ²Dr. Rajeshwari Jain , ³Dr. Manan Shah

¹Director and Professor

Som-Lalit Institute of Business Management, Ahmedabad

'SLIMS' Campus, Opposite ST. Xavier's Campus

Navrangpura, Ahmedabad 380009, Gujarat, India

²Associate Professor

Som-Lalit Institute of Management Studies, Ahmedabad

'SLIMS' Campus, Opposite ST. Xavier's Campus

Navrangpura, Ahmedabad 380009, Gujarat, India

³Department of Chemical Engineering

School of Energy Technology Pandit Deendayal Energy University

Gandhinagar, India.

Abstract

The UN Environment Programme states that the fashion business is the additional largest user of water while emitting 8 to 10% of global carbon. Fashion Libraries, a novel idea in India as a form of pooling or renting are considered as possible paths to sustainable clothing. Research in foreign countries has associated the acceptance of fashion libraries with psychological, social, and financial risks among others. The rationale of this study is to find out the acceptance and perception of fashion libraries; identify the early adopters of fashion libraries, the risk associated, and the decision-making factors for becoming members of collaborative fashion consumption. Further, the exploratory study aims to obtain a psychographic valuation of Collaborative Fashion library users/potential users and comprehend their cause and factors for joining it. Data were collected through structured questionnaires administered to 410 respondents across various cities of Gujarat, India with respondents in the 18 to 60 age group. Statistical tools like Exploratory factor analysis, ANOVA testing, and correlation were used to corroborate the results. The effect of the exploratory study identified three early adopter segments –Early adopters of fashion, Fashion Influencers with environmental concerns, and Possible Green early adopters. The acceptance of these libraries was based on certain factors like sustainability, hygiene and cleanliness, store layout, easy accessibility to store location, product width and depth availability in all sizes, styles, designs, and good maintenance of the garments.

Keywords – Fashion library, collaborative fashion consumption, Perceived Psychological Risk, Perceived Social risk, environmental sensitivity and sustainability, Consumer Behaviour, Early Adopters

Introduction:

Clothes not only reflect the society and culture of a place but more importantly reflect how people define themselves. Numerous researchers have indicated that clothes act as indicators of social and economic status, social group acceptance, and personality. Personal shopping behaviour for clothes signifies the individual's value, style quotient, and image. Fast Fashion has enabled consumers to purchase more fashion products that are being used for a shorter period at a relatively lower cost. While the fast fashion strategy makes it easier for consumers to purchase apparel products with higher frequency, it at the same time creates undue pressure on consumers to follow fast-changing trends.

Global fashion and clothing consumption has increased enormously during the last decades, and nowadays trends come and go at the speed of light (Niinimäki, 2011; Hu, Li, Chen & Wang, 2014; Butler, 2018). Consumers to try and keep pace with constantly changing fast fashion trends, tend to purchase the latest fashion products, which may exceed their needs or even their financial capacity and suffer ownership burden. Consumers have consumed like there is no tomorrow, and to keep up with increasing customer demand, fashion companies have moved production to low-cost countries with high production capacity (Ellen McArthur Foundation, 2017).

Fast fashion has enforced the need to wear fashionable clothes on certain clusters of people resulting in stress being induced. Research has indicated that for centuries, clothes signify how a person would be treated, and which social group or cluster he belongs to or wants to gain acceptance. People feel that they are constantly being judged by the clothes they wear hence a lot of social and psychological risk is attested to a selection of clothes and brands. Psychological risk is defined as a consumer's disappointment in making a poor product or service selection (Arslan et al., 2013) while Social risk reflects the disappointment in the individual by friends and family in the case of a poor store choice (Ueltschy et al., 2004). Due to Fast fashion, fashionable clothes have become like perishable produce in a grocery store, and "old" clothing is quickly moved out to make room for the new, with merchandise discounted heavily or disposed of. The short selling cycle feeds an intense buy-it-now mentality because products don't hang around (Bansal, & Gransaul, 2021).

Fashion per se is described as a high-involvement product category involving different types of risk. Collett et al. (2013) reported findings in their Perceived quality and clothing use time study; indicating that wearing items with failures would communicate to others a lack of caring about oneself and possibly reflect negative personality traits. Studies from the apparel industry have found a significant relationship between customers' perceived quality and their clothing interests (Kawabata and Rabolt 1999; Lee and Burns 1993). Perceived risks, which are involved in all purchase decisions (Dholakia [2001](#)), have been identified as key elements of buying behavior and significantly impact purchasing decisions (Kumar and Grisaffe [2004](#)).

Consumers perceive psychological risk as a loss of self-esteem. Perceived risk, which involves psychological risk, has been found to negatively influence the degree to which an individual's feeling of joy and fun is experienced (Yüksel and Yüksel [2007](#)).

Social risk takes into account how society influences a consumer's decision. Apparel consumption not only satisfies a basic need but also delivers a sense of belonging and reflects a consumer's social status (Gonzalez and Bovone [2012](#)). However, social concerns have been pointed out as a major concern for fashion rental (Armstrong et al. [2015](#)).

Collaborative fashion or collaborative fashion consumption or access-based fashion consumption are methods via which the consumers can keep themselves fashionable without financial as well as ownership hassle. The idea of renting is still in its infancy and lacks popularity and development in the fashion industry (Demailly and Novel [2014](#); Pedersen and Netter [2015](#); Piscicelli et al. [2015](#)). Access-based consumption enables consumers to achieve more variety in apparel choices and to have access to new fashions and special fashion products that would not be accessible otherwise (Balck and Cracau [2015](#)). This indicates that consumers who cannot afford to keep up with trendy clothes or luxury fashion items can consume them through access-based consumption.

The fashion rental market also works to address the fashion needs of consumers who do not want to spend money on clothes that are to be worn for only one or two occasions, making them more affordable and convenient (Allied Market Research [2017](#)). Renting encourages the consumer to enjoy the usage and function of

products without the burdens of ownership, which include not only the cost of purchasing, maintaining, and storing the product but also the risk of obsolescence and disposition (Philip et al. [2015](#)).

The purpose of this study was to find out the acceptance of collaborative fashion consumption; identify the early adopters of collaborative fashion consumption and the decision-making factors for becoming members of collaborative fashion consumption and the perceived psychological and social risk from a consumer's perspective.

Review of Literature

People use clothes to express and differentiate themselves from others. Clothes have become a communication medium used to convey who the person is. They are visual items representing a person's identity and personality—gender, age, race, occupation, social and financial status, fashion tastes, color preferences, time orientation, liking, pride, attitudes, degree of maturity, self-confidence, and self-esteem (Rosenfeld and Plax 1977). For centuries, clothes are not merely used for covering oneself but depict manifold connotations. Clothing serves as a communication tool to project an individual's socially desirable image (Kamenidou, Mylonakis, and Nikolouli 2007; Kumar et al. 2009).

People use clothing of certain brands to project their desired selves among the people around them. Luxury brands have gained acceptance globally due to the relationship that clothes have with self-esteem. Clothes could be a self-expression tool (Phau and Lau 2001; Kumar et al. 2009). Kumar et al. (2009) have indicated that consumers usually exhibit a high interest in their clothing especially when they are concerned with their self-concept and social identity. The relationship between an individual's self-concept and their clothing interest has also been supported in other studies such as Banister and Hogg (2004), Bye and McKinney (2007), Piacentini and Mailer (2004), and Tuncay and Otnes (2008). Hence there is a strong relationship between fashion consumer behavior and psychology.

Perceived quality refers to the consumer's judgment of the product's overall performance or superiority rather than the actual quality of the product itself (Zeithaml 1988). Past studies reported that consumers' interest is created by how they perceive the quality of the products (Cook 2010; Ruban 2002). Performance risk involves the uncertainty about whether or not the performance of the product will be as expected (Schaefers et al. [2016](#)). Psychological risk refers to the potential negative influence of a certain behavior on one's self-image (Kang and Kim [2013](#)). Hence a strong relationship exists between psychology and fashion.

Social risk refers to the negative outcomes that a purchase decision may have on one's social standing and disapproval from one's family members or friends (Schaefers et al. [2016](#)). As opposed to psychological risk, social risk indicates that consumers consider how the use of products or the purchase decisions they make may damage or reduce their image in the eyes of others (Kang and Kim [2013](#)). Hence consumers are known to feel perceived psychological and social risk while acquiring and donning clothes.

Especially in the fashion industry, fashion trends change often and fashionable clothes are replaced by new styles, which financially drain the fashion-conscious consumers. Fashion-conscious consumers with weak financial conditions often find clothing rental services preferable (Allied Market Research [2017](#)). Collaborative Fashion Clothing includes sharing, gifting, renting, lending, swapping, leasing, and consuming second-hand. (Iran and Schrader, 2017).

Collaborative fashion or fashion renting provides consumers with an option to be a part of the new fashion without the burden of acquisition as well as a deep financial commitment. Ownership has been considered the ideal consumption type in many societies, which is associated with individuals' prestigious status and a sense of security and independence (Gao [2017](#)). Some consumers may believe that renting instead of buying will not match their status and it results in loss of esteem.

Through collaborative fashion or renting, consumers can wear some fashion items that they are not able to afford otherwise, which may reflect that the individual is striving for a luxurious life that is not to their real social status. Consumers may also have concerns about how other people think of them when they wear the

fashion items they rent and cannot afford to buy. Thus, consumers might have concerns that collaborative fashion or renting can diminish their image in society.

Lack of trust in the provider has been identified as one of the barriers to fashion renting (Armstrong et al. [2015](#)). In general, perceived risks may cause negative feelings, such as anxiety, discomfort, and uncertainty (Yüksel and Yüksel [2007](#)). Usually, rental clothes are shared and thus worn by multiple users, which raises concerns about hygiene issues of rental items (Armstrong et al. [2015](#); Gao [2017](#)). A previous study conducted by Argo et al. ([2006](#)) has confirmed that consumers usually have concerns about contagion when they know that an object has been physically touched by someone else, especially a stranger. Challenges to adoption, such as hygiene risks with used clothing and lack of trust in the provider (Armstrong et al. [2015](#); Edbring et al. [2016](#)), and financial risks (Mun and Johnson [2014](#)), have also been identified previously.

However, to date, limited quantitative studies focusing on the role of perceived risks and perceived enjoyment of collaborative fashion consumption or renting is conducted.

Research Method

Research Objectives

The study seeks to investigate

- Perceived psychological and social risk concerning the consumer's attitude toward collaborative fashion consumption
- Reasons for consumer acceptance of collaborative fashion consumption
- Understanding consumer's requirements of perceived performance risk concerning product merchandise of collaborative fashion consumption

Hypothesis

H1: The perceived psychological and social risk has a positive relationship with the respondent's defiance towards collaborative fashion consumption

H2: The perceived acceptance of being a member of the fashion library positively influences respondents' purpose toward collaborative fashion consumption.

H3: The perceived performance risk of collaborative fashion library positively influences consumers' attitudes towards it.

Approach

In this cross-sectional investigation, respondents from several different cities in Gujarat were solicited for participation. To acquire these data, a technique known as non-probabilistic convenience sampling was utilized. In total, 410 participants took part in the survey, each of whom had their anonymity protected during the course of the research.

Methodology

After a thorough analysis of existing literature and the researcher's understanding of the concept, a well-defined questionnaire consisting of eight demographic questions which included information regarding age, marital status, gender, occupation, education, monthly family income, and the frequency of buying fashion garments; thirteen dichotomous questions relating to the essence of the study exploring the basic influencing qualities, motives and the awareness towards collaborative fashion consumption and sustainable fashion; ten statements relating to psychological and social risk towards collaborative fashion consumption; eight statements relating to perceived acceptance towards collaborative fashion consumption and twelve statements relating to perceived performance risk of collaborative fashion consumption product were asked. The thirty statements were judged on a five-point Likert scale with 1 being "Strongly Disagree" and 5 being "Strongly Agree".

Data Analysis

Validity and Reliability were both examined.

The construct variable's alpha value was used to calculate Cronbach's coefficient, which was then used to verify the trustworthiness of the data. The overall Cronbach's Coefficient Alpha for the study was determined to be 0.955 based on the calculations. To continue with the study, participants needed an alpha value for Cronbach's coefficient of 0.60 or above (Pallant, 2013). The validity and reliability of the current study were thus validated by this finding.

An approach that works in both directions was approved (Anderson and Gerbing 1988). First, a confirmatory factor analysis (CFA) was carried out to locate a model that better fits each variable (Jackson et al. 2009). The suggested ideas were put to the test with the assistance of structural equation modeling (SEM).

Research Results

Demographics of the respondents

Of the total of 410 respondents, 53.3% were female and 46.7% male. 63.12% of respondents belonged to the age group below 30 years while 36.88% were in the above 30 years age group. 86.2% were married and the rest were unmarried or separated. 66.7% of respondents had a graduate degree or were pursuing their undergraduate degree while the rest of them had Post Graduate or higher degrees. 26.83 % of respondents were students;28.29% of respondents were working in the private sector; the rest of the respondents were in the Government/Public sector. 22.44% of respondents had a monthly family income above rupees 2,00,000 lac a month, 27.56% had a monthly family income between rupees 1,00,000 and rupees 2,00,000 lac a month, and the rest had monthly family incomes less than Rs 1,00000 a month. 16.6 % of respondents spent Under Rs. 1000 per month as expenditure on fashion garments, a whopping 52.6% spent between Rs. 1000 to Rs. 1500, 16.6% spent between Rs. 1500 to Rs. 2000, and the rest spent above Rs. 2000. On asked about the frequency of purchase, 24.39% bought less than once a month;23.41% one to three times a month;31.95% were not sure and the rest bought whenever they liked something.

ESTIMATION AND VALIDATION

Evaluation of the Proposed Model

A method known as SEM was utilized. AMOS Version 18.0 was utilized for this specific task. After processing the data, the observable variables that were produced were employed in structural equation modeling (SEM) to make predictions about the latent variables. The conclusions drawn from the derived findings suggest that the model is a good fit for the data.

To determine whether or not the model was a good fit, seven fit indices—including chi-square and the degree of freedom, goodness-of-fit index (GFI), adjusted goodness-of-fit index (AGFI), non-normalized goodness-of-fit index (NNFI), comparative goodness-of-fit index (CFI), root mean square residual (RMSR), and root mean square error of approximation (RMSEA)—were applied. The findings are presented in the following table. As per Schumacher and Lomax (2004), chi-square or degrees of freedom < 3, GFI, NNFI, CFI > 0.9, an AGFI > 0.8, RMSR < 0.1, and RMSEA < 0.06 are regarded as indicators of a good fit. Table 5 shows that all goodness-of-fit statistics are within acceptable limits.

The measurement model produced great results from the confirmatory factor analysis fit (χ^2 (df=410) =714.193, $p < 0.000$, $\chi^2 / df = 2.35$; RMSEA=0.07; CFI=0.90; RMSR= 0.08, NNFI =0.91, AGFI =0.83, AND GFI= 0.94) (Kline, 2010; Hu and Bentler 1999, Schumacher and Lomax (2004).)

A factor analysis was done to assess the scale's dimensionality. Based on a sample of 410 responders and utilizing primary factorization with iteration and varimax rotation, Table 1 displays the three-factor solution. The eigenvalues of all three components were greater than one, and they collectively explained 55% of the variance. As a result, they are regarded as subscales of the inventory. The psychological and social risk subscale (PSR) was the first, with ten items. The acceptance of community fashion consumption (AFL), with eight items,

was the second, and the perceived performance risk (PPR), with twelve items, was the third. In all three subscales, greater means are correlated with higher levels of agreement. Thus, factor analysis yielded a 30-item scale measuring acceptance or rejection of fashion library membership

Table 1 displays the subscales' descriptive statistics (mean, SD), intercorrelations, and reliability estimations. The three subscales exhibit a strong intercorrelation, with values ranging from 0.676 (between AFL and PPR) to 0.821 (between PSR and AFL), and 0.716 (between PSR and PPR). Such a correlation is consistent with previous research in this area, which suggests that these are separate but interrelated aspects

Table 1. Standard Deviation, Means, and Correlations of the Constructs

Constructs	Mean	Standard Deviation	A	B	C
A. Psychological and social risk	4.89	1.19	1		
B. Acceptance of collaborative fashion consumption	4.41	1.38	0.680**	1	
C. Perceived performance risk	3.79	1.48	0.716**	0.821**	1

Source: Authors' findings.

*Note: ** $p < 0.01$.*

Table 2 shows the factor analysis of the three constructs. Only one factor can be attributed to each statement taken into consideration in this investigation. The statements in the questionnaire were taken from previous studies. A pilot test was carried out before the questionnaire was distributed to the respondents to make revisions. As a result, the study's measurement is acceptable in terms of content validity. To validate the constructions' dependability, two measurements were made. The first was to examine the loadings of each item of the constructs, which are shown in Table 3. The second measurement was Cronbach's Alpha reliability test, which is also listed in Table 3 for the constructs. For the study to proceed, a Cronbach's coefficient alpha value of 0.60 and higher was approved (Pallant, 2013). It can be seen that Cronbach's alpha coefficient for "psychological and social risk" is 0.952, for "acceptance of collaborative fashion consumption" is 0.956, and for "perceived performance risk" is 0.964. Since Cronbach's alpha coefficients of all three constructs are above 0.6, the constructs used are considered reliable for the study.

Table 2. Factor Analysis

Constructs	Number of Items in each construct	Accumulation Percentage of Explained Variance
A. Psychological and social risk	10	21.6
B. Acceptance of collaborative fashion consumption	8	40.5
C. Perceived performance risk	12	56.6

Source: Authors' findings.

The square root of the AVE of a construct must be bigger than the correlations between the construct and other constructs in the model to meet the discriminant validity criterion. For instance, Table 3's square roots of the AVEs for the two conceptions of psychological and social risk and acceptance of collaborative fashion consumption are more than Table 1's correlation between them, which is 0.680, showing that the two constructs have enough discriminant validity. The discriminant validity of the measurement used in this study is

satisfactory because the square roots of the AVEs for each construct in Table 3 are all bigger than the correlations between each construct in Table 1. Additionally, a construct's AVE needs to be higher than 0.5 to have convergent validity, which was attained with values of 0.865, 0.791, and 0.854, respectively. This suggests that this study has convergent validity. As all AVEs varied from 0.627 to 0.865 above the squared correlations between components, which ranged from 0.001 to 0.516, discriminant validity between constructs was also confirmed (Fornell and Larcker 1981). All structures' Cronbach's alpha estimations varied from 0.952 to 0.964, exceeding the suggested cut-off point of 0.6. (Pallant, 2013). As a result, both convergent and discriminant validity of the study's measurement are acceptable.

Table 3: Results of measurement models

Measures	CFA loading	Cronbach Alpha	AVE	Square Root of AVE
<i>Psychological and social risks of being a member of the fashion library</i>				
PSR1	0.864	0.952	0.865	0.929
PSR2	0.864			
PSR3	0.85			
PSR4	0.829			
PSR5	0.754			
PSR6	0.843			
PSR7	0.836			
PSR8	0.853			
PSR9	0.869			
PSR10	0.808			
<i>Perceived acceptance of becoming a member of a successful fashion renting and pooling library</i>				
AFL1	0.844	0.956	0.627	0.800
AFL2	0.827			
AFL3	0.875			
AFL4	0.886			
AFL5	0.903			
AFL6	0.913			
AFL7	0.873			
AFL8	0.873			
<i>Necessary prerequisite characteristics of a successful fashion renting and pooling library</i>				
PPR1	0.815	0.964	0.731	0.854
PPR2	0.799			
PPR3	0.872			

PPR4	0.873			
PPR5	0.863			
PPR6	0.875			
PPR7	0.875			
PPR8	0.868			
PPR9	0.809			
PPR10	0.809			
PPR11	0.840			
PPR12	0.893			
<i>Source: Authors' findings.</i>				

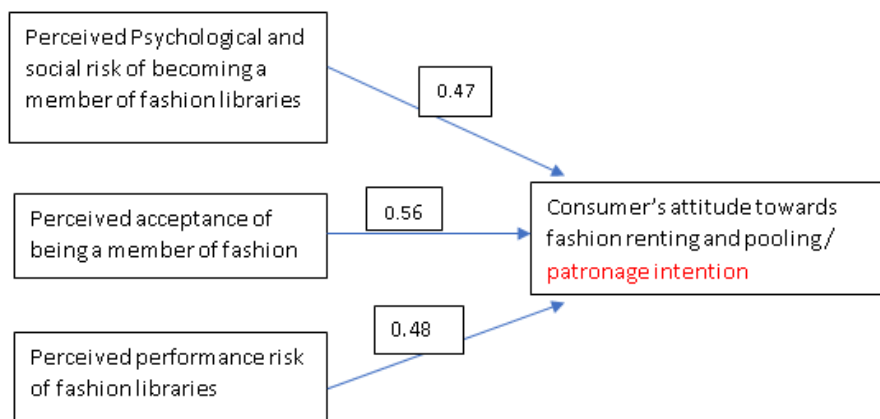


Figure 1. Test of Research Model

Hypothesis Validation:

Results from the research model are shown in the diagram above [figure 1] together with the standardized path coefficients. It demonstrates the important connections between the studied variables. The three estimated pathways are all noteworthy.

H1: The perceived psychological and social risk has a positive relationship with the customer's approach toward collaborative fashion consumption

This hypothesis was tested using ANOVA on the formation of consumers' attitudes towards fashion renting and pooling as a result of the perceived psychological and social risk of being a member of the fashion library, where the standardized beta coefficients came out to be 0.111, test significance value for the variable was less than 0.05 namely 0.001. Hence, hypothesis 1 is supported.

Hypothesis 1 postulates that the perceived psychological and social risk of being a member of a fashion library positively affects consumers' attitudes toward collaborative fashion consumption. The direct path from perceived psychological and social risk to consumer's attitude is significant because the regression coefficient is 0.47 with t equal to 9.34 & p < 0.05. Hence, the hypothesis that the perceived psychological and social risk of being a member of a fashion library positively affects consumers' attitudes toward fashion renting and pooling is supported.

H2: The perceived acceptance of being a member of a fashion library positively influences consumers' intention toward collaborative fashion consumption

This hypothesis was tested using ANOVA on the formation of consumers' attitudes towards fashion renting and pooling due to the perceived acceptance of being a member of the fashion library where the standardized beta coefficients came out to be 0.042, test significance value for the variable was less than 0.05 namely 0.034. Hence, hypothesis 2 is supported.

Additionally, the direct path from perceived acceptance of being a member of a fashion library positively influences consumers' intention toward fashion renting is important since the regression coefficient is 0.56 with t equal to 3.02 & $p < 0.05$. Hence, the second hypothesis that perceived acceptance of being a member of a fashion library positively influences consumers' intention toward fashion renting is accepted.

H3: The perceived performance risk of collaborative fashion library positively influences consumers' attitudes towards it.

This hypothesis was tested using ANOVA on the formation of consumers' attitudes towards fashion renting and pooling due to the perceived performance risk of being a member of the fashion library where the standardized beta coefficient came out to be 0.102, test significance value is 0.046 hence hypothesis 3 is supported

The third hypothesis is likewise accepted because there is a direct correlation between consumer attitudes toward fashion lending and perceived performance risk of membership in a fashion library, as shown by the regression coefficient of 0.48 with t equal to 2.91 & $p < 0.05$. Therefore, the hypothesis that the perceived performance risk of fashion library membership positively influences consumers' attitudes toward fashion renting is accepted. The first set of dichotomous questions showed that

Early Adopters of Fashion

62.1% of respondents agreed that they believed in taking risks and experimenting with newer concepts. 88.8% of respondents mentioned that they made their own decisions and relied on personal judgment rather than advice from others. 81.7% of respondents cited that they will consider collaborative/participative usage even if it was not personally recommended to them. 78.5% of respondents mentioned that they are among the first persons to consume new products/ services that are recently introduced in the market.

Fashion Influencers with Environmental concern

62.15% of respondents admitted that they are interested to hear about new collaborative/ participative usage ideas which were environmentally friendly. A whopping 88.8% of respondents believed that collaborative/participative usage will improve their lives. 81.7% of respondents cited that peers and colleagues often asked them for their advice on clothing/fashion. 81.7% of respondents were confident enough to say that others would follow whatever they would do.

Possible Green Early Adopters

78.5% of respondents mentioned that they had heard of the term 'sustainable fashion' and would contribute towards sustainable fashion. 89% of respondents found the concept of pooling and renting a clothes library as interesting and innovative. 95.4% of respondents were positive and showed interest in becoming a member of the pooling and renting clothes library

Discussion

The results of the first hypothesis indicate that when taking into account psychological chance, users reflect the significant loss of self-worth or self-image caused by being intrigued in a manner that they are not comfortable with. Ownership has been believed to be the ultimate type of consumption in numerous cultures since ownership is connected to the individual's well-being as well as monetary status. Some clusters of consumers might deem collaborative fashion libraries as negative as it might lead to questionable monetary personal image which could have consequences on their personal style and self-esteem. Social risk deals with the disapproving effect the buying decision would have on one's social status. Further, social risk reflects on the negative connotation or stigma associated with the usage of certain products. The influence society exerts on the consumer's decision is also factored into social risk. Consumers of collaborative fashion libraries might be

looked upon negatively by society. This concludes that collaborative fashion libraries can hamper the societal image of the consumer resulting in people not having a positive attitude toward collaborative fashion libraries.

The results of the second hypothesis 2 indicate that the perceived acceptance of being a member of a Collaborative fashion library positively influences consumers' intention toward a Collaborative fashion library can be reinstated when consumers appreciate the process and outcomes of pooling and renting fashion products and hence are likely to do it regularly in their everyday lives. The study proposes that consumers rationalize their thought process that to be an active part of the fashion industry, indulgence is not required and a collaborative fashion library could be the answer.

The results of the third hypothesis indicate that the determinants of the collaborative fashion library involve ambiguity about the product's performance as per expectation. The most significant contributing factors are good quality apparels which are in excellent condition and well organized as per size, style, and occasion among others. Emphasis on the availability of all sizes as far as possible and aiding in repairing and maintenance of pooled garments was also found. The respondents mentioned their service expectations like updates on social media, accessibility, tie-ups with designers, and a wide range of assortments.

The analysis also indicates that respondents were open to the concept of a collaborative fashion library if it would help the environment. If the respondents are made aware of the damage caused by the fashion industry to the environment it would make the consumer responsible for their purchase.

Discussion

Research has indicated that people who are more conscious of the environment would be the first adopters or acceptors of Green apparel. Studies have indicated that positioning apparel as green apparel has increased purchases of those apparel among environment-conscious consumers (Gam, Cao, Farr, & Kang, 2010; Kim & Damhorst, 1998; Hustvedt & Dickson, 2009). Research has indicated that environmentally conscious consumers were in acceptance of higher prices of merchandise due to its organic nature and People who had previously purchased green items were among the first to buy organic apparel (Ha-Brookshire & Norum, 2011). This indicates that if stakeholders of the Collaborative Fashion clothing would position themselves as protectors or safety net of the environment; the acceptance would be much higher. Moreover, the psychological and Social Risks involved would be significantly decreased since now they would be part of a group that is protecting the earth.

Conclusion

The objective of this study was to determine the impediments & incentives which help form consumer's attitudes towards collaborative fashion libraries Perceived psychological and social risk, perceived acceptance of becoming a member, and necessary prerequisite characteristics of a successful fashion renting and pooling library were examined.

In addition, consumers' ability to make their own decisions and become early adopters of sustainable fashion methods, sustainable fashion persuaders of sorts to check with, and Early adopters and sustainable fashion motivations to check with were also analyzed.

Based on the study's findings, more research should be done into consumers who are not in acceptance of the concept of collaborative consumption practices like clothing libraries to determine the barriers faced. This would help position the collaborative fashion to a wider group leading to growth in the business. Moreover, research on sustainable fashion would provide a guiding light.

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