

INDONESIAN MILLENNIALS AND MULTIFORMITY OF UNDERSTANDING OF SUSTAINABLE FASHION NARRATIVE

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Abstract

This paper examines the ways in which Indonesian millennials build awareness and engage in the global issues of sustainable fashion, which become one of the emerging environment-related issues among Indonesia's younger generations. Some groups of Indonesians millennials take up this issue and begin to campaign for more environmentally-friendly approaches in using fashion, through many different platforms, such as social media, online activities, and offline events. With the increasing popularity of the narrative and the movement, this research is interesting to know the ways in which the young generation of Indonesia understood the narrative and implemented the movement in their own context. This research is particularly interested to see three communities that actively championing this idea in Indonesia; Setali Indonesia, Kekno Klambimu, #TukarBaju movement. In this research, both organizers and participants (followers) of the movements are interviewed to see their understanding, their positions, their motives, and their actions/activisms in engaging in the issues. The result reveals although research participants (or individuals) engaged in this movement and think they were conducting activism under the umbrella of sustainable fashion, their understanding, their application, and their perception about sustainable fashion in relation to broader environmental problems are quite diverse and different from one another. This heterogeneity of understanding and actions generate multiplicity of level of engagement and divergent commitment to the issues. Hence, this paper argues that one particular global issue is possible to be translated to many different forms of actions, as evident among Indonesian millennials' engagement in sustainable fashion.

Introduction

One of the prevalent issues faced by our contemporary society is the environmental issue. The concern over the environment comes from, among other, the numerous examples of extreme weather as well as adverse climate conditions experienced by people in many parts of the

world. The concerns are generally attributed to the climate change driven by greenhouse-gas emission as the effect of the human activities related to burning of fossil fuel, such as oil, coal, and natural gas. One of the contributors to the greenhouse-gas emission that is currently in the limelight is the fashion industry. Research had found that in 2018,

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the fashion industry was responsible for 2.1 billion metric tons of greenhouse-gas emission, which is counted for about 4 percent of the total of global greenhouse-gas emission (Achim et al., 2020).

A source of the increasing environmental impacts of the fashion industry come from the practice widely known as fast-fashion. Fast fashion is understood as industrial practice to bring fashion products that are claimed to be the latest trends to the consumers as quickly as possible at a low price to encourage consumption (Joy et al., 2012). The cycle of clothing production to consumption is carried out in a short amount of time; from the designing, to manufacturing, to store displaying and selling, and finally to consumer buying.

The terminology of “fast-fashion”, as traced by Peleg Mizrachi & Tal (2022), was first appear in New York Times in 1990s to describe the ability of the fashion brand Zara to make clothing available in store within fifteen days of the design stage (Peleg Mizrachi & Tal, 2022). Nevertheless, the practice of it in the fashion industry can be found since the 1950s, in the dawn of international trades. Trans-boundary production facilities, industrialization, and mass production economy allowed low price and shortened global supply chain, which also shaped the fashion industry and enabled

the fast-fashion practice (Peleg Mizrachi & Tal, 2022). The production cycles, however, are not the only character of fast-fashion. It also involves the marketing strategy, such as increasing fashion collections in a year, separating brand image with actual production (enabling clothing production to be outsourced and subcontracted), and transferring the production where the cheap labor available (Peleg Mizrachi & Tal, 2022). Another characteristic is the short usage of clothing, although the material endures longer than natural fibers. The materials used for clothing are usually polyester synthetic fibers derived from petroleum (Sewport, 2022), which are easier to obtain and more widely available compared to natural and organic materials. This adds to the environmental problems where discarded clothing, which most likely end up in a landfill, will not decay.

Another facet of fast-fashion nowadays is the use of current digital communication, which encourages increasing consumption of fashion products. The use of social media as well as the digital platforms to expand the market are also the enabling factors of high consumption of clothing items. Interactions through social media expose the consumer to loads of information about fashion that inspire consumption (Peleg Mizrachi & Tal, 2022). Taking self-picture and posting it on social

media for others to see and comment on is inadvertently shortening wear time of the clothes, as some people do not want to be seen wearing the same clothes on social media. It is found that one in seven young people in Britain considers it improper to be photographed twice in the same outfit (Amed et al., 2019). Apart from this, online shopping platforms through mobile phones also contribute to the increasing purchase of fashion. The convenience of online transactions and mobile payments made it possible for consumers to buy fashion products easily, even when they are engaging in other tasks (Peleg Mizrahi & Tal, 2022). These aspects of technology contribute significantly in fashion consumption.

The growing concern of the environment and the more critical and vocal consumers compel the industry as well as the consumers to embrace the idea of sustainable fashion. Sustainability is generally understood as an approach that considers human activities in relation to environmental or ecological balance that will not lead to damage to both human and environment (Gurova & Morozova, 2018). However, some have argued that the concept sustainability has become popular nowadays, and tend to be quite “ambiguous and elusive” (Billi et al., 2022). Others have also argued that understanding of other

related concepts with sustainability in research, such as sustainable economy, may have profound differences from one researcher to another (Guske et al., 2019). The narrative sustainability is one of concepts that have reverberated across a wide range of actors in many different contexts. Nevertheless, as (Billi et al., 2022) stated, it does not mean that the narrative of sustainability is powerless. On the contrary, it is considered exceptionally effective to convey the idea across in various fields, both in science and politics (Billi et al., 2022).

In regards to sustainable fashion, while the idea of sustainable fashion seems to be willingly received in the fashion industry and among the consumers, the concept is quite complex and involves many elements. Aakko & Koskennurmi-Sivonen (2013) develop a model of sustainable fashion that includes both ideals and practical aspects of this idea. This model indicates at least eight elements or aspects of sustainable fashion. The concept covers the aspects of; (1) life cycle of the materials (considered taken and return); (2) sourcing of the materials; (3) treatment of fabrics; (4) production methods; (5) societal implications; (6) saving resources; (7) information transparency; (8) attachment and appreciation (Aakko & Koskennurmi-Sivonen, 2013). It is clear from this framework that sustainable fashion is not

only related to the production of the fashion but also relates to consumption up to appreciation of fashion. Hence, it is not only relevant to the producers but also relevant to the consumers.

In the consumer level, sustainable fashion is advocated into several popular movements, such as the practices of reducing, reusing, and recycling of fashion, parallel to appeal for sustainable consumption of other products. The campaign in sustainable fashion appeals for reducing fashion consumption through reconsidering and even avoiding buying cheap and low-quality products. Consumers are encouraged to be conscious and critical of the materials, the sources, and the detailed information about their clothing, and prompt to only use the high quality and environmentally friendly materials. Regarding re-using, which also as a way to reduce, consumers are encouraged to exchange clothes with others instead of buying new clothes. The idea of “thrifting” is gaining traction under the campaign of sustainable fashion. Thrifting is popularly known as buying clothes from thrift stores, which acquire the second-hand clothes from donation, re-selling, exchange, etc. Thrifting also means shopping for clothes from garage sales or flea markets that sell relatively cheaper clothes and most-likely have been used by other people. Recycling or

upcycling is another idea that is tied to sustainable fashion, which is considered as a way to reduce fashion waste and landfill. By repurposing old clothes to other functions, it is believed it would help to prolong the use of the clothing. These ideas of reducing, reusing, and recycling might be popular among consumers, but how effective these actions to generate real impact perhaps would need extensive investigations.

Indonesian younger generations, or millennials, seem to also embrace the idea of sustainable fashion. This is evident in a number of ways this idea manifested in the public arena. Among other, the growth of small and medium enterprises that practice, or claim to practice, sustainable fashion (Nairswari, 2021; Puspaningtyas, 2022; Tribunnews, 2022). Some of these small and medium enterprises even push the idea that the government needs to certify the fashion enterprises that conduct sustainable fashion (Fatmarani, 2022). Other evidence can be seen from the promotion of brands that sell sustainable fashion products in e-commerce platforms (Nainggolan, 2021; Tokopedia, n.d.; Lazada, n.d. ; Shopee, n.d.) and increasing number of seminars (or webinars) and discussion forums about sustainable fashion (Khalisha, 2021; Tekstilpost, 2022; JagatBisnis, 2020; IKJ Seni Rupa, 2021). Another important manifestation can also be seen from the emergence of numerous

communities and movements through social media that voice and campaign for sustainable fashion, which this research uses as the object of investigation.

If we looked further and more specific on each piece of evidence - the emphasis of sustainable fashion from all these small and medium enterprises, promoted products, discussion forums, and even communities and movements in social media - they are quite different from each other. This is arguably a reflection of multiformity of understanding and motives in practicing sustainable fashion. The brand herSTARTIC, for example, promoting itself as sustainable because it use recycle materials to produce fashion products, which is different from brand OSEM and brand *Sejauh Mata Memandang* that are claiming as sustainable product because using natural dyeing, organic fibers, employing local crafting, and practicing fair trade (Nairswari, 2021). The same also can be seen in various webinars, which most of them have missions to raise awareness, to educate, and to promote sustainable fashion in daily use of clothing. These webinars are sponsored by government institutions, academic institutions, fashion companies, private foundations and featuring experts from different backgrounds. Most of the webinars are free of charge, but some ask registration to become members of the communities

before gaining access to webinars. It seems that many people promptly jump on the bandwagon of sustainable fashion, and readily promote the idea for users and consumers, but just a few of them talk about the pressure on the industry to do some actions regarding their practice of producing sustainable products.

With the increasing popularity of the sustainable fashion narratives and the reproducing and circulation of the narrative of sustainable fashion in public arena, particularly among younger generation of Indonesia, it raises question how these younger generations understand the idea, and in what ways they practicing or applying the notion in everyday life, and what motivate them to embrace and practice the idea. These questions prompted this research to investigate the idea and its implementation further by digging deeper information from the perspective of the younger generation. With the growing presence of the campaign and movement of sustainable fashion in social media, this research uses this platform to reach out to this group of younger generation who are involved in the movement, whether as the initiators or as the campaigners.

Research Method

To capture Indonesian young generation perception and understanding of sustainable fashion narrative, this research

investigates several communities and movements that explicitly advocate sustainable fashion through multiple platforms, including social media, conventional media, and offline activities. This research focuses on at least three initiatives or communities that use Instagram as the platforms to support their movement, or the campaign, which are *Setali Indonesia*, *Tukar Baju* (English translation: exchange clothes), *Kekno Klambimu* (English translation: giveaway your clothes). Each of this initiation has their account on Instagram to communicate their activities to their followers and to the public. The researchers reach out to the organizers of these initiatives and ask for their willingness to participate in the research interview. As for the perspective of the participants or the partakers of sustainable fashion, this research reaches out to the followers of these three initiatives, as it is assumed that they are following because they are interested, even willing to commit to the practice of sustainable fashion.

There are 12 (twelve) participants who are recruited to contribute as the informants of this research. The participants range from 19-35 years old, with status as students and young professionals. In terms of gender, all the participants are female. Most of them are located in Jabodetabek dan Yogyakarta. Semi-structured interviews are

conducted to obtain their sense of understanding of sustainable fashion, and the ways in which they are able to practice the concept in their daily consumption and daily use of fashion. Interviews were conducted in Indonesian; it then further coded and analyzed in Indonesian, and then translated in English in the presentation in publication. All interviews are recorded and transcribed, which further coded into a number of themes that portrayed the individual understanding of the concept. In the next section the results of the interview analysis are presented to shed light on the understanding of the Indonesian younger generation of sustainable fashion.

Result and Discussion

The interview result of the research participants will be explained in this section. The interview reveals important insight regarding (a) initial awareness of the participants of sustainable fashion; (b) their understanding of sustainable fashion; (c) the ways in which they implement or perform sustainable fashion in their daily life; (d) the perception of whether sustainable fashion can be a solution to environmental problems. Further, it can be seen the multiformity of understanding of sustainable fashion among the young generation, and the differences they implement in their daily fashion consumption.

Initial Awareness of Sustainable Fashion

The interview reveals that research participants have various points of entry to gain awareness about sustainable fashion. From a further exploration of information from the participants, it can be discerned at least two ways where the participants gain awareness of sustainable fashion ideas.

First, awareness that come from the widespread movement that is popularized by several organizations or public figure. A number of research participants admitted that they came across the idea of sustainable fashion from the thrifting activities organized by an organization, such as Setali Indonesia dan Tukar Baju. Thrifting markets or bazaars organized by organizations, such as Setali Indonesia, became the initial introduction of sustainable fashion to some of the participants. Similar to the thrifting market, the events of exchanging clothes held by organizations such as Tukar Baju, also one of the initial moments for participants to know about sustainable fashion. At the same time of the bazaars and events of exchanging clothes, these organizations also usually held events such as seminars and public discussions and doing so in collaboration with students' organizations in some universities. These kinds of public events also one of the mediums of introduction of idea sustainable fashion for participants. From these events,

social media then come to be the medium of engaging and updating information about sustainable fashion further. Several participants admitted that, from the initial awareness of the idea, they then continue to update their information by joining virtual communities that are concerned about sustainable fashion through social media. While some participants gain their initial awareness through activities, such as thrifting bazaar, clothes exchanging events, and seminar, some other research participants stated that they gain initial awareness through social media, then extending their involvement in offline activities.

Second, awareness that comes from personal circumstances when they possess too many clothes more than what they necessarily need. Some of the participants gain awareness of sustainable fashion because they see the high volume of their clothes is a problem. They understood if they want to throw away the clothes, it will end up as garbage and landfill that will damage the environment. One of the participants asserted, “... *at that time, I really wanted to try to reduce the unused clothes I had at home... (but) not adding to clothing waste....*” (FN, 32). The similar concern also come from another participant who said, “...*initially I did decluttering or reducing items in my house, especially clothes.... then*

I read about the minimalist lifestyle, from there it was related to sustainable fashion...” (RA, 27). Then, from this initial problem, the participant said they followed information from social media about how to deal with excessive possession of clothes. They found that they can deal with their possession through donating, exchanging, and recycling their old clothes. This was the point when they found the organization or community, such as Kekno Klambimu, became relevant and useful to assist them with their problem. From this organization, they admitted that they are more exposed to the idea of sustainable fashion and awareness of the relevance of the idea for the environment.

Understanding of sustainable fashion

From the initial awareness of the idea of sustainable fashion, the research participants then became more involved in several different practices that related to managing their clothes, whether it is donating, exchanging, thrifting, or recycling and upcycling their clothes. Their involvement ranges from applying those practices in their personal context, or participating in seminars, even volunteering in organizations that concern about fashion and environments and become part of the movement to advocate sustainable fashion. In their involvement in managing clothes and advocating sustainable fashion, research

participants considered that they gain more understanding of sustainable fashion. Nevertheless, when they are asked more in depth about their understanding about sustainable fashion, they come up with different explanations of the concept, which can be categorized into three clusters.

First, sustainable fashion as decreasing of clothing consumption. Some participants understand sustainable fashion mainly emphasizing on decreasing clothing buying and not to purchase clothes excessively, which at the end will only lead to large amounts of fashion waste. One of the participants said, “...*sustainable fashion...(is)... buying less clothes so that you don't overdo it and it ends up being trash...*” (AH, 28). Another participant asserted, “...*use second-hand clothes that are still good at home so you no longer think about buying new clothes every month...*” (M, 35). For some of these participants the straightforward way to understand and to implement sustainable fashion in daily practice is to reduce the clothing consumption. To some extent, of course, this understanding is correct; but it only captures the simple and quite narrow aspect of sustainable fashion.

Second, sustainable fashion as an educated and ethical fashion consumption. For some other participants, sustainable fashion is not only limited to reducing

purchase of clothing and diminishing fashion consumption. For them, lessening consumption is part of the practice, but even broader, the fashion consumption has to consider the larger impact of the environment. To think about the materials of the clothing, the sources of the clothing, and to use it as consideration in buying fashion products, for example, as seen as part of the responsibility of the consumers. As a participant mentioned, “...*I understand it as.....we have to be responsible for how we continue to consume without destroying nature, without having to completely exploit this earth....*” (FN, 32). This participant expressed her understanding regarding sustainable fashion in a larger context as also taking into account the responsibility of the consumers to consider their fashion consumption not impacting the environment negatively. The similar tone also expressed by another participant by saying, “...*be a wise clothing consumer.....pay attention to clothing materials, for example organic clothing materials which are safer for the environment...*” (WH, 32). These participants make sense that one of the important parts of sustainable fashion is the element of consumer responsibility in making ethical choices in their fashion consumption. They see the emphasis of the concept is consumers' decision in

considering the environment in their consumption.

Third, sustainable fashion is not only related to consumer action, but more importantly is about responsible business practices. Somewhat different from two previous understandings, there is a participant who sees sustainable fashion in an even broader context that involves producers/companies, workers, and business practices in producing fashion. The participant asserted, “...*in my opinion, sustainable fashion is not only limited to environmental issues, but also (issues of) workers and entrepreneurs/companies who produce the clothes themselves...*” (HA, 19). This assertion shows that this participant not only sees sustainable fashion in terms of consumers' role and their consumption behavior. This concept is also seen in the light of other actors' roles in the production chain, including the workers and the companies, whether they also practice responsible and ethical choices in their roles respectively.

All these understandings are, of course, still in line and not contrary to each other. They are all different facets in the complexity in the concept of sustainable fashion. What is interesting is that although all participants claimed to advocate the same movement, the explanation that they came up with is not identical and homogenous. It

also can be seen that for most of the participants the idea of sustainable fashion is seen from the consumers' point of view and as a responsibility of consumers. That the production side of fashion is also part of the understanding of the idea, only known by the smaller number of participants.

Implementation of sustainable fashion in daily life

When asked about in what way the research participants implement or apply the idea of sustainable fashion in their daily life, it can be seen that their practice is more or less in line with their understanding, as explained in the previous section. The idea that revolves around consumption is even more clear in this daily practice, as it is the role that the participants play in their daily life. From various answers that can be gleaned from the research participants, the implementation of sustainable fashion of the participants can be categorized into two groups.

First, implementation in the practice of donating, exchanging, recycling, and upcycling unused clothes. Most of the research participants are grouped in this category when it come to application of sustainable fashion in daily life. They see that actual action that they can possibly do as their contribution to save the environment is by donating, exchanging, recycling, and upcycling. These practices are considered as

a way to prolong the clothing life cycle, and to prevent the clothing ending up as garbage or landfill. Some of them admitted, even recycling and upcycling is somewhat difficult to do, because they must have certain skills and equipment to do so. Therefore, donating and exchanging is even easier to do compare with other two application. As one of the participants explained, “...so far, I've only bought used clothes, and sometimes I give clothes that I don't wear anymore to other people...I also pay attention to what I buy, how long it will last, how I can lengthen the use of the clothes...” (AH, 28). This participant sees donating and thrifting as the most possible way that she can apply what she understands as sustainable fashion.

Second, implementation in ethical buying and minimizing clothing consumption. Other participants implemented their understanding of sustainable fashion by putting more emphasis on personal choice of responsible buying and lessening purchase. They admit they cannot avoid buying clothes, as it is part of daily need. Nevertheless, the consideration and decision of how to buy is what matters. As a participant expressed, “...I (would) think ten times...when buying clothes or outfits, and then I also think about whether this sustainable, brand ethical, are the materials of these clothes good for the

environment, and so on....” (RA, 20). Personal fashion choice that is considered more efficient is also thought as part of the application of the ideas, as a participant put it, “...*if you just buy neutral clothes so you can wear them in many styles...*” (MH, 22).

For both kinds of implementation, research participants explained that communities that advocate sustainable fashion, such as Setali, Tukar Baju, and Kekno Kelambimu, are meaningfully helping them to implement their understanding of sustainable fashion. These communities are helping them to donate their clothes because the communities facilitate them to receive, collect, and distribute their old clothes to others. Kekno Klambimu, for example, also provides assistance to recycle the clothes and some seminars about how to recycle the old clothes. In spite of the participants' limited ability to follow through and to make sure where all the old clothes would end up, they have somewhat peace of mind that the clothes do not end up as a landfill.

On whether sustainable fashion can be a solution for environmental issues

In regards to research participants' discernment of the ways in which the application of sustainable fashion would be able to resolve environmental problems, the interview shows they have almost similar positions on this matter. In general, all

participants see that managing clothing consumption in a sustainable way can contribute positively to environmental protection and preservation, although they are cautious to claim this is the only or the best solution. Some participants contended, if they do the practices of reducing consumption, prolonging the use of clothing through donating, exchanging, and recycling, and deciding clothing consumption ethically, these can surely help the environment in some ways. What they see as some of the main problems is that the notion of sustainable fashion has not been embraced by the general public, or the majority of people. As one the participants point out, in order for sustainable fashion to make a significant impact, it must become a public movement to make the practice as a lifestyle. Educating the public is then more essential to make the concept work. One participant said, “...*for current environmental problems, more massive action is needed because...try to imagine how many millions of clothes are produced and thrown away every year in Indonesia...*” (FN, 32). Participants recognized that at the moment, at least in Indonesia, the idea of sustainable fashion seems to only resonate to some group of the population, and not to all people. She said, “...*because only certain groups know about this concept, for example those who are active in monitoring (through*

social media)....” (WH, 32). Hence, education and convincing the public is a main point to make sustainable fashion works effectively.

Although they believe sustainable fashion is a positive matter, some other participants voiced their skepticism more in regards to the significance of this concept in resolving the environmental problem. In their opinion, fashion is only an aspect of the complexity of environmental problems. Therefore, the application of the concept, especially at the personal level would not be able to meaningfully contribute to environmental protection. Other sectors, aside from fashion, must also change the current practices to be more environmentally conscious to make consequential changes in our current situation.

From the information that was gleaned from the interviews, it can be seen there is no single and homogenous understanding, applications of the idea of sustainable fashion to even further its significance for the environment preservation at large of all participants. As it was mentioned before these differences are not necessarily in contrast to each other. Nevertheless, it shows that the single narrative that is advocated to the public would not always be perceived and resulted in the same way. One of the sources of these differences can be traced from the

underlying understanding and forms of manifestation of sustainable fashion of the organizations that are followed by the participants. From the interviews of the organizers of three organizations (Setali Indonesia, Tukar Baju, Kekno Klambimu), it is found that the emphases of these three organizations and the manifestations of their movement are different from each other. *Tukar Baju*, for example, emphasizes exchanging clothes. They provide venues, such as bazaar events, for people to bring their clothes and exchange with each other while also providing second-hand clothes to be bought in the event. According to the interview with the organizer, they are inspired to build socio-preneurship out of this movement. In other words, they see there is a possibility to build business out of this movement. While *Kekno Klambimu* put more emphasis in recycling and prolonging the life cycle of the clothing material. Their motto is ‘collect, select, and process’; whether the collected clothes will be donated, or recycled to make other forms or functions of old clothes. This organization also conducts a series of seminars on how to recycle and upcycling the old clothes. From here we can see, these different underlying understandings and motives were manifested in different forms of movements, and perceived and captured differently by the public.

The similarity of this research in the ways in which the narrative of sustainability interpreted and understood differently can be found in the research conducted by Guske et al. (2019). Their research regarding the investigation of sustainable economy narrative found underlying understanding of the concept in a number of research rooted on at least two main societal narratives of the sustainable economy. The first is “green economy narratives”, which emphasize that the state as the main actor to promote a sustainable economy through its policy (subsidies, incentives, ect.), that the economic growth can still be considered the main factor of people prosperity, and that the sustainable economy is possible to be built within the current economic system (Guske et al., 2019). The second, and a rather contrary narrative is “post-growth narrative”, which emphasize on consumer or society as the main driver of economic change, that there should be abolishment of economic growth as the main indicator of prosperity, and that sustainable economy need a fundamental change from current economic system (Guske et al., 2019). These different narratives bring about different tendencies of framing the problem and offering different solutions in relation to the ways in which a sustainable economy can be established. One focuses more on the role of the state to govern the economy with the

strong consideration on ecological balance, while on the other focuses more on the role on consumer in making decision that consider ecological balance.

Nevertheless, although the widely disseminated sustainability narrative at times engenders an impression of overuse and ambiguous, the term itself is admittedly effective to communicate the idea of concern of ecological balance and environmental preservation. It is also become a core principle in governing tools in national and international context (Billi et al., 2022), as we can see from an example such as Sustainable Development Goals (SDGs). Moreover, sustainability not only just a descriptive framework, but it a normative framework that is able to provide rationale in formulating governing tools (Billi et al., 2022). Hence, the further efficacy of sustainability narrative to bring real impact is highly conceivable. The governing actors could make use of sustainability concept and narrative to convey a regulation framework to govern the production of fashion to the business and industrial actors. As some of the research participants rightly point out, sustainable fashion could only work if both side of the producers and consumers contribute to the movements.

Meanwhile from the consumers side, as the data from the participants of this research shows, some younger generations

perceive sustainability also as ethical framework to be more responsible, more considerate, and more selective in their buying behavior. The contemplation about environmental impact in their consumption decision is part of the meaning of sustainability for this younger cohort. Although this understanding perhaps not for the majority of the younger generation, but it can be seen that sustainable narrative can be useful and even powerful to build framework for social movement that is possible to bring impact. Socialization and dissemination of the narratives in many form of social campaign would be plausible to bring positive result among the younger generation.

We can see so far that the narrative related to the environment, such as sustainability, is more often than not perceived and understood in many different ways. Sometimes the understandings are in contrast to each other, sometimes it is not so contrary as the differences come from various sides or aspects of the narratives, as shown in this research. Nevertheless, this research argues that narratives are not without power to shape people's understanding. Narratives are not simply empty discourses or stories, but can be built as a fundamental ground to persuade and to move the public to do certain action. As it is shown through this research, the narratives

used by organizations or communities are the sources where the public acquire their understanding regarding sustainable fashion. In the same logic, societal actors such as civil society organizations, policymakers, business organizations, and other actors also utilize narratives to justify their policies and interventions. Given the importance and the power of narratives, the similar investigation of the narratives of other abstract concepts is valuable to be conducted to see in what way the concepts are understood, and whether forms of interventions can be built by using the narratives.

Conclusion

This research examined the ways in which a narrative related to the environment is understood by the public. This research took the case of sustainable fashion narratives, as the fashion industry was considered to negatively impact the environment negatively. The investigation was conducted to a number of research participants who were identified as actively involved in the sustainable fashion movement, whether as advocates of the movement or as individuals who practice the movement. The result shows that indeed the understanding and the application of the concepts is rather different from one participant to another. While these differences are not necessarily in contrast to each other, it shows that the narrative of one

single abstract concept can be understood and manifested in many different communities and circles. Another point gained from the research was that narratives of a certain concept made it possible to communicate it easily to the public, and if used effectively could certainly be a tool for intervention in environmental movement. For further investigation, this research argues is still valuable to investigate the understanding and application of sustainable fashion to different and larger public. The potential of contradictory understandings and assessments are still possible to find. This can be used for public education and raising awareness of the issues, as also to investigate other different environment-related narratives.

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