

# Role of anthropology in the cultural production of a niche market such as sustainable fashion

**Alisha Jaipuria**  
**Student**  
**The British School, New Delhi, India**

## Abstract

The industry is a niche market that is eco-friendly, where ethical discourses, ancient craftsmanship, and cultural values impact the sustainable fashion industry. It underscores the need to have the balance between contemporary consumption and cultural preservation in order to create authenticity and sustainability in the long term. The review discusses such concept as sustainable fashion as perceived through anthropological lenses of its application, such as the place of the cultural values, customs, and social conventions in consumer interaction, market-formation and ethical production, and the lapses in the chain of elevating the production and consumption paradigms. The weaknesses of the study are anchored in the fact that the research is founded on the secondary qualitative data because the researcher fails to provide knowledge gaps on the actual practices and regional variations of sustainable fashion. The future research questions can be directed to the topic of digital platform role, new technologies and cross-nation collaboration in enhancing cultural integrity and scalability of sustainable fashion, and cross-cultural comparison.

## 1. Introduction

### 1.1 Research Background

The sustainable fashion industry has become a booming niche market, which is influenced by the cultural values, ethical issues and social practices. The market size of sustainable fashion is estimated at USD 7.14 billion as of 2024 globally and is projected to hit USD 8.99 billion in 2035 (Tyagi & Anand, 2024). It results in growing consumer preferences towards sustainable and ethically responsible apparel

### 1.2 Research Aim

This research study aims to analyse the role of anthropology in the cultural production of a niche market, such as the sustainable fashion industry.

### 1.3 Research objectives

- To discuss the role of anthropological concepts in understanding the cultural production of the sustainable fashion industry, marketing and consumer engagement
- To analyse traditional aspects, cultural values and social practices to develop a sustainable fashion market with significant growth
- To evaluate challenges and opportunities in cultural production within the sustainable fashion market through an anthropological approach

## 1.4 Research question

- What role do anthropological concepts play in understanding the cultural production of the sustainable fashion industry?
- What are the traditional aspects, cultural values and social practices to develop a sustainable fashion market with significant growth?
- What are the challenges and opportunities in cultural production within the sustainable fashion market through an anthropological approach

## 1.5 Problem Statement

The sustainable fashion business has expanded, and majorly due to the rising demands of consumers who want to be offered clothes that are environmentally friendly and ethically manufactured. The academic community has limited study on the effects of cultural meanings, traditions, and social values on the production and consumption of sustainable fashion in niche markets.

## 1.6 Significance of the Research

The study is important as it adds both theoretical and empirical knowledge on sustainable fashion as a culturally developed niche market. The anthropological approaches will make the study an eye-opener on how cultural meanings, social identities and ethical values reshape production and consumption patterns.

## 2. Literature Review

### 2.1 Introduction

The sustainable fashion industry has become more and more analysed with the help of cultural and anthropological approaches that focus on meaning, value, and social practices. This review summarises the significant literature in order to investigate the role of anthropology in the cultural production, development, and issues of sustainable fashion as a niche market.

### 2.2 Role of anthropological concepts in understanding the cultural production of the sustainable fashion industry, marketing and consumer engagement

The anthropological insights underscore the fact that sustainable fashion is not merely an economic phenomenon, but it is also a cultural practice. As Ghazali et al. (2023) mention, cultural identification and symbolic meaning define sustainable products, but these products are not aimed at functional design, but at heredity and durability. On the other hand, according to Vigneshwar et al. (2022), the studies on consumer behaviour pay more attention to the value-belief norms, implying that biospheric and altruistic values are determinants of sustainable consumption. However, Bertola and Colombi (2024) argue that anthropology has greater contextual value and view by considering the way in which social norms, traditions, and material culture influence designers and consumers in the realm of sustainable fashion.

### 2.3 Traditional aspects, cultural values and social practices to develop a sustainable fashion market with significant growth

The classic elements, cultural beliefs, and social activities are an important factor in the establishment and formation of the sustainable fashion market. Lin and Lin (2022) state that indigenous craftsmanship and traditional textile knowledge are important aspects of environmentally friendly production. In the same

manner, Gasparin et al. (2022) lay stress on slow fashion practices that are grounded in continuity in cultures and the value-creation across time. On the contrary, Ray and Nayak (2023) clarify that sustainable fashion requires alterations in the social practice and consumer behaviour to go beyond niche markets to mass markets.

Conversely, Ko and Jeon (2024) pay more attention to social practices, including ethical consumption and consumer responsibility, as the key contributors to sustainability. Unlike the tendency where Park and Chun (2023) endorse production-side traditions and cultural heritage, Niinimäki advocates behavioural change, which is a demand-side-based strategy. Similarly, Gasparin et al. (2022) are thorough and elaborate on the culture-based practice and community-based innovation based on the assumption of community values. The combination of these views shows that the sustainable fashion market is achievable by balancing between tradition and modern social practice. Overall, to ensure cultural continuity and the formation of the market, it is crucial to make the integration of the traditional values and the modern trends of social consumption.

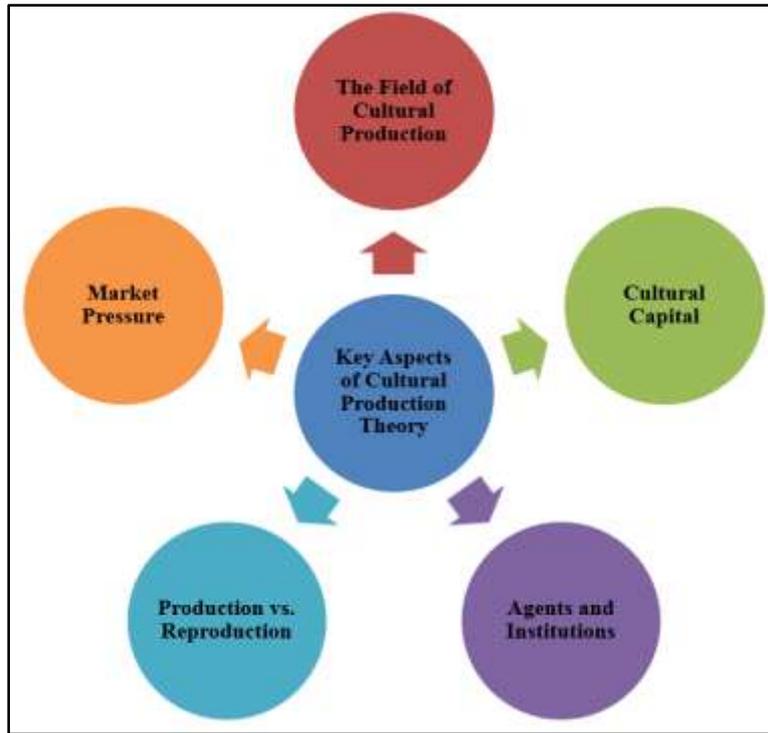
#### **2.4 Challenges and opportunities in cultural production within the sustainable fashion market through an anthropological approach**

The cultural production of the sustainable fashion market has its challenges and opportunities in the analysis of fashion products through the anthropological perspective. As stated by Veldkamp et al. (2022), among the issues surrounding it are the high cost of production, poor scaling and consumer inaccessibility. By contrast, Peng (2023) puts forward the prospects opened up by the dissimilarity of culture, symbolic meaning, and niche positioning. Another argument is also presented by Santos (2021), who proposes that economic constraints do not allow adoption of mass, but the anthropological strategies can offer legitimacy through ethical authenticity and cultural narratives. In totality, the strategies of the combination of these problems and opportunities are essential to the cultural relevance and the sustainable market growth.

#### **2.5 Theoretical Framework**

##### ***Theory of Cultural Production by Pierre Bourdieu***

The Theory of Cultural Production is used to understand how products acquire value based on cultural meanings, social recognition and symbolic capital and not functionality (Ramsey, 2024). This theory helps businesses in the case of sustainable fashion to note how ethical stories, craftsmanship, and authenticity can bring differentiation in a niche market (Alessandro Caliandro et al., 2024). This theory can be applied in fashion brands by means of cultural storytelling, artisan cooperation, and clear ethical conduct.

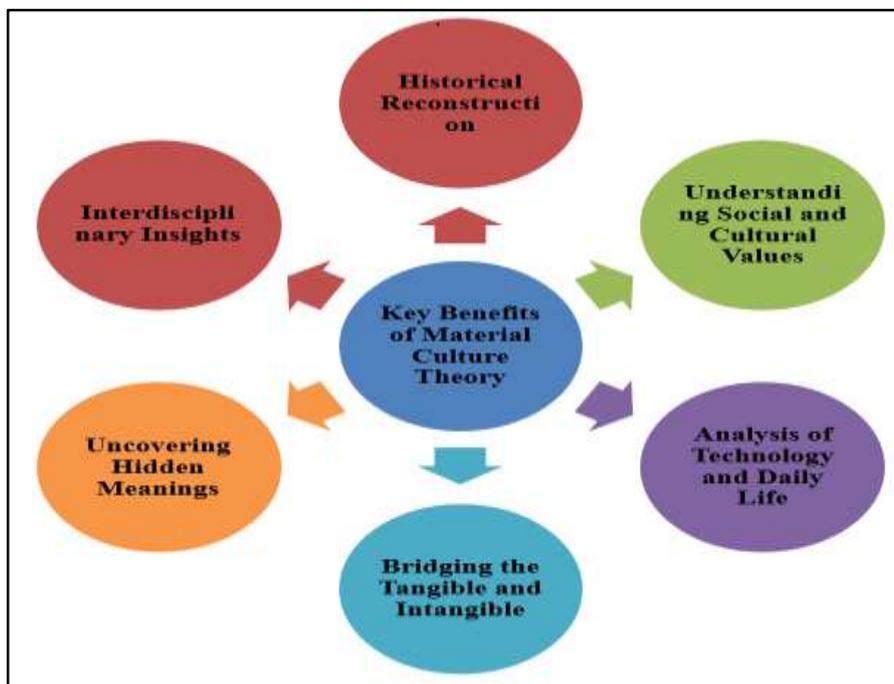


**Figure 1: Theory of Cultural Production**

(Source: Author)

***Material Culture Theory***

The Material Culture Theory is a concept that focuses on the way in which objects reflect cultural meanings and social values (Willett et al., 2022). Sustainable fashion uses clothes as an icon of environmental practices and cultural heritage. The application of this theory helps firms to improve the level of emotional consumer attachment and authenticity (Willett et al., 2022). This can be implemented by brands through sustainable materials, ancient methods, and intentional design features.



**Figure 2: Benefit of Material Culture Theory**

(Source: Author)

## 2.6 Literature gap

Despite the fact that the existing literature is replete with literature on sustainable fashion as understood in terms of cultural, consumer behaviour, and ethical factors, gaps still exist in adopting the anthropological perspective. Most studies focus on either the production side, that is, craftsmanship and heritage or the demand side, ethical consumption, whereas few combine both within a single cultural production framework. Moreover, few empirical studies employ anthropological theory, which is the Theory of Cultural Production. It also lacks an analysis of the interaction of traditional values with the modern social practices in a context-specific way in order to make scalability possible. Thus, anthropology, market development, and sustainability still need to be bridged in order to comprehend how cultural production will be able to facilitate long-term growth in sustainable fashion markets.

## 2.7 Summary

Altogether, the literature demonstrates the cultural basis of sustainable fashion and highlights the lack of anthropological practice, necessitating of a theory-informed study of cultural production in sustainable fashion niche markets.

## 3. Methodology

### 3.1 Research Philosophy

This paper has chosen an interpretivism research design that allows an interpretive investigation into the cultural meanings and social processes of manufacturing sustainable fashion. Interpretivism focuses on the importance of subjective moral consumption and cultural identity that are shaped by tradition, symbolism, and social norms (Pervin and Mokhtar, 2022). This philosophy is significant to the critical analysis of the anthropological meaning-making of the cultural production of the sustainable fashion market.

### 3.2 Research Approach

In this research paper, the chosen research approach is inductive research because it seeks to build knowledge from pre-existing literature on anthropology and sustainable fashion, rather than conducting tests to validate established assumptions. Inductive reasoning builds conceptual understanding of sustainable fashion as a niche market by drawing on secondary sources on cultural practices, ethical values, and symbolic meanings (Proudfoot, 2022). This methodology aligns with the anthropological and cultural studies research, in which the theory is determined through the interpretation of social significance and material culture (Naeem et al., 2023). Inductive reasoning is appropriate in this study because it relates cultural stories and cultural practices to sustainable fashion production.

### 3.3 Research Design

The explanatory research design has been selected since it will enable the study to check the effect of anthropological concepts on the cultural production of sustainable fashion and not just describe the cultural patterns. The explanatory design can be applied when the relationships between cultural values, ethical stories, and market construction are explained with the help of theory (Vega-Gutierrez et al., 2021). The explanatory research presents a greater analysis, which contributes more to the theoretical contribution of sustainable fashion and cultural studies.

### 3.4 Data Collection

The research is based on qualitative secondary data collected and reviewed on peer-reviewed scholarly journals, academic books, and official industry reports regarding anthropology, sustainable fashion, cultural studies, and ethical consumption. Relevant literature was located with the help of databases, such as Google scholar, JSTOR, Scopus, and ScienceDirect (Gusenbauer, 2024). The primary reason behind adopting the secondary data in the present study is the varied cultural and geographic background of sustainable fashion and the presence of a large number of ethnographic and theoretical materials (Ostermann et al., 2022). The cost-effectiveness and ethical nature of the study are ensured by this methodology.

### 3.5 Data Analysis

Thematic analysis is used to analyse data and involves identifying, analysing, and interpreting patterns of recurrent meaning in the qualitative secondary data. Literature reading, cultural identity, ethics, symbolism and sustainability will help the key concepts to be arranged in the following themes. (Ayre & McCaffery, 2022). The thematic analysis is a fitting technique when examining subjective phenomena of culture in different studies.

### 3.6 Inclusion & Exclusion

Criteria	Inclusion	Exclusion
<b>Language</b>	English-language publications.	Non-English publications.
<b>Publication Date</b>	Studies published within the last five years.	Studies published more than five years ago.
<b>Topic Relevance</b>	Studies focusing on anthropology, cultural production, sustainability, and sustainable fashion.	Studies unrelated to anthropology, culture, or sustainable fashion.
<b>Industry Focus</b>	Research addressing sustainable fashion, ethical fashion, slow fashion, or niche fashion markets.	Studies focused solely on fast fashion, mass production, or unrelated industries.
<b>Data Credibility</b>	Peer-reviewed journal articles, academic books, and credible industry or sustainability reports with clear methodologies.	Sources with unclear methodologies, non-academic blogs, opinion pieces, or publications lacking proper citations.

**Table 1: Inclusion and Exclusion Criteria**

(Source: Author)

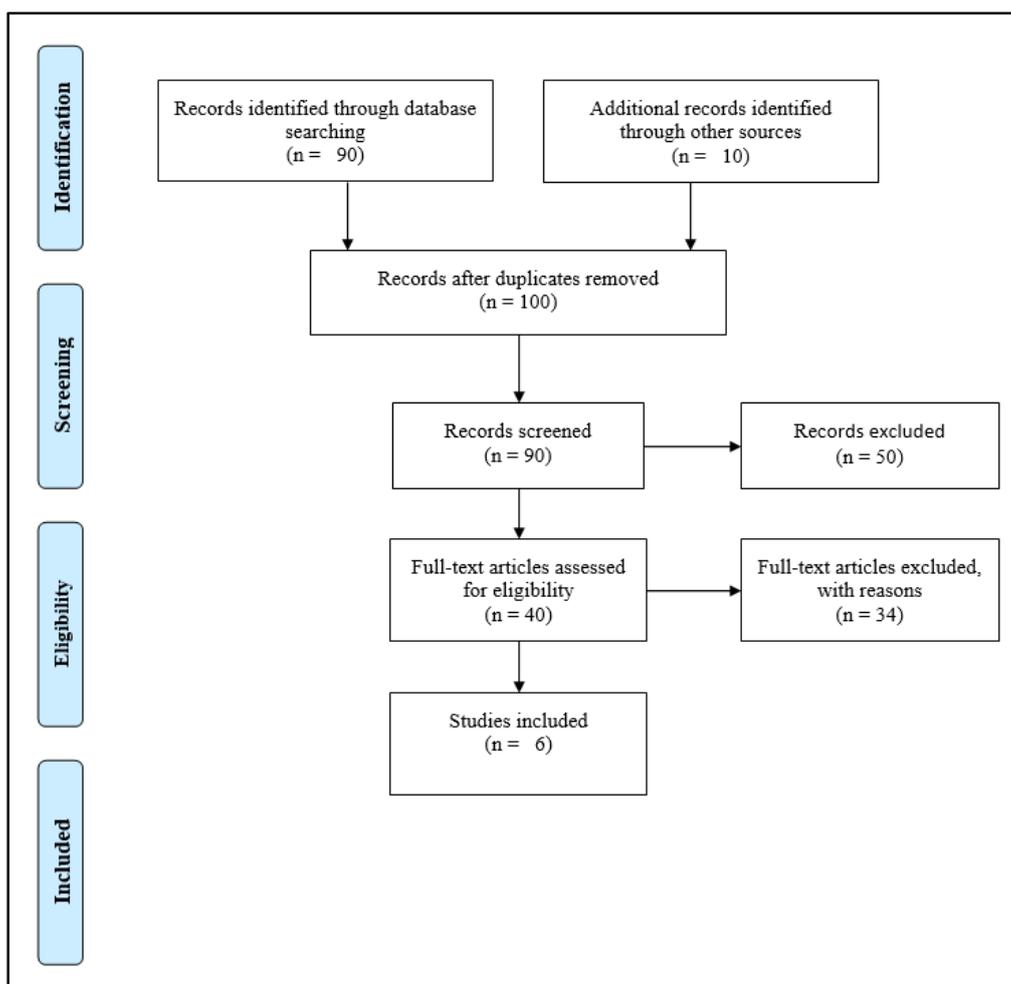
### 3.7 Boolean operators

Operator	Purpose	Example Search String
AND	Narrows results by combining key concepts	“sustainable fashion AND anthropology AND cultural production”
OR	Expands results by including alternative terms	“ethical fashion OR slow fashion OR sustainable clothing”
NOT	Excludes irrelevant or unrelated topics	“fashion NOT fast fashion”

**Table 2: Boolean Operators**

(Source: Author)

### 3.8 PRISMA



**Figure 3: Flow diagram of PRISMA**

(Source: Author)

### 3.9 Ethical Considerations

This study solely relies on secondary data and thus does not involve any participants, consent, confidentiality, or human risks. International journal articles and reliable business publications support the research's validity and scholarly soundness (Lim & Koay, 2024). The ethical standards are also upheld through proper citation, non-misrepresentation, respectful treatment of cultural groups, and sustainable fashion practices.

## 4. Findings and Analysis

### 4.1 Findings

*Theme 1: Anthropological concepts to understand cultural production in marketing sustainable fashion, and consumer engagement*

<i>Author</i>	<i>Year</i>	<i>Methodology</i>	<i>Findings</i>
Holm	2025	Qualitative secondary	A digital approach is used to influence online platforms and creative communities in the fashion space.
Willett	2022	Qualitative secondary	The ethnographic and material culture-based approach emphasises embodied learning and consumer experiences to learn about sustainable clothing practices.

**Table 3: Theme 1**

(Source: Author)

*Theme 2: Influence of traditional aspects, cultural values and social practices on market development*

<i>Author</i>	<i>Year</i>	<i>Methodology</i>	<i>Findings</i>
Adefila et al.	2024	Qualitative	The traditional knowledge systems and community practices emphasise the possibility of integrating indigenous practices and modern systems.
Khan et al.	2022	Mixed method	The influences of culture and social interaction highlight cultural setting, engagement, and social activities in developing sustainable and niche market development.

**Table 4: Theme 2**

(Source: Author)

**Theme 3: Challenges and opportunities in cultural production within the sustainable fashion market**

<i>Author</i>	<i>Year</i>	<i>Methodology</i>	<i>Findings</i>
Hofmann, Jacob, & Pizzingrilli	2022	Qualitative	The cultural values, stakeholder involvement, and the local business environments play a significant role in determining sustainable business development and scalability.
Wang, Murphy, & Christie	2025	Interdisciplinary qualitative	The combination of cultural knowledge, experiential learning, and platforms that are creative (fashion shows) positively influences the knowledge and interest in sustainable practices.

**Table 5: Theme 3**

(Source: Author)

**4.2 Analysis**

**Theme 1: The anthropological concepts to comprehend cultural production in sustainable fashion, marketing and consumer engagement.**

Digital ethnography is relevant to understanding how online sites and the creative community construct cultural meanings and the exchange of knowledge (Holm 2025). However, this paper may not consider the offline cultural tradition that has still continued to influence sustainable fashion production. Similarly, Willett et al. (2022) can be a worthy participant contributing to the ecological approach towards the fashion industry by providing learning and material culture to consumer experiences and participation in the fashion industry. As discussed by Park and Chun (2023), fashion is an important symbolic system that represents the values of a culture. Nevertheless, they may also be limited by the fact that they focus on the experiential aspect of their data to have a broader structural view of market forces. The anthropological concepts have remained required so as to correlate the cultural identity, the symbolic value and consumption patterns. Thus, the digital, material, and symbolic methodology can be helpful in creating the complete image of cultural production; still, a broader cross-cultural and economic context should be studied.

**Theme 2: How the traditional factors, cultural values and social practices affect the market development.**

Adefila et al. (2024) and Khan et al. (2022) prove the significance of cultural values, traditional knowledge and social interaction in the formation of sustainable and niche markets in a critical way. By the blend of modern development practices and traditional structures, the author has been able to demonstrate the role that has been played by indigenous knowledge and community-based practices in making sure that production is sustainable. Alessandro Caliandro et al. (2024) devote a larger part to a consumer culture theory to pay more attention to the identity building that leads to ethical consumption to retain sustainability. However, to a great extent, the study is also with regard to the agricultural contexts, which can limit its direct usage to the fast-evolving sustainable fashion market. Khan et al. (2022) suggest that culture and social interaction flow into the market formation in the emerging economies, which implies that the forces of the institute and culture influence consumer behaviour and market growth. In such a way, one can say that both articles focus on the importance of the combination of cultural values and social practices to preserve a niche market and to achieve long-term market growth.

### ***Theme 3: The opportunities and threats in cultural production in the sustainable fashion industry.***

Hofmann, Jacob, and Pizzingrilli (2022) also provide significant thoughts about the problems of sustainable fashion scaled when cultural values, stakeholder engagement, or local business circumstances determine the growth and market development. Their findings also point to the fact that, despite the fact that cultural authenticity has a value addition in the brand and consumer trust, it might cripple scalability due to the expensive nature of production and niche positioning. Wang, Murphy, and Christie (2025) demonstrate that such a mix of cultural literacy, experience, and creative environments, such as fashion exhibitions, leads to the expansion and heightened interest and awareness of sustainable practices. Ko and Jeon (2024) are concerned with material culture and everyday routine in the process of consumer attachment to products. In their study, they observe that there are prospects in learnings and cooperation in improving sustainability. The reliance character of the educational settings can however, restrict their application to the broader market. Thus, it highlights the reality that a blend of sociocultural environment, education and collaboration offers some expansion prospects.

## **5. Conclusion and Recommendation**

### **5.1 Conclusion**

This paper concludes that the sustainable fashion industry is a niche market, which is produced by a culture where anthropological theory, like cultural production, material culture and social practice are the central themes. Consumer interaction and market acceptability are formed through cultural values, historical craftsmanship, and ethical discourses, and by combining production-related heritage with demand-related ethical behaviour, sustainable fashion can stay authentic. Such dynamics emphasise that the development of sustainable fashion is based on the balance between cultural preservation and modern consumption patterns that should guarantee market differentiation and long-term sustainability.

### **5.2 Study Limitations**

The study is based solely on secondary qualitative data with no interviews or field data, so it does not provide much understanding of real designer, artisan or consumer practices. There are underrepresentation's on

regional and cultural differences and quantitative indications of market impact, limiting the comprehension of how sustainable fashion can scale and cultural impact.

### 5.3 Future Scope

Further studies have the potential to include cross-cultural comparisons of sustainable fashion markets and study the effects of digital platforms on cultural production and consumer relations. The future research can evaluate new technologies and international partnerships in order to maintain cultural authenticity with scalability and sustainability in sustainable fashion.

### 5.4 Recommendation

**Recommendation 1:** Sustainable fashion companies can include cultural narration and anthropology in manufacturing and marketing for growth and production. This strategy enhances cultural authenticity and consumer confidence with the help of heritage, symbolic meaning and ethical values (Wang, Murphy, & Christie, 2025). In the absence of culturally based narratives, sustainable fashion can be seen as a shallow movement instead of a genuine movement, which will limit long-term consumer interaction and the sustainability of the market.

**Recommendation 2:** Companies need to partner with local artisans, educators and communities to both integrate traditional knowledge with modern innovation. This kind of cooperation leads to an increase in the authenticity of a product and contributes to sustainable development. Nevertheless, the inability to strike a balance between conventional practices and scalability can limit the growth of the market (Hofmann, Jacob, & Pizzingrilli, 2022). Thus, cultural values along with their strategic incorporation into the commercial viability are the key to maintaining competitiveness and gaining a wider market acceptance.

## References

- Adefila, A.O., Ajayi, O.O., Toromade, A.S. and Sam-Bulya, N.J., 2024. Integrating traditional knowledge with modern agricultural practices: A sociocultural framework for sustainable development. *World Journal of Biology Pharmacy and Health Sciences*, 20(02), pp.125-135.  
<https://doi.org/10.30574/wjbpshs.2024.20.2.0850>
- Alessandro Caliendo, Gandini, A., Bainotti, L., & Anselmi, G. (2024). The Platformization of Consumer culture: a Theoretical Framework. *Marketing Theory*, 24(1). <https://doi.org/10.1177/14705931231225537>
- Ayre, J., & McCaffery, K. J. (2022). Research Note: Thematic Analysis in Qualitative Research. *Journal of Physiotherapy*, 68(1), 76–79. <https://doi.org/10.1016/j.jphys.2021.11.002>
- Bertola, P., & Colombi, C. (2024). Can fashion be sustainable? Trajectories of change in organizational, products and processes, and socio-cultural contexts. *Sustainability : Science, Practice and Policy*, 20(1).
- Gasparin, M., Quinn, M., Green, W., Saren, M., & Conway, S. (2022). Stories of value: Business model innovation adding value propositions articulated by Slow Storytelling. *Journal of Business Research*, 149, 101–111. <https://www.sciencedirect.com/science/article/pii/S0148296322004180>
- Ghazali, I., Abdul-Rashid, S. H., Dawal, S. Z. M., Irianto, I., Herawan, S. G., Ho, F.-H., Abdullah, R., Abdul Rasib, A. H., & Padzil, N. W. S. (2023). Embedding Green Product Attributes Preferences and Cultural Consideration for Product Design Development: A Conceptual Framework. *Sustainability*, 15(5), 4542. <https://doi.org/10.3390/su15054542>
- Gusenbauer, M. (2024). Beyond Google Scholar, Scopus, and Web of Science: An evaluation of the backward and forward citation coverage of 59 databases' citation indices. *Research Synthesis Methods*, 15(5). <https://doi.org/10.1002/jrsm.1729>
- Hofmann, K. H., Jacob, A., & Pizzingrilli, M. (2022). Overcoming Growth Challenges of Sustainable Ventures in the Fashion Industry: A Multinational Exploration. *Sustainability*, 14(16), 10275. <https://doi.org/10.3390/su141610275>
- Holm, E. (2025). Digital Threads, Interwoven Scenes. *Suomen Antropologi: Journal of the Finnish Anthropological Society*, 49(1), 69–75. <https://doi.org/10.30676/jfas.148383>
- Khan, M. A., Haddad, H., Odeh, M., Haider, A., & Khan, M. A. (2022). Institutions, Culture, or Interaction: What Determines the Financial Market Development in Emerging Markets? *Sustainability*, 14(23), 15883. <https://doi.org/10.3390/su142315883>
- Ko, J.-H., & Jeon, H.-M. (2024). The Impact of Eco-Friendly Practices on Generation Z's Green Image, Brand Attachment, Brand Advocacy, and Brand Loyalty in Coffee Shop. *Sustainability*, 16(8), 3126–3126. <https://doi.org/10.3390/su16083126>
- Lim, W. M., & Koay, K. Y. (2024). So you want to publish in a premier journal? An illustrative guide on how to develop and write a quantitative research paper for premier journals. *Global Business and Organizational Excellence*. <https://doi.org/10.1002/joe.22252>

- Lin, Y.-S., & Lin, M.-H. (2022). Exploring Indigenous Craft Materials and Sustainable Design—A Case Study Based on Taiwan Kavalan Banana Fibre. *Sustainability*, 14(13), 7872. <https://doi.org/10.3390/su14137872>
- Naeem, M., Ozuem, W., Howell, K., & Ranfagni, S. (2023). A step-by-step Process of Thematic Analysis to Develop a Conceptual Model in Qualitative Research. *International Journal of Qualitative Methods*, 22(1), 1–18. <https://doi.org/10.1177/16094069231205789>
- Ostermann, K., Eppelsheimer, J., Gläser, N., Haller, P., & Oertel, M. (2022). Geodata in labor market research: trends, potentials and perspectives. *Journal for Labour Market Research*, 56(1). <https://doi.org/10.1186/s12651-022-00310-x>
- Park, J., & Chun, J. (2023). Evolution of Fashion as Play in the Digital Space. *Fashion Practice*, 15(2), 1–23. <https://doi.org/10.1080/17569370.2022.2149837>
- Peng, H.-P. (2023). Exploring Symbolic Effect of New Media: The Impact of Bilibili on Gen Z's Cohort Identity and Aesthetic Choices in Fashion. *Springer Proceedings in Business and Economics*, 176–187. [https://doi.org/10.1007/978-3-031-38541-4\\_17](https://doi.org/10.1007/978-3-031-38541-4_17)
- Pervin, N., & Mokhtar, M. (2022). *The Interpretivist Research Paradigm: A Subjective Notion of a Social Context*. ResearchGate; Human Resource Management Academic Research Society. <https://doi.org/10.6007/IJARPED/v11-i2/12938>
- Proudfoot, K. (2022). Inductive/Deductive Hybrid Thematic Analysis in Mixed Methods Research. *Journal of Mixed Methods Research*, 17(3), 308–326. Sagepub. <https://doi.org/10.1177/15586898221126816>
- Ramsey, G. (2024). *Cultural Capital Theory of Pierre Bourdieu*. Simply Psychology. <https://www.simplypsychology.org/cultural-capital-theory-of-pierre-bourdieu.html>
- Ray, S., & Nayak, L. (2023). Marketing Sustainable Fashion: Trends and Future Directions. *Sustainability*, 15(7). MDPI. <https://doi.org/10.3390/su15076202>
- Santos, F. P. (2021). Showing Legitimacy: The Strategic Employment of Visuals in the Legitimation of New Organizations. *Journal of Management Inquiry*, 105649262110507. <https://doi.org/10.1177/10564926211050785>
- Tyagi, I. V., & Anand, S. (2024, October 3). Sustainable Fashion Market Size, Share, Trends 2034. Marketresearchfuture.com; Market Research Future. <https://www.marketresearchfuture.com/reports/sustainable-fashion-market-30916>
- Vega-Gutierrez, P. L., López-Iturriaga, F. J., & Rodríguez-Sanz, J. A. (2021). Labour market conditions and the corporate financing decision: A European analysis. *Research in International Business and Finance*, 58, 101431. <https://doi.org/10.1016/j.ribaf.2021.101431>
- Veldkamp, T., Meijer, N., Alleweldt, F., Deruytter, D., Campenhout, L. V., Gasco, L., Roos, N., Smetana, S., Fernandes, A., & Fels-Klerx, H. J. van der. (2022). Overcoming Technical and Market Barriers to Enable Sustainable Large-Scale Production and Consumption of Insect Proteins in Europe: A SUSINCHAIN Perspective. *Insects*, 13(281), 281. <https://doi.org/10.3390/insects13030281>

Vighnesh, N. V., Balachandra, P., Chandrashekar, D., & Sawang, S. (2022). How cultural values influence sustainable consumption behavior? An empirical investigation in a non-Western context. *Sustainable Development*, 31(2). <https://doi.org/10.1002/sd.2436>

Wang, M., Murphy, R., & Christie, I. (2025). Bringing Sustainable Practices, Fashion Shows, and Sociological Insights Together to Reinvigorate Sustainable Fashion Education. *Sustainability*, 17(2), 631. <https://doi.org/10.3390/su17020631>

Willett, J., Saunders, C., Hackney, F., & Hill, K. (2022). The affective economy and fast fashion: Materiality, embodied learning and developing a sensibility for sustainable clothing. *Journal of Material Culture*, 27(3), 135918352210885. <https://doi.org/10.1177/13591835221088524>

Willett, J., Saunders, C., Hackney, F., & Hill, K. (2022). The affective economy and fast fashion: Materiality, embodied learning and developing a sensibility for sustainable clothing. *Journal of Material Culture*, 27(3), 135918352210885. <https://doi.org/10.1177/13591835221088524>

#### Copyright & License:



© Authors retain the copyright of this article. This work is published under the Creative Commons Attribution 4.0 International License (CC BY 4.0), permitting unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.