

# The circular economy (is) in fashion

## The appendices



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# appendix A the fashion addicts

This appendix will deepen out the theory behind the success of consumerism, the failure of sustainability marketing and the chemicals behind excessive shopping.

## Value-Action Gap

Many consumers very well understand that their actions have long-term consequences for the wellbeing of the planet, while only a very small portion adjusts their current behaviour accordingly. Countless great minds have tried to explain this value-action gap in relation to sustainable behaviour<sup>1</sup>. In every industry involved with sustainability issues this gap is consistent, and has been consistent over the last couple of decades. Some painful yet accurate illustrations from the tourism sector<sup>2</sup> show the reasoning of people who will not be guilt-tripped into changing their behaviour for the sake of the planet:

- Seeing no alternatives to current behaviour
- Seeing other issues as more important
- Seeing leisure time as more important than sustainable actions
- Not having enough information
- Buying off environmental impact and conscience
- Seeing previous sustainable behaviour as a free pass
- Being too busy to change
- Blaming others
- Seeing technological developments as the solution
- Denying responsibility
- Seeing personal behaviour changes as negligible on a world scale
- Weighing job creation benefits of carbon emitting industries over sustainability

The common denominators of these statements are a clear lack of a sense of responsibility and no intrinsic (rewarding) motivator to change the current behaviour for the benefit of the distant future. This need for instant gratification is not unique to purchasing behaviour, nor is the disconnect from the future consequences of our actions. The term value-action gap has been adopted in the research field of sustainable behaviour but the psychological pattern was already identified well before the Second World War<sup>3</sup>.

## Investment decisions

The value-action dilemma is actually an investment decision<sup>4</sup>: "Do I invest now by denying myself / spending more money / putting in effort and time to reap the benefits in the future?" This question holds three key assumptions, common in investment logic:

- Investment (or sacrifice) is needed
- The initial consequences of the investment are unappealing
- The investment will provide future benefits

While all three assumptions could be debated in length, it is first useful to understand the available knowledge on investment decisions and long-term thinking. This inability to plan long-term is commonly attributed to our

1 Hume, 2010; Juvan & Dolnicar, 2014; Barr & Gilg, 2006; Vermeir & Verbeke, 2006; Chaplin & Wyton, 2014; Newton & Meyer, 2013; Lorenzoni, Nicholson-Cole & Whitmarsh, 2007; Burgess, Harrison & Filius, 1998  
 2 Juvan & Dolnicar, 2014  
 3 LaPiere, 1934  
 4 Angeletos, Laibson, Repetto, Tobacman, & Weinberg, 2001

need for instant gratification and our disconnection from our own futures<sup>5</sup>. Behavioural economists have long used a uniform 'discount rate' to simplify people's weighing far-future benefits against an investment, but in reality it is much harder to understand the psychology behind our individual investment decisions<sup>6</sup>.

## Dopamine

Neuropsychological research offers a clear view on the psychology behind this value-action gap, where instant gratification overrules values and future plans. The need for instant gratification grows from repeating behaviour that provides the dopamine rush associated with gratification. These rewards become engraved in the brain, building a pattern of compulsive repetition and dependency on the dopamine-inducing behaviour, better known as an addiction<sup>7</sup>. Incidentally, dopamine also affects the long-term planning abilities of the prefrontal cortex<sup>8</sup> – explaining the short-term focus and impulsivity associated with dopamine inducing behaviour, while also covering investment decision fallacies.

Linking addiction and consumer behaviour is noting new; Bleuler described compulsive consumption in the Textbook of Psychiatry in 1924 as Oniomania - an addiction. Any dopamine inducing behaviour can turn into an addiction under the wrong circumstances. If there is any question about the compulsiveness of our Western society's consumption, just remember that Americans spent more money on watches, jewellery and shoes than on higher education in 2004<sup>9</sup>. In a twenty year period, shopping malls grew from being outnumbered by high schools, to more than double the number of high schools in the U.S: 46.438 vs. 22.180 in 2005<sup>10</sup>.

## Addiction & Personality

Personality traits indicating sensitivity to addiction have been widely researched, and three factors with the strongest correlation are impulsivity, sensation-seeking (or novelty-seeking) and low self-esteem personality traits<sup>11</sup>.

Low self-esteem and escapism in fantasies are distinctively accurate indicators of compulsive consumption<sup>12</sup>, more than for other addictions. O'Guinn and Faber also discovered that materialism as a personality trait does not necessarily predict compulsive consumption. Materialism consists of three major components: possessiveness, non-generosity and envy. Envy and non-generosity both show correlations with compulsive consumption, while possessiveness does not. This is where the fantasies play an important role, since acquiring the idea or image of the object is more important than having access to the physical properties of the object itself.

Envy combined with acquisitiveness, strong imagination and an unstable sense of identity makes a great cocktail for compulsive consumption as a way of constructing one's identity through the cumulative image of acquired goods<sup>13</sup>. This is also where compulsive consumption differs from other addictions: the external factor of social recognition for a purchased item strengthens the dopamine feedback loop and the idea

5 Angeletos et al. 2001  
 6 Frederick, Loewenstein, & O'Donoghue, 2002  
 7 Montague, Hyman & Cohen, 2004  
 8 Montague et al., 2004  
 9 U.S. Census Bureau, 2004  
 10 De Graaf, Wann & Naylor, 2005  
 11 Ersche, Turton, Pradhan, Bullmore & Robbins, 2010; Aydm & San, 2011, Wingo, Nesil & Choi, 2016, O'Guinn & Faber, 1989  
 12 O'Guinn & Faber, 1989  
 13 O'Guinn & Faber, 1989; Belk, 1985

that material goods can alleviate low self-esteem. Your latest dopamine fuelled purchase of a new bag will definitely yield you some compliments if it's a Chanel, but less so if it's a bag of black tar heroin<sup>14</sup>.

Montague<sup>15</sup> identified a correlation between novelty-seeking behaviour, impulsivity and dopamine dependency, but Ersche<sup>16</sup> showed the causality between the two: impulsivity heightens the chances of addiction, while novelty-seeking is caused by addiction. The craving for more boosts the search for excess and novelty. This makes sense in the broader context of this research, since deep needs are met with superficial fixes that do not satisfy the need.

## Target group

This long intermezzo of research in unrelated and unexpected industries was not written to lecture the reader – it was researched to understand who are the last people to engage in a circular service, and why. I will make a bold statement and say that we are all somewhat addicted to consumption; only what defines addiction is its effect on the person's functioning in society. The bar is however extremely high for the 'addict' label when looking at the staggering rates with which we collectively devour the newest and dispose of yesterday's new. And since we all know that addictions are excruciatingly hard to kick, it is important for this research to know whom we shouldn't drag into rehab for the sake of our planet. A short summary of our usual suspects:

- **Very impulsive**
- **Low self-esteem**
- **Unstable sense of identity**
- **Strong imagination**
- **Materialist**
  - o **Non-generous**
  - o **Envious**
- **Novelty / sensation seeking**
- **Sensitive to social recognition**

## Conclusion

This appendix dives down the rabbit hole of consumer behaviour regarding sustainability and concludes that the lack of environmental friendly behaviour actually stems from a serious case of consumerism, materialism and near-compulsive buying. The goal of this appendix is to build a profile of people most reluctant to switch from ownership to rental models – and to be able to predict their behaviour is they do anyway. It is also essential to understand the (latent) needs of the people who are most likely to be the early adopters of rental models, the polar opposite personalities of the addictive types, to overcome the hurdles consumerism creates for the circular economy.

14 Miller, 2009  
 15 Montague et al., 2004  
 16 Ersche et al., 2010

## Appendix A: Addicted to Fashion

Order	Source
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2	Juvan, E., & Dolnicar, S. (2014). The attitude-behaviour gap in sustainable tourism. <i>Annals of Tourism Research</i> , 48, 76-95.
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4	Vermeir, I., & Verbeke, W. (2006). Sustainable food consumption; Exploring the consumer "attitude-behavioral intention" gap. <i>Journal of Agricultural and Environmental ethics</i> , 19(2), 169-194.
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7	Lorenzoni, I., Nicholson-Cole, S., & Whitmarsh, L. (2007). Barriers perceived to engaging with climate change among the UK public and their policy implications. <i>Global environmental change</i> , 17(3-4), 445-459.
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10	Angeletos, G. M., Laibson, D., Repetto, A., Tobacman, J., & Weinberg, S. (2001). The hyperbolic consumption model; Calibration, simulation, and empirical evaluation. <i>Journal of Economic Perspectives</i> , 15(3), 47-68.
11	Frederick, S., Loewenstein, G., & O'donoghue, T. (2002). Time discounting and time preference; A critical review. <i>Journal of economic literature</i> , 40(2), 351-401.
12	Montague, P. R., Hyman, S. E., & Cohen, J. D. (2004). Computational roles for dopamine in behavioural control. <i>Nature</i> , 431(7010), 760.
13	Bleuler, E. (1924). <i>Textbook of psychiatry</i> . MacMillan, New York
14	U.S. Census Bureau (2004). <i>Statistical abstract of the United States</i> . Washington, DC; U.S. Government Printing Office, 2004 - 5.
15	De Graaf, J., Wann, D., & Naylor, T. H. (2005). <i>Affluenza; The all-consuming epidemic</i> . Berrett-Koehler Publishers.
16	Ersche, K. D., Turton, A. J., Pradhan, S., Bullmore, E. T., & Robbins, T. W. (2010). Drug addiction endophenotypes; impulsive versus sensation-seeking personality traits. <i>Biological psychiatry</i> , 68(8), 770-773.
17	Aydm, B., & San, S. V. (2011). Internet addiction among adolescents; the role of self-esteem. <i>Procedia-Social and Behavioral Sciences</i> , 15, 3500-3505.
18	Wingo, T., Nesil, T., Choi, J. S., & Li, M. D. (2016). Novelty seeking and drug addiction in humans and animals; from behavior to molecules. <i>Journal of Neuroimmune Pharmacology</i> , 11(3), 456-470.
19	O'Guinn, T. C., & Faber, R. J. (1989). Compulsive buying; A phenomenological exploration. <i>Journal of consumer research</i> , 16(2), 147-157.
20	Belk, R. (1985). Materialism; Trait aspects of living in the material world. <i>Journal of Consumer research</i> , 12(3), 265-280.
21	Miller, G. (2009). <i>Spent; Sex, evolution, and consumer behavior</i> . Penguin.

# appendix B the design process

In this appendix you will read more of the theory behind the design process as proposed in this report. The appendix goes more into detail on the secondary didactical functions of each step. These learning values are hard to quantify; this is not an exact science and every person has a different learning style.

Support context	Step	Content	Format	Time
I: Inventory & goals	1	Index of current situation	Questionnaire	± 1 day
	2	Current touch points map	Template	
II: Empathy & values	3	Empathic design exercise	Exercise	± 3 days
	4	Value proposition design	Exercise	
	5	Value proposition validation	Exercise	
III: Decisions & design	6	Customer journey design	Template	± 2 weeks
	7	Service blueprint design	Template	
	8	Business case design	Template	
IV: Validation & launch	9	Testing service design	Template	± 1,5 months
	10	Service design validation	Research plan	
	11	Service optimisation		
V: Update & growth	12	Continuous growth club	Community	∞

## I: Inventory & goals

In the first phase of the service design process the focus is on mapping out the current situation of the company. Based on the conclusions from this phase an advice is given to the company about the probability of success in the service sector.

### 1: index of current situation

In the two categories of back-end structure and target group segment there are cut-off points. Step 1 is all about mapping out these front-end and back-end characteristics, to eventually index the potential of a service. This step requires a critical review of the company's current situation.

On a didactic level this step aims to reshape the way managers look at their assets & identity. In order to complete the first step, managers need to talk to different departments to collect all information.

Needed

- **The decision making tool**
- **Cross-company knowledge**
- **About half a day**

### 2: current touch points map

In step 2 the current touch points are mapped out. This is ideally done with a few employees from the retail and UX departments. Here the initial findings of the questionnaire are put into context, showing how you deliver your value to your clients.

On a didactic level this step reminds managers of the day-to-day implications of their front-end and back-end decisions. Here they are drawn back into the perspective of their clients, slowly building empathy.

Needed

- **3 – 5 employees from retail & UX**
- **Drawing tools, post-its**
- **About half a day**

## II: Empathy & values

The second phase of the process is centred around empathy and value creation. Here the focus is on understanding who the consumer is, what their needs are and how these needs can be met with a circular service value proposition.

### 3: empathic design exercise

In this step we dive deeper into the link between brand identity and client segment. Based on the results of step 1 we create a personification for the company's brand identity through a persona. This persona is based on the Big 5 personality type indicator<sup>1</sup>, with results from both the created brand identity and the perceived brand identity. This persona is used emphasise with current clients and their potential problems within the current fashion system; this might require some creativity, a facilitator is advised.

On a didactic level this step starts the process of seeing the company as a service provider. By focussing on the direct and indirect benefits the existing clients experience from the interaction, the start of a mutual relationship can be formed.

Needed

- **Created & perceived brand identity research results**
- **At least one marketing / branding employee**
- **At least one customer service employee**
- **Drawing tools**
- **About 1 day**
- **A facilitator**

### 4: value proposition design

This step builds both on step 1 about the current back-end of the company and the conclusions from step 3 about what customers need. We use these insights to find value for clients, creating multiple potential value propositions related to circular fashion services. These value propositions are all designed to offering something specifically catered to the needs of clients, using the core strengths of your company. This exercise is best done with the help of the brand's customers; if possible it can be very valuable to interview people in the brand's store.

On a didactic level this step nudges managers to use the empathy for their clients, while incorporating their strategic talents. This step aims to create ownership within top management and spark creativity.

Ingredients:

- **Questionnaire results**
- **Personas**
- **At least one employee from**
  - o **Marketing department**
  - o **Supply chain management**
  - o **Design department**
  - o **Customer service department**
  - o **Retail department**
- **A brand store**
- **About 1 day**
- **A facilitator**

## 5: value proposition validation

Here it is time to validate certain assumptions about the target group. Instead of validating the target group itself, it is more useful to validate conclusions through the value propositions of step 4. This step entails small-scale marketing research, exercisable in-store and with minimal costs. It is important to know why customers prefer certain value propositions to others, not just which.

Didactically this step shows managers how to interact with their clients and check their assumptions. If the results deviate from the assumptions it is good to know this early in the process. A big part of the design process is realising that one person can't know everything – it's a collaborative effort.

Ingredients:

- **Value propositions**
- **A brand store**
- **3 – 5 employees doing interviews**
- **About 1 day**

# III: Decisions & design

The third phase of the service design process is all about preparation and the details of the creative ideas from the second phase. Learning how to land a concept into reality is the core focus.

## 6: customer journey design

In this step the reality of time becomes the biggest factor. Here the touch points of step 2 form the basics of the design. This is captured in a Customer Journey map<sup>2</sup>, where for each touch point the effect it has on its customers is shown. The chosen service is dissected into these different touch points, based on the needs of the clients. The clients' needs change over time, which requires a different managerial approach.

<sup>2</sup> Stickdorn, Schneider, Andrews & Lawrence, 2011

Didactically step 6 shows managers the time-dependent value of their service offering. This is an essential realisation that requires a level of customer understanding (step 5). When entering into a service relationship there will be factors outside of their control, but within their responsibility. Catering to this means understanding the importance of customer satisfaction over time.

Ingredients:

- **Current touch point map**
- **Customer journey template (see later in this appendix)**
- **Validated value proposition**
- **Persona**
- **A facilitator**
- **About 3 days**

## 7: service blueprint design

From the touch points of step 6 we conclude the needed supply chain additions and adaptations. Each touch point requires certain assets, activities and partners in order to fully function, which is shown in a Service Blueprint<sup>3</sup>. Many of the requirements are already available within the company (combined conclusions from step 1 and 2); this step aims at indexing the minimal investments needed to create the service with the current operations, supply chain and assets.

On a didactic level this step really pushes managers to ground their creativity into the reality of their companies. Here they can use their strategic knowledge of the company to land the creative ideas in reality. The most important lesson from this step is that almost everything they need is already inside their company.

Ingredients:

- **Questionnaire results**
- **Current touch point map**
- **Service blueprint template (see later in this appendix)**
- **At least one employee from**
  - o **Design department**
  - o **Logistics department**
  - o **Retail department**
  - o **Partners & outsourcing**
- **A facilitator**
- **About 3 days**

## 8: business case design

After mapping out the client side and the operations side of the service, it is time to balance the two for financial value. In this step the Business Case<sup>4</sup> is used to translate the Customer Journey into potential revenue and the Service Blueprint into potential costs and revenues. Pricing is an essential aspect of the business case – the template for pricing is therefore key in this step.

<sup>3</sup> Stickdorn et al., 2011  
<sup>4</sup> Messner, 2013

Didactically speaking the most important part of this step is mapping out the time-dependent value of assets and the new depreciation format. The introduction of time in step 6 is now expanded into time-dependent monetary value. In this step the fundamental difference between the linear and the circular economy should sink in. The untapped value of step 4 now has a price tag.

#### IMPORTANT

Only by going through the design process will managers understand how close within their reach a circular economy service model is. Financial triggers are always a good motivator, but without user-centred design and empathy the service can never be a success. Only by going through the motions of service design you can capitalising on its value – otherwise you just create a generic service with no competitive edge.

#### Needed

- **Customer Journey map**
- **Service Blueprint map**
- **Pricing template (appendix X)**
- **At least one employee from**
  - o **Logistics department**
  - o **Marketing department**
  - o **Financial department**
- **A facilitator**
- **About 3 days**

## IV: Validation & launch

In this phase the service will be launched and validated; first in a small scale, and second on a large scale. The plans from the third phase are translated into a manageable service and the assumptions are validated.

### 9: testing service design

After creating the full roadmap in theoretical shape in the previous steps, you will transform it into the first real service design. The Service Blueprint from step 7 is the foundation, the validation of step 8 serves as a redesign guideline. A minimum viable service (MVS, adapted from the minimum viable product<sup>5</sup>) can be small scale, simplistic and bootstrapped version of the initial plan, as long as we still offer clients the value that was proposed in step 4 and validated in step 5.

The creation of this MVS is guided by an adapted version of the Business Model Canvas<sup>6</sup> designed for this report specifically. The adapted version, the Circular Service Model Canvas, is a time-dependent canvas where the earlier templates integrate smoothly. The core of this canvas is on the touch points, cumulatively building the value proposition of the service.

While building the MVS, keep in mind that you want to validate the assumptions from steps 6, 7 and 8, but on a smaller scale. This means that the emphasis is mostly on the direct customer interaction, and less so on

5 Ries, 2011  
6 Osterwalder & Pigneur, 2010

the scalability of the service. Step 9 is complete when everything and everyone is in place, ready to launch the minimum viable service.

Didactically step 9 embodies the phase of diving into the deep end. All validations of assumptions from the previous steps were still in the theoretical, experimental safe space. Step 9 requires some bravery because here the creative brainchild will be exposed to the harsh world of competition and critique. This step however is essential because it is the last try-out before the grand opening.

#### Needed

- **Service Blueprint**
- **Customer Journey**
- **Business case**
- **Circular Service Model Canvas (see later in this appendix)**
- **Partners / outsource companies**
- **An employee from every major department**
- **A facilitator**
- **About 2 weeks**

### 10: service design validation

Step 10 has one goal: validating everything. In this step we dive a whole lot deeper and map out everything that is unknown and can go wrong. For every potential sign of success there are metrics, and these metrics are transformed into benchmarks. Step 10 then results in different research plans, all validating the assumptions on which the service is designed. The scope of the research include:

- **The value delivery**
- **The costs of the service**
- **The revenue of the service**

In step 10 all the success factors will be tested, which means that they need a research approach. In this step the team creates strategies to validate their assumptions. The MVS can't launch without this research plan in place because you might lose valuable insights if you don't come with the right measuring tools. Step 10 is complete when the MVS is live and all data is gathered to measure the success of the service.

Didactically this step forces managers to communicate within and outside their company. It orchestrates another reality check, but this time more scientific and on a larger scale. Step 10 places managers in their spider-in-the-web position; they need to check all the lines but not directly do the work themselves.

#### Needed

- **Service Blueprint**
- **Customer Journey**
- **Business case**
- **Circular Service Model Canvas**
- **Corporate strategy level targets**
- **An employee from every major department**

- **A facilitator**
- **About 4 weeks**

## 11: service optimisation

This step builds heavily on the wisdom from step 9 & 10. In step 11 we transform the agile, bootstrapped MVP into its intended scale and range. Step 11 is where the complete launch strategy is shaped and where the final service design adaptations are implemented.

Step 11 is the last interactive step – didactically this is where the managers fully take over the reigns from the facilitator. No templates or ingredients are supplies for this step because the manager and the team have all the tools, experience and knowledge they need. This is the point of no return. After this step, the company has officially launched a revolutionary new concept.

# V: Update & growth

The final step is actually an iterative cycle where continuous learning is key.

## 12: continuous growth club

Step 11 was an ending of the creative cycle and the start of the reality cycle. This is why step 12 plays an essential role: keeping your minds open to possibilities and continuous improvement. Step 12 is an invitation to join the discussion with likeminded companies about the best practices in circular services. Keeping an open discussion amongst professionals keeps your mind open and your company healthy.

Didactically this step is paramount to the success of the service: constant innovation and adaptation is needed in a new market like this one. Nothing is perfect in the beginning, so being part of a community aimed at learning will create this studious attitude so essential to innovation and growth.

### Appendix B: Design Process

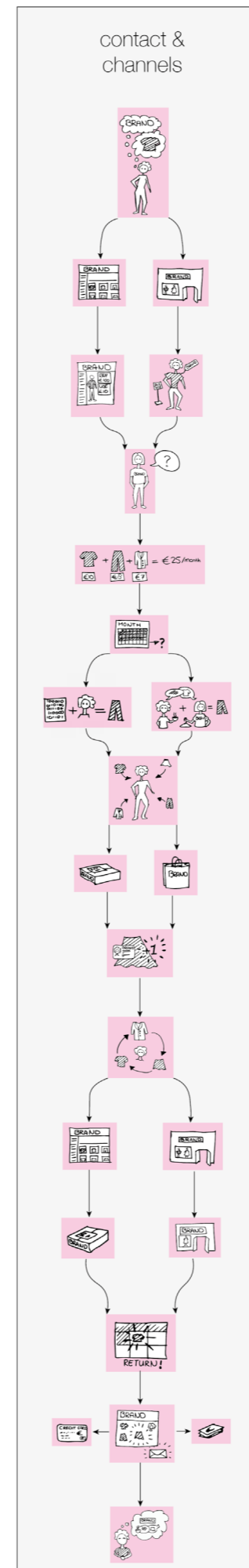
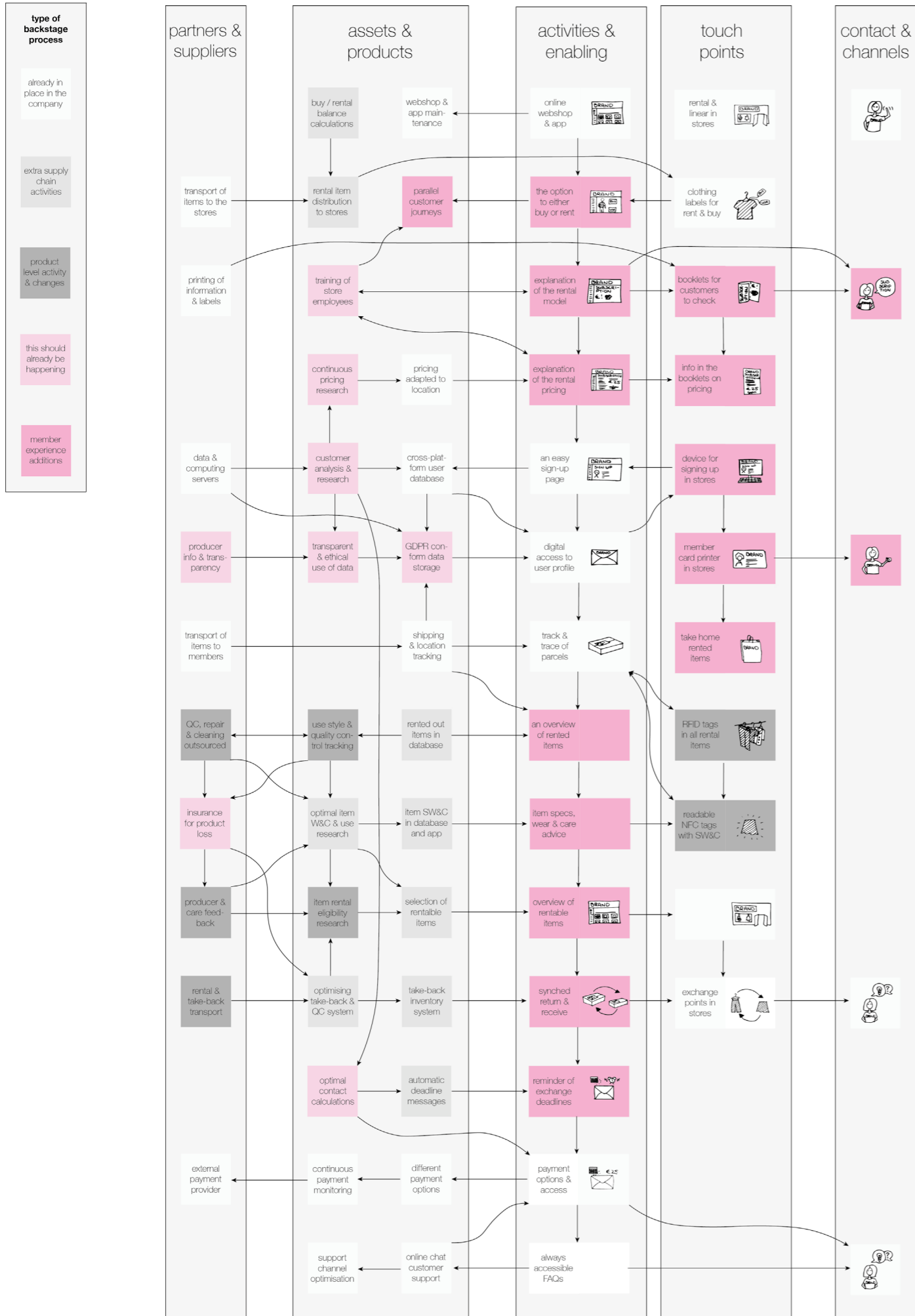
Order	Sources
1	John, O. P., & Srivastava, S. (1999). The Big-Five trait taxonomy; History, measurement, and theoretical perspectives. In L. A. Pervin & O. P. John (Eds.), <i>Handbook of personality; Theory and research</i> (Vol. 2, pp. 102–138). New York; Guilford Press.
2	Stickdom, M., Schneider, J., Andrews, K., & Lawrence, A. (2011). <i>This is service design thinking; Basics, tools, cases</i> (Vol. 1). Hoboken, NJ; Wiley
3	Messner, W. (2013). <i>Making the compelling business case; Decision-making techniques for successful business growth</i> . Springer.
4	Ries, E. (2011). <i>The lean startup; How today's entrepreneurs use continuous innovation to create radically successful businesses</i> . Crown Books.
5	Osterwalder, A., & Pigneur, Y. (2010). <i>Business model generation; a handbook for visionaries, game changers, and challengers</i> . John Wiley & Sons

# The templates

On the next three pages the templates are shown for the circular service model canvas used in step 10 of the design process. The templates used for step 6 and 7 are shown at the end of this appendix.

The template used in step 8 can be found in appendix J. The CSMC is A0 size, which creates squares slightly larger than an average sticky note (7,7 cm by 7,7 cm). This template is already filled in partially with drawings for the touch points and some channels and activities. These are meant as a placeholder so that the user of the tool will not forget to include each step.





relations & expectations

"I know that this suits me because it is part of my style."

"I seriously can't imagine that I would go out for a day to go shopping. That would drive me crazy."

"I never order anything online. I support physical, local stores."

"He has one brand where he buys all his clothes. [...]. He's the type of person who thinks: this looks good on me, I will buy this for the rest of my life."

"I almost wanted to say: decent. It's not sporty, not business, just all good clothes. I recently bought more professional clothes, after starting my master's. More serious."

"It [rental item] has to have a good fit and it has to be of good quality. Wool, natural fabrics."

"That's terribly complicated. I have no idea what it should cost."

"Let's say €10.000 over 20 years. Make it €600 a year, which results in €50 per month spent on clothes."

"I don't want to buy things on sale. [...] I don't want to search for something."

"I wouldn't want to select every item myself, I'm too lazy for that."

"I prefer occasional investments in high quality items. I used to buy cheap, but now I prefer good quality and taking good care of the clothes."

"I try to take very good care of my clothes. I wash them occasionally, hardly iron them [...], let them air out [...], repair them [...]. That's how I try to take care of my clothes."

"I wouldn't buy something at H&M or Primark. Because you might have only spent about €30, it will also only last you one season."

"It works both ways: I take good care of an item so I form a bond with it, but I take good care of it because it's a good item."

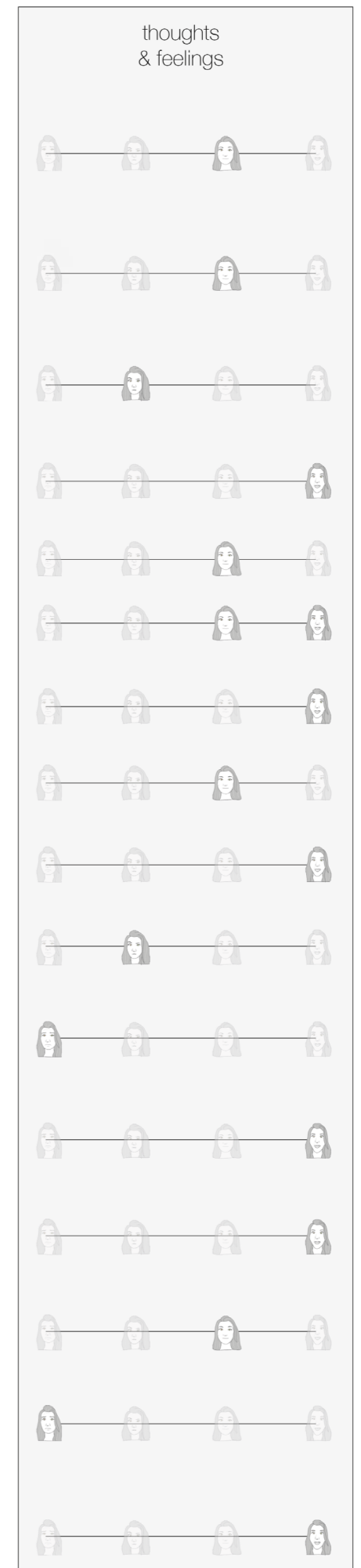
"I enjoy in-store service; for pants and suits. If they give good advice, that is. To the point, about fit and cut, how to take care of items. No sales, just business."































"If I'm looking for something new I always go into town to the shops; I never go shopping online when I'm bored."

"You can just give it back after a while, because you want something else."

"If I could buy anything? I don't think there would be much difference. I feel like I'm 50, but I can't think of any clothing brand I would want."

"On the one hand service is tricky because I know I can easily be convinced. [...] But I also get annoyed when people in stores are passive or pushy."



	partners & suppliers & suppliers & suppliers & suppliers & suppliers & suppliers & suppliers & suppliers & suppliers & suppliers & suppliers
investment costs	assets & products & products & products & products & products & products & products & products & products & products & products & products & products
	         
pricing	activities & activities & activities & activities & activities & activities & activities & activities & activities & activities & activities & activities & activities & activities
	         
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revenue	relations & relations & relations & relations & relations & relations & relations & relations & relations & relations & relations & relations & relations
	         
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# appendix C the festival interviews

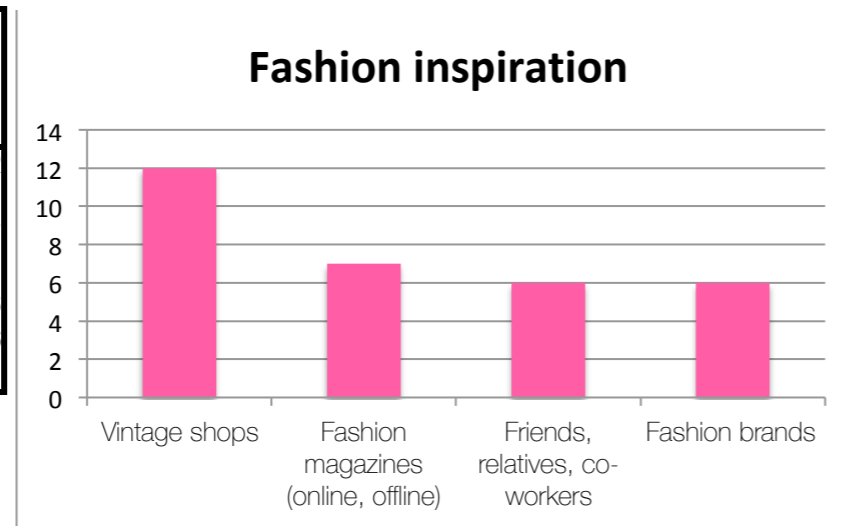
A festival organised by acquaintances was the perfect place to test the general attachment to clothes. The author organised a clothes swap, where people could bring their old clothes and look for something new to wear or take home. They were asked about the way they make purchasing and discarding decisions, their attitudes towards sustainability and style, inspiration and budget.

In this appendix you can expect a visual overview of the responses of the interviewed festival goers. These interviews were not recorded but for a number of themes the answers were tallied. The graphs and tables in this appendix are the result of these tallies; they do not hold the real valuable insights but they give a general overview of the opinions and experiences of the interviewees.

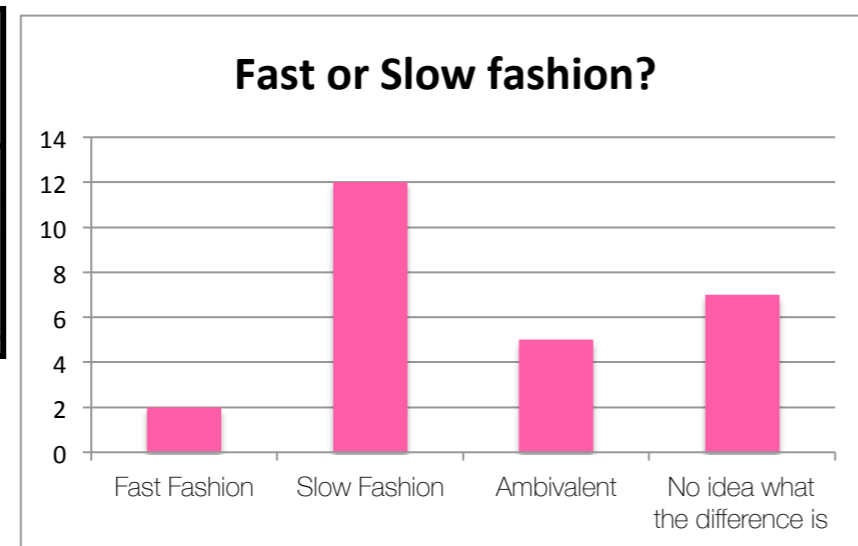
The clothes swap was the starting point of the research, with the most important conclusion being the complete openness to second hand items. Nobody who was asked about wearing second hand items said they thought it was unhygienic, people who didn't wear second hand simply didn't like the style. This is a question that is raised often with rental services, but so far there is no ground for real doubts on the matter.

The festival interviews were part of the foundation and inspiration for the rest of the research, but no ground breaking discoveries were made.

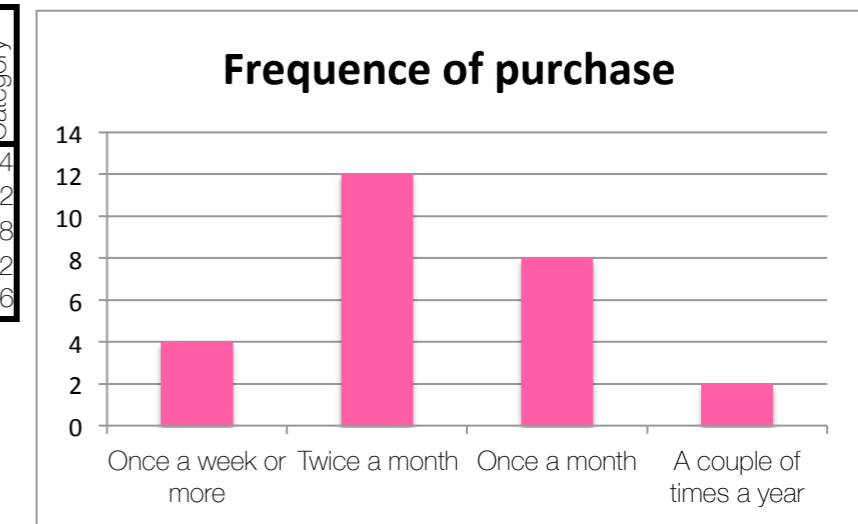
Where do you go for fashion inspiration?	Mentions per Category
Vintage shops	12
Fashion magazines (online, offline)	7
Friends, relatives, co-workers	6
Fashion brands	6
Total	31



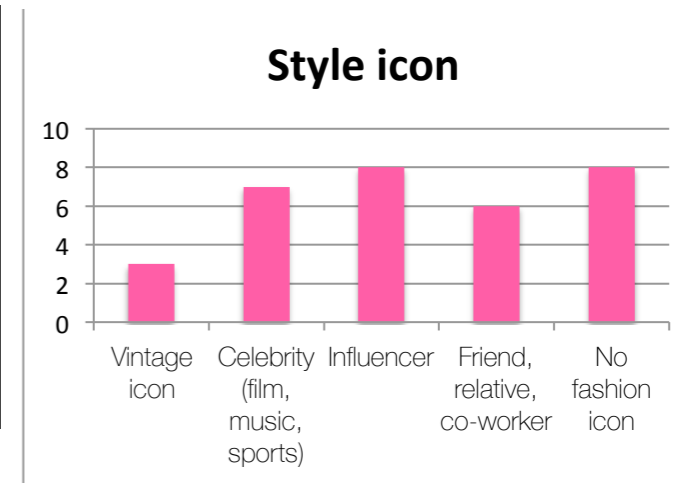
Do you ideally prefer fast fashion or slow fashion?	People per Category
Fast Fashion	2
Slow Fashion	12
Ambivalent	5
No idea what the difference is	7
Total	26



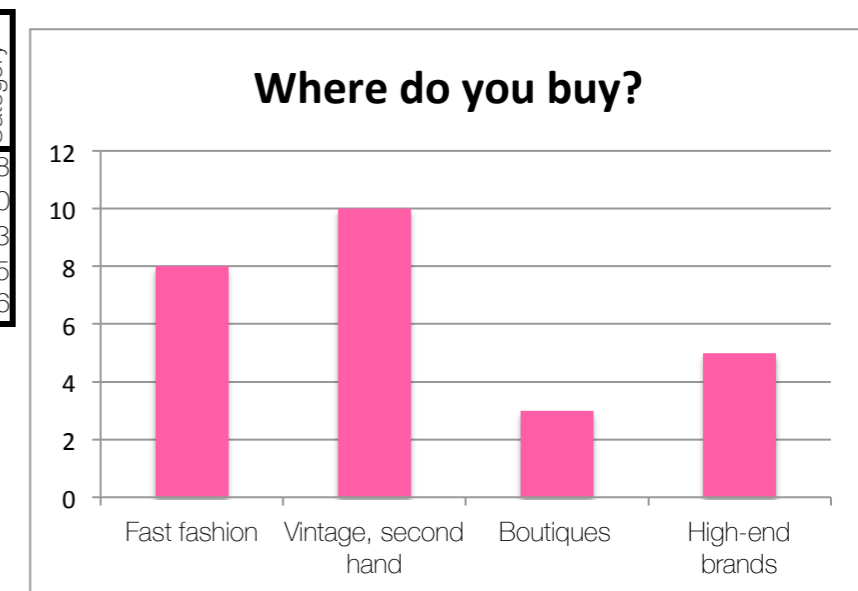
How often do you buy new clothes?	People per Category
Once a week or more	4
Twice a month	12
Once a month	8
A couple of times a year	2
Total	26



Who is your style icon?	Mentions per Category
Vintage icon	3
Celebrity (film, music, sports)	7
Influencer	8
Friend, relative, co-worker	6
No fashion icon	8
Total	32



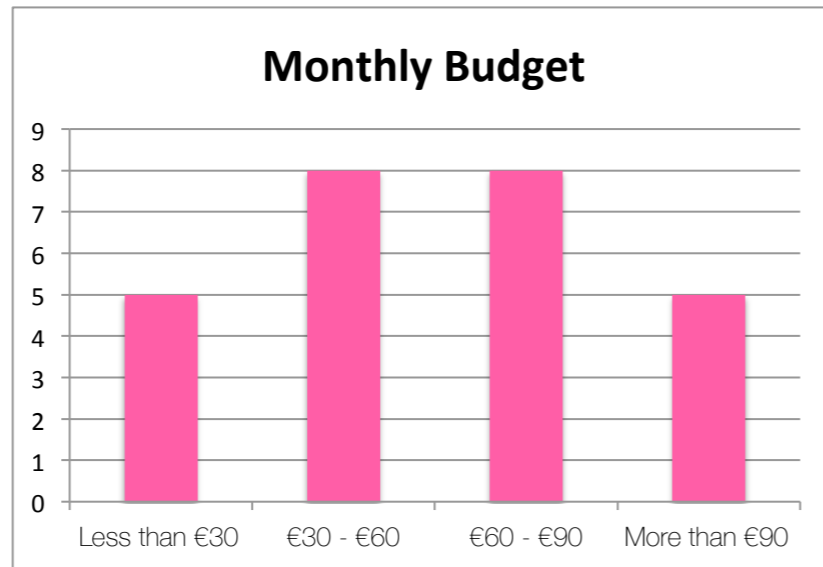
Where do you buy most of your clothes?	People per Category
Fast fashion	8
Vintage, second hand	10
Boutiques	3
High-end brands	5
Total	26



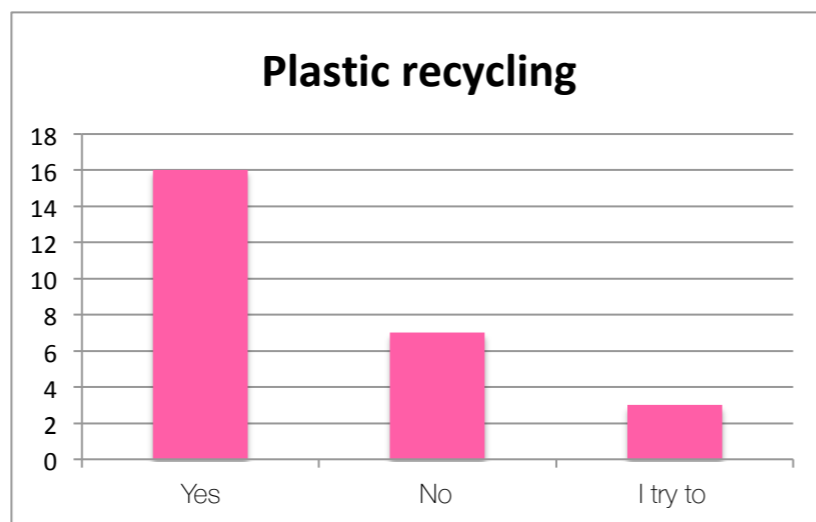
Do you wear second hand clothes?	People per Category
Yes, as much as I can	9
I mostly wear hand me downs	5
Sometimes	7
Only very specific items	2
Never	3
Total	26



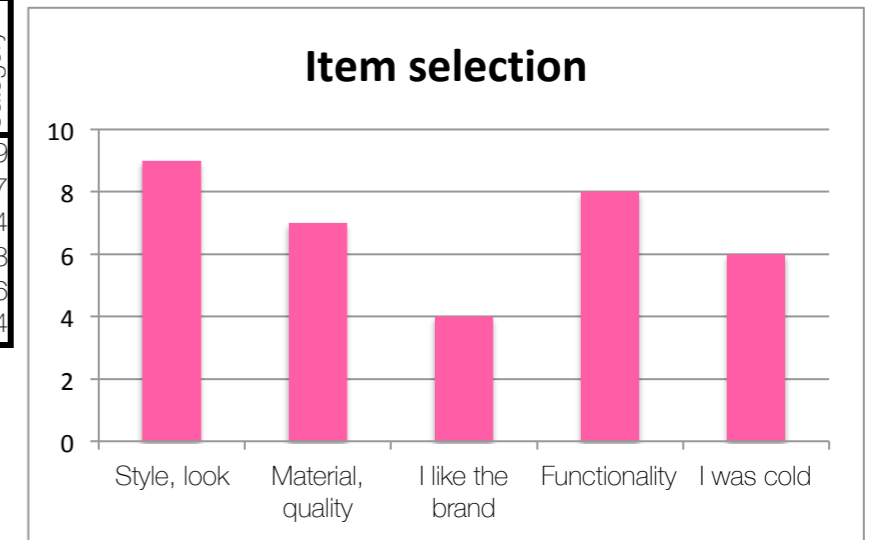
What is your monthly budget for clothes?	People per Category
Less than €30	5
€30 - €60	8
€60 - €90	8
More than €90	5
Total	26



Do you recycle plastics at home?	People per Category
Yes	16
No	7
I try to	3
Total	26



Why did you pick this / these item(s)?	Mentions per Category
Style, look	9
Material, quality	7
I like the brand	4
Functionality	8
I was cold	6
Total	34



Why did you dispose of this/these item(s)?	Mentions per Category
They don't fit anymore	5
I don't like the style anymore	6
Impulse purchase, hardly worn	2
They aren't comfortable	3
Unpleasant memories	2
Total	18



# appendix D wardrobe studies

In the concept of wardrobe studies the interviewees are asked about their closet, and every single piece in it<sup>1</sup>. The wardrobe studies were the perfect way to uncover how people treated their clothes, how they formed attachments and how a full wardrobe was formed. These shaped the main focus areas of this investigation:

- **How are fashion items treated over time?**
- **How do people make decisions on a product selection level, and on a full wardrobe level?**
- **How do people attach to clothes? How, why and when is attachment formed?**
- **How do people see their clothes and their relationship with their clothes?**

Four people were interviewed based on the wardrobe studies protocol by Klepp & Bjerck<sup>2</sup>. They were selected because they all didn't feel the need to follow fashion trends – they aren't influenced by advertisement, peer pressure or other market influences. The people that can't be influenced, so to say. They were selected because they appeared to be the ideal target group based on the research into addictive personalities (see appendix A): they have the opposite personality types, so a high Stability and medium to high Openness, but an average to low Agreeableness (see chapter X, the consumer).

Each interview lasted about 1,5 hours and was filmed, with each item shown to the camera and discussed. The transcripts were then written out and quotes were selected. This interview style is highly qualitative, so quotes were selected based on the following criteria:

- **They were describing an attribute**
- **They were describing a feeling or thought**
- **They were making a statement**
- **They were describing an action or a process**

For the sake of privacy the interviewees were made anonymous, but their quotes were colour coded consistently. These quotes were then coded based on different categories, and further into sub-categories<sup>3</sup>. This appendix shows a list of all the quotes that were relevant, and there were many, in the following categories:

- **Attachment**
  - o Emotional attachment
  - o Functional attachment
  - o Detachment
- **Attribute preferences**
  - o Fit
  - o Material
  - o Colour
  - o Quality
  - o Style
  - o Functional
- **Budget**
  - o Value for money
  - o Cheap
  - o Big spender
- **Care for clothes**
  - o Laundry
  - o Repairs

1 Klepp & Bjerck, 2014  
 2 Klepp & Bjerck, 2014  
 3 Denzin, 1994

- o Neglectful
- o Careful
- **Clothing style**
  - o Personality or experience based
  - o Mismatch
  - o Property-based
  - o Brands
- **Identity**
  - o Aligned with clothes
  - o Misaligned with clothes
  - o Co-evolution
  - o Values
- **Purchasing clothes**
  - o Investment decisions
  - o Fit with wardrobe
  - o Shopping experience
  - o Attitude towards shopping
- **Service**
  - o Service benefits
  - o Service downsides
  - o Store service

These categories and the quotes created the foundation for the Customer Journey map and the reasoning behind design decisions on the Service Blueprint side leading to potential higher satisfaction as a consequence. Simultaneously these wardrobe studies were also the foundation for the personality-based behaviour prediction in relation to service preference and product treatment.

Here you will find all the tables with quotes from the wardrobe studies. They are collected per theme and coloured according to the interviewee. They are made anonymous.

## Attachment

Emotional Attachment	Functional Attachment	Detachment
"Some items I have had for so long, they have become part of me."	"I can be thrifty and economical, rarely I have an emotional attachment to an item."	"I could get rid of half of my clothes - I'm not shocked, I'm not that attached to my clothes. I don't want to get rid of them, but I could."
"I've glued this many times already, but I can't repair it. I am keeping it however, purely for its aesthetics."	"It works both ways: I take good care of an item so I form a bond with it, but I take good care of it because it's a good item."	"I have two cotton sweaters with which I both hate and love."
"And here we have my Volvo coloured [ocher] jacket! I've had this for fifteen years. (Smiling) Colour!"	"I have a lot of clothes, because I never throw something out."	"It's okay-ish. I don't like it that much, but sometimes you just need a shirt - it doesn't really matter."
"I ride my street bike, with my pants tucked into my socks. Tom always takes my pants out of them when I arrive at work, because he's annoyed by them. So I told him: Tom I'm going to wear my prettiest socks for you. And so I did since then."	"If T-shirts are stained or torn, they get a second life as work-shirts, finally ending up as a cleaning cloth."	"Yeah, that's very cheap, that's why I buy so many at once. I don't really feel guilty about how it's made. If they were much more expensive, I'd probably didn't buy them."
"It was my favourite for a long time, but I can't wear it anymore."	"I have two cotton sweaters with which I both hate and love."	"I bought this sweater because I wanted a warm hoodie. Then my girlfriend at the time stole it and it lived at her place for two years. I got it back after we broke up, I forgot that I had it."
"He said he didn't like them anymore. It wasn't like there were grease stains in those shirts."	"14 pieces of dress shirts, after a clean-up."	"Only the grey ones survived because they could handle the laundry. I mix everything in the laundry, applying survival of the fittest."
"They're s so old, I've had them since the 8th grade [pyjama pants]. The other day I completely restored them because I can't part with them."	"In the category: pants that aren't the newest anymore but can still be worn if necessary."	"I can't bring myself to spend a lot of money on clothes, because why would I?"
"I bought these [pants] with this shirt and blazer after an exam [the next day], I had an important presentation and I knew I didn't have a lot of time to prepare, but if I want to feel good during a presentation I want to have nice clothes for it. So the ultimate activity [after the exam] was to find a power outfit."	"That one I bought at the Bijenkorf but then it broke, which bummed me out. I bought a similar one to replace it at H&M, but the quality was much lower."	"Giving me clothes is not the way to get into my heart."
	"I wore these pants in the kitchen for 6 weeks straight, 4 to 5 days a week without washing them."	"I hardly form any emotional attachment to clothes."
		"I have very little trouble throwing things away."
		"I don't remember why I bought this."
		"I don't know why I still have this, because I don't wear it."

## Budget

Value for money	Cheap	Big spender
"Jackets, pants and dress-shirts need to be of high quality. I'm willing to pay more because they will fit better and will last longer."	"[In the eighties] I waited long enough, and came by every couple of days, until the jacket was 50 Guldens, that's when I bought it."	"I only buy coats second hand. Because it's dirty, it doesn't fit, it doesn't look good. But I don't go looking for it either. I can afford new clothes."
"Let's say €10.000 over 20 years. Make it €600 a year, which results in €50 per month spent on clothes."	"I should have spent more on this one, then the quality would have been better."	"A decent gentlemen's suit costs €500, if you want at least a little quality."
"I prefer occasional investments in high quality items. I used to buy cheap, but now I prefer good quality and taking good care of the clothes."	"Yeah, that's very cheap, that's why I buy so many at once. I don't really feel guilty about how it's made. If they were much more expensive, I'd probably didn't buy them."	"If I buy something it is often pricy"
"If I buy a jackets, it's max. €250."	"Even if I had money, I wouldn't spend it on clothes specifically."	"That day I spent a lot of money. [...] It's tricky but I always have a very good day when I do that!"
"Those are actually interesting. They are probably the most expensive shoes I own - I use them for hiking, working and camping and they're very comfortable."	"It was on sale, it looked good on me, so why not?"	"They both cost €35, which is very cheap. Normally I spend a lot of money on clothes."
"If I could buy anything? I don't think there would be much difference. I feel like I'm 50, but I can't think of any clothing brand I would want."	"I can't bring myself to spend a lot of money on clothes, because why would I?"	"Because they were so cheap, I thought fuck it, I'll take both. If something is that cheap I don't care anymore."
"I wouldn't buy something at H&M or Primark. Because you might have only spent about €30, it will also only last you one season."	"My mom used to buy a large batch of clothing, and she would always ask me if I wanted something. [...] It is easier to say OK, because I don't pay for it myself, and it takes time to convince her I don't want it. I tell her to choose what she thinks looks good on me."	"But they were €360, the most expensive shoes I've ever bought."
"I could have everything I wanted, but I just bought one top worth \$25."	"Whenever there is a pre-sale he is invited [as an ultimate member], and as a student he can then buy a shirt that is a lot cheaper."	
"I loved these pants, but they're already wearing out, and I've only had them for a couple of months. That's a waste of the money I spent on it."		
"They're €4-€5, not that cheap, but they have an anti-ladder thingy. I can use them about 5 times."		
"They both cost €35, which is very cheap. Normally I spend a lot of money on clothes."		
"This top was very cheap, about €40."		

## Attribute Preferences pt. 1

Fit	Material	Colour
"Jackets, pants and dress-shirts need to be of high quality. I'm willing to pay more because they will fit better and will last longer."	"This one I don't wear that often. This is what happens with cotton [wear of the fabric], you don't get this with wool."	"Right now I enjoy wearing the blue suit. Not for daily comfort, but purely because of the colour and style."
"These clothes are still in good shape, still useful. It's also nice to have them for variation."	"Wool is the best [for a suit]. Cotton is much more vulnerable, wool is comfortable."	"A beautiful colour blue, but it's very synthetic. You notice it when you wear it and it's a little warm, you feel it immediately. It's not that bad, it was worth its money."
"I got tricked to buy the wrong size. That won't happen again."	"A beautiful colour blue, but it's very synthetic. You notice it when you wear it and it's a little warm, you feel it immediately. It's not that bad, it was worth its money."	"Do you have a filter for items that look really bad?" "No, I very much like red and green, and blue too. If something is too dirty I won't wear it."
"This one I like, but the neckline is off so I need to wear a shirt underneath it - which is too warm."	"I have two cotton sweaters with which I both hate and love."	"I need to buy new sweaters, in autumn colours."
"It's a narrow fit, but it has stretch."	"I like t-shirts and wool sweaters."	"Wool, a colour that suits me, V-neck. That's how I select a jumper."
"I like the colour and the shape. It looks good on dark jeans. A V-neck works very well with my chest hair."	"Dress shirts and t-shirts are always cotton."	"And here we have my Volvo coloured [ocher] jacket! I've had this for fifteen years. (Smiling) Colour!"
"This one doesn't fit that well, and that actually is important in pants."	"Wool, a colour that suits me, V-neck. That's how I select a jumper."	"I like the colour and the shape. It looks good on dark jeans. A V-neck works very well with my chest hair."
"It has long sleeves, thin fabric and it isn't broken so I'll keep it."	"This is my sheep [-skin aviator coat], with hoodie. At least 10 kg. This one I prefer, but the quality turned out to not be that good."	"I like these because of the blue soles."
"They look nice on me, but they're super comfortable. I've never had problems with my feet."	"It's a narrow fit, but it has stretch."	"Mostly grey marl, because I love the marl."
"If I really have to look good, I also have a black suit and white dress shirt that fit me decently."	"It thinned out a bit [the scarf], so it lost its isolating properties."	"If I really have to look good, I also have a black suit and white dress shirt that fit me decently."
"I did invest in a Dakine backpack, which I specifically bought because they explained very well how it helped me move my stuff. My laptop fits perfectly, on the top the thing rolls up to make it waterproof, etc."	"It's perfect for when it is warm. You look well dressed but you're not overheating. Sometimes it's not done to wear shorts [on formal occasions]."	"I want to say that I like wearing colours, but when I went through my clothes the other day, I found mostly white and grey."
"If you meet someone you find attractive, do you pay attention to clothes?" "I do. [...] It's about how the clothes enhance attractive physical features."	"It has long sleeves, thin fabric and it isn't broken so I'll keep it."	
"I personally think I don't have the physique for short sleeves. This works because the sleeves are longer and rolled up."	"They're thin. You're not really naked, but they are very breezy."	
"It never feels comfortable to wear a regular T-shirt, so when I saw these [3/4 roll-up sleeves] I was happy!"	"It was super super soft on the inside, and I thought it looked friendly, with the tree print on the front."	
"Why does this look so much better than a regular T-shirt on my body? How does that work? I didn't think long about it - they looked good on me so I bought 8."	"The properties of merino wool are very nice."	

Fit	Material	Colour
"It was on sale, it looked good on me, so why not?"	"Have you looked at the fabric composition labels?" "No, absolutely not. Where are they? Is that a thing?"	
"This one seems to be made out of a different fabric. If you wash it, it twists and it shortens. They become crop tops."	"This one seems to be made out of a different fabric. If you wash it, it twists and it shortens. They become crop tops."	
"If I go looking for something new, it needs to fit me. Pants are always too short, or too wide, either one."	"For when it's a little warmer. This is very thin, and I needed something for bouldering. Normally I exercise in these [button, 3/4]." "Oh, that's a shame!" "Yeah, I think. Why?" "Oh because you have to wash them much more often, which wears them out." "Ah, right. I can imagine that's a thing. I don't really think about those kind of things."	
"This was a special model that fit well, because they had a different ratio of width and length. That was amazing so I bought a lot of them at once."	"I think denim is too thick, I want my pants a little thinner. I have no idea how to call that."	
"Some tops were still from our high school days. They were way too tight and didn't have any room for boobs."	"They itch like crazy, so I always wear a long sleeve shirt underneath, which is also warmer."	
"That's why I like going to physical stores. You can feel it and try it on, and there are people who can comment on it."	"I always buy things that feel sturdy, I always check that. If it feels like low quality [I don't buy it]."	
"In the first place it needs to be comfortable. But I also need to be comfortable wearing it to work."	"Once I got a jumper for my birthday, and I always tore the fabric, with my watch. So I just gave it away."	
"The heels are very thin, and yet they are so comfortable."	"That's why I like going to physical stores. You can feel it and try it on, and there are people who can comment on it."	
	"In the first place it needs to be comfortable. But I also need to be comfortable wearing it to work."	
	"The time when I started shopping with my friends and came home with a red lace plastic top. Ugly."	
	"They're €4-€5, not that cheap, but they have an anti-ladder thingy. I can use them about 5 times."	
	"It's so soft! It wasn't that festive for a 21 dinner, but very cozy for autumn."	
	"I actually only wear it when I'm hanging out at home. Feel it, it's extremely comfortable."	
	"It looks like a cozy sweater but it's not super thick so I can wear things over it."	
	"I'm very happy with this one. It's so fluffy and it moves in a nice way. It's shiny, it's fun"	

## Attribute Preferences pt. 2

Quality	Style	Functional
"Jackets, pants and dress-shirts need to be of high quality. I'm willing to pay more because they will fit better and will last longer."	"Right now I enjoy wearing the blue suit. Not for daily comfort, but purely because of the colour and style."	"These clothes are still in good shape, still useful. It's also nice to have them for variation."
"I prefer occasional investments in high quality items. I used to buy cheap, but now I prefer good quality and taking good care of the clothes."	"All of them are pleated, all of them are between 8 and 11 years old."	"I have a lot of clothes, because I like being able to choose."
"A decent gentlemen's suit costs €500, if you want at least a little quality."	"All these dress shirts are for work, they need to match my suits. More conventional and decent."	"This one was promoted to work gear, the other two fleece sweaters are for holidays. Purely practical for heat."
"All of them are pleated, all of them are between 8 and 11 years old."	"Wool, a colour that suits me, V-neck. That's how I select a jumper."	"in-between sweaters for autumn weather."
"I've bought all of them in a span of a couple of years, and they're not breaking down."	"This one I like, but the neckline is off so I need to wear a shirt underneath it - which is too warm."	"Look, I also have a Buff, for when I go camping."
"This is my sheep [-skin aviator coat], with hoodie. At least 10 kg. This one I prefer, but the quality turned out to not be that good."	"This is my sheep [-skin aviator coat], with hoodie. At least 10 kg. This one I prefer, but the quality turned out to not be that good."	"It thinned out a bit [the scarf], so it lost its isolating properties."
"I should have spent more on this one, then the quality would have been better."	"Real or fake leather doesn't matter - what matters is that it looks very tacky."	"It's perfect for when it is warm. You look well dressed but you're not overheating. Sometimes it's not done to wear shorts [on formal occasions]."
"And here we have my Volvo coloured [ocher] jacket! I've had this for fifteen years. (Smiling) Colour!"	"I stopped wearing boring socks, since I'm now a grown up, and grown ups wear interesting socks."	"They're thin. You're not really naked, but they are very breezy."
"I closed the zipper and it immediately broke. That's when you know: Chinese quality."	"You can't wear that shirt anymore with those grease stains! "But it has a nice bike on it..."	"It was free, but it's fine for exercising."
"These are merino wool socks, for the outdoors. I bought them together with my good walking shoes."	"Why I liked it? I don't know, it was just extremely long. And it had stripes."	"Clothing doesn't play a role in filtering people."
"I had the idea that these items would last longer, but they actually wore down twice as fast as I thought."	"I like the colour and the shape. It looks good on dark jeans. A V-neck works very well with my chest hair."	"I did invest in a Dakine backpack, which I specifically bought because they explained very well how it helped me move my stuff. My laptop fits perfectly, on the top the thing rolls up to make it waterproof, etc."
"That one I bought at the Bijenkorf but then it broke, which bummed me out. I bought a similar one to replace it at H&M, but the quality was much lower."	"This one has inside-out stitched seams - that's nice."	"That [clever & practical design] is exactly the reason I started studying IO. To make things that aren't just pretty, but are well thought through in terms of function and detail."
"Good quality. Wool. It's just good quality."	"It doesn't go much further than functionalities or product properties." "What else can you pay attention to?" "Style, identity..." "Yeah but that is automatic - I know that this suits me because it is part of my style."	"So quality in function and not in material?" "Oh yes." "But you're not a zip-off pants guys. How come?" "I don't need to distance myself from the general public. I prefer being neutral."
"It has long sleeves, thin fabric and it isn't broken so I'll keep it."	"It was super super soft on the inside, and I thought it looked friendly, with the tree print on the front."	"It needs to be practical, but that is secondary to blending in."
"Those are actually interesting. They are probably the most expensive shoes I own - I use them for hiking, working and camping and they're very comfortable."	"It's perfect for when it is warm. You look well dressed but you're not overheating. Sometimes it's not done to wear shorts [on formal occasions]."	"For when it's a little warmer. This is very thin, and I needed something for bouldering. Normally I exercise in these [button, 3/4]." "Oh, that's a shame!" "Yeah, I think. Why?" "Oh because you have to wash them much more often, which wears them out." "Ah, right. I can imagine that's a thing. I don't really think about those kind of things."

Quality	Style	Functional
"I love quality, but not so much in clothes. I'm just not interested in it."	"It has a funny pocket!"	"Once I went bouldering in shorts, and it got stuck on one of the grips. That wasn't nice. So now I exercise in tight fitting clothes."
"I never wear these long-sleeves without anything over it. They have holes in them and they lost their shape, so they can only be worn underneath jumpers."	"They thought: we're going to make a t-shirt but we don't know what to put on it. A year, a location and a name."	"I never wear these long-sleeves without anything over it. They have holes in them and they lost their shape, so they can only be worn underneath jumpers."
"For when it's a little warmer. This is very thin, and I needed something for bouldering. Normally I exercise in these [button, 3/4]." "Oh, that's a shame!" "Yeah, I think. Why?" "Oh because you have to wash them much more often, which wears them out." "Ah, right. I can imagine that's a thing. I don't really think about those kind of things."	"That [clever & practical design] is exactly the reason I started studying IO. To make things that aren't just pretty, but are well thought through in terms of function and detail."	"It's not too warm so I can still wear it over something else."
"I did invest in a Dakine backpack, which I specifically bought because they explained very well how it helped me move my stuff. My laptop fits perfectly, on the top the thing rolls up to make it waterproof, etc."	"So quality in function and not in material?" "Oh yes." "But you're not a zip-off pants guys. How come?" "I don't need to distance myself from the general public. I prefer being neutral."	"I brought it back to the store. If you can't wear it, even though you like it a lot."
"There's a hole in these pants, which has been fixed, but it's not really pretty anymore, so I wear them when these other two are in the laundry."	"It needs to be practical, but that is secondary to blending in."	"It's important when I buy something that I can fix it if something breaks."
"I always buy things that feel sturdy, I always check that. If it feels like low quality [I don't buy it]."	"I personally think I don't have the physique for short sleeves. This works because the sleeves are longer and rolled up."	"They're €4-€5, not that cheap, but they have an anti-ladder thing. I can use them about 5 times."
"I wouldn't buy something at H&M or Primark. Because you might have only spent about €30, it will also only last you one season."	"That's why I like going to physical stores. You can feel it and try it on, and there are people who can comment on it."	"I bought this set together!"
"I don't know how good [sustainable] they are. I try to check that out nowadays."	"I almost wanted to say: decent. It's not sporty, not business, just all good clothes. I recently bought more professional clothes, after starting my master's. More serious."	"In the winter I would wear a Virgiel or IO sweater and in the summer I would wear this shirt."
"I really like that I only buy clothes that last a long time."	"In the first place it needs to be comfortable. But I also need to be comfortable wearing it to work."	"I still wear this to parties when it's really warm."
"That hardly happens at Esprit [clothes wearing out quickly], it just stays good so much longer, and I can maintain it very well."	"The time when I started shopping with my friends and came home with a red lace plastic top. Ugly."	"Eventually I yielded because I can wear them to many different occasions."
"They're so old, I've had them since the 8th grade [pyjama pants]. The other day I completely restored them because I can't part with them."	"He was very happy with how I looked [for the family wedding] and that made me happy. I think his family can be very demanding."	
"The heels are very thin, and yet they are so comfortable."	"It's so soft! It wasn't that festive for a 21 dinner, but very cozy for autumn."	
	"When we went to the swan lake I could combine these."	
	"I like this one because I can combine it with a lot. I wear it almost every d... well not every day, but almost!"	
	"I'm very happy with this one. It's so fluffy and it moves in a nice way. It's shiny, it's fun"	
	"Eventually I yielded because I can wear them to many different occasions."	



## Care for clothes

Laundry	Repairs	Neglectful	Careful
"I don't do laundry that often, but I do it well."	"The wear & tear on the hems and board is fixed by my tailor."	"This is exactly the same shirt, I bought both of them two years ago. I have no idea how the colour changed; it probably happened in the laundry."	"It works both ways: I take good care of an item so I form a bond with it, but I take good care of it because it's a good item."
"I've never had to throw away a dress shirt because there were stains on it. I don't avoid stains, but I have my cleaning methods. Lots of luke-warm water and immediate treatment with a detergent."	"Luckily I have my tailor who can fix anything."	"Maybe if I really start buying clothes, I will handle them more carefully."	"I don't do laundry that often, but I do it well."
"This is exactly the same shirt, I bought both of them two years ago. I have no idea how the colour changed; it probably happened in the laundry."	"I've glued this many times already, but I can't repair it. I am keeping it however, purely for its aesthetics."	"All my clothes have grease stains."	"These shirts will be with me for another 25 years. This one is just 5 years old."
"All my clothes have grease stains."	"It thinned out a bit [the scarf], so it lost its isolating properties."	"The button fell off, so it hanged in my closet for years. I didn't actually fix it even though I thought I would."	"I have a lot of dress shirts so I don't wear them that often."
"There used to be a crease in these pants."	"I had the idea that these items would last longer, but they actually wore down twice as fast as I thought."	"I wore these pants in the kitchen for 6 weeks straight, 4 to 5 days a week without washing them."	"I've never had to throw away a dress shirt because there were stains on it. I don't avoid stains, but I have my cleaning methods. Lots of luke-warm water and immediate treatment with a detergent."
"I wore these pants in the kitchen for 6 weeks straight, 4 to 5 days a week without washing them."	"The button fell off, so it hanged in my closet for years. I didn't actually fix it even though I thought I would."	"This one looks really good on me, but I always roll up long sleeves, which damages them."	"This is the wool jumper house: a plastic bag with 5 pieces of soap and other moth repellents. They don't like freshness, they dig in the dirty bits of the wool so you should always put wool items away clean."
"This one also became work wear."	"I need to buy shorts for next summer, these are falling apart."	"This one is really special because it doesn't have grease stains, it has paint stains!"	"This is my new grease-free shirt." "So far, you have two grease-free shirts and one pair of jeans."
"This is my new grease-free shirt." "So far, you have two grease-free shirts and one pair of jeans."	"There's a hole in these pants, which has been fixed, but it's not really pretty anymore, so I wear them when these other two are in the laundry."	"Have you looked at the fabric composition labels?" "No, absolutely not. Where are they? Is that a thing?"	"There's a hole in these pants, which has been fixed, but it's not really pretty anymore, so I wear them when these other two are in the laundry."
"This one is really special because it doesn't have grease stains, it has paint stains!"	"This dress started tearing, so I brought it to the tailor (even though I can also do it myself), but it's now as good as new, and I really like that!"	"I didn't check the washing advice. I should have done that."	"I try to take very good care of my clothes. I wash them occasionally, hardly iron them [...], let them air out [...], repair them [...]. That's how I try to take care of my clothes."
"Have you looked at the fabric composition labels?" "No, absolutely not. Where are they? Is that a thing?"	"They're so old, I've had them since the 8th grade [pyjama pants]. The other day I completely restored them because I can't part with them."	"Only the grey ones survived because they could handle the laundry. I mix everything in the laundry, applying survival of the fittest."	"I learned that from my mom. She's not environmentally conscious, [...] she just takes really good care of clothes."
"I didn't check the washing advice. I should have done that."	"This upsets me so much [beads coming off]! I put it in the washing machine - so stupid!"	"A this one survived the laundry too. Kind of, it's a little too short."	"I hardly iron my clothes. If they come out of the washing machine I straighten them out and let them hang dry."

Laundry	Repairs	Neglectful	Careful
"Only the grey ones survived because they could handle the laundry. I mix everything in the laundry, applying survival of the fittest."	"I'm going to try and repair it. I would never throw away a dress if this [the beads] came off."	"For when it's a little warmer. This is very thin, and I needed something for bouldering. Normally I exercise in these [button, 3/4]." "Oh, that's a shame!" "Yeah, I think. Why?" "Oh because you have to wash them much more often, which wears them out." "Ah, right. I can imagine that's a thing. I don't really think about those kind of things."	"I tried everything, like Vanish oxy action and ossengal [soap]. I don't know what to do."
"A this one survived the laundry too. Kind of, it's a little too short."		"I need to buy shorts for next summer, these are falling apart."	"My mom had e-ve-ry-thing to remove stains."
"This one seems to be made out of a different fabric. If you wash it, it twists and it shortens. They become crop tops."		"So often I spill food on my clothes. Soup for example."	"This dress started tearing, so I brought it to the tailor (even though I can also do it myself), but it's now as good as new, and I really like that!"
"For when it's a little warmer. This is very thin, and I needed something for bouldering. Normally I exercise in these [button, 3/4]." "Oh, that's a shame!" "Yeah, I think. Why?" "Oh because you have to wash them much more often, which wears them out." "Ah, right. I can imagine that's a thing. I don't really think about those kind of things."		"It's very stretched out. You can see I always hang my clothes on hangers, and this is of course wool, which is heavy."	"They're so old, I've had them since the 8th grade [pyjama pants]. The other day I completely restored them because I can't part with them."
"I can show up in the clothes I have, I can do laundry once a week, I don't need anything."			"I'm going to try and repair it. I would never throw away a dress if this [the beads] came off."
"I try to take very good care of my clothes. I wash them occasionally, hardly iron them [...], let them air out [...], repair them [...]. That's how I try to take care of my clothes."			"This upsets me so much [beads coming off]! I put it in the washing machine - so stupid!"
"I hardly iron my clothes. If they come out of the washing machine I straighten them out and let them hang dry."			
"I tried everything, like Vanish oxy action and ossengal [soap]. I don't know what to do."			
"My mom had e-ve-ry-thing to remove stains."			
"When items are wrinkled I sometimes put them on a hanger and hang them in the shower. [...] A little steam and everything is straightened out."			
"This one has a disgusting stain, but you can't really see it."			

## Clothing style

Personality / experience based	Mismatch	Property-based	Brands
"I feel in no way the need to differentiate or stand out through clothing and fashion."	"A little more [excentric] suits me, indeed it does."	"I'm happy with all my jackets."	"So far I've mentioned WE, H&M, Bijenkorf, Jeans Centre and those German shops; and some random stores I walked into."
"It's an old-fashion one. A gentleman in a Volvo."	"I would be able to handle it. If I lived in a city and if I were part of a more fancy scene, I would dress more extravagant more often."	"Right now I enjoy wearing the blue suit. Not for daily comfort, but purely because of the colour and style."	"Actually, I almost always go to the WE because the have simple, no-nonsense basic clothes."
"Professionally I always wear a jacket, dress shirt and chinos, which signal that I am the boss. I might be Willem [last name], but in the end I will always be mr. [name of the company]."	"I wear t-shirts in leisure time, on the weekend and on summer holidays. Dress shirts are only for work, t-shirts are for all other occasions - and sometimes for work"	"I go with the trends. Pants used to be wide, now they're slim fit."	"If I could buy anything? I don't think there would be much difference. I feel like I'm 50, but I can't think of any clothing brand."
"My coats show my extravagance."	"Eveline hates them, so I hardly wear them."	"All of them are pleated, all of them are between 8 and 11 years old."	"H&M because I walked into the store back in the day. I didn't think about it it was the first store I walked into."
"Sometimes I feel the urge to wear a suit, even though I don't have to. I feel like looking like a gentleman. Those days the suit serves more as a costume."	"This is a Blaricum sweater. I don't really like it, it's more like a necessary evil."	"All are monochrome. Yellow, white, orange, red, blue green, grey, brown, in different shades."	"I often go to Esprit, since I was young."
"I fit in very well in Driebergen. I can easily walk into Het Wapen [old-money chic and traditional restaurant]. I blend in completely"	"I bought this coat because Eveline liked it. Horribly boring - I don't want to wear it."	"I love primary colours, but autumn colours apparently look better on me. So I also have green and brownish t-shirts."	"Esprit. Most of the time when I know I need something, and I need it tomorrow, I don't want to take any risks: having to look for something endlessly. At Esprit I know what to expect, that I won't make a mistake."
"If you ask me what items I look forward to wearing, it's this one: the aviator jacket."	"They thought: we're going to make a t-shirt but we don't know what to put on it. A year, a location and a name."	"I like t-shirts and wool sweaters."	"He has one brand where he buys all his clothes. Gantt. He's the type of person who thinks: this looks good on me, I will buy this for the rest of my life."
"This [suede bomber jack] I really like. It's a little different."	"It doesn't look good when you tie your scarf like that." "How should I tie it?"	"Do you have a filter for items that look really bad?" "No, I very much like red and green, and blue too. If something is too dirty I won't wear it."	"He always promotes the brand. He's not the person to walk around with logo's, but he does talk about it a lot: 'Oh, Gant is amazing'."
"I stopped wearing boring socks, since I'm now a grown up, and grown ups wear interesting socks."	"I have no idea who's jumper this is." "Oh, but it's nice!" "Do you want to have it? It's a women's jumper." "I don't think so, it has a manly label." "Shall I try it on? Does it look good?"	"I only wear this in the summer, on holidays"	"I do that [buying only one brand] a little with Esprit, but mostly because I think it's safe. I also like buying other brands."
"Long sleeves I like too, but I always wear them with the sleeves rolled up. How come? A lady I once met, who turned out to be a blogger, wrote about how sexy rolled up sleeves were on men."	"They look rather bad, but they're super comfortable. I've never had problems with my feet."	"All these dress shirts are for work, they need to match my suits. More conventional and decent."	"In the Bijenkorf I also like Costes and Vila."

Personality / experience based	Mismatch	Property-based	Brands
"This one looks really good on me, but I always roll up longsleeves, which damages them."	"If I really have to look good, I also have a black suit and white dress shirt that fit me decently."	"Wool, a colour that suits me, V-neck. That's how I select a jumper."	"For my birthday last year I got a pair of shabby boots. I paid a part and my parents paid the rest. I feel very invested in those boots."
"It was my favourite for a long time, but I can't wear it anymore."	"If someone assumes things about me based on my clothes, I don't really want to invest time in them."	"You can't wear that shirt anymore with those grease stains!" "But it has a nice bike on it..."	"I once liked something on Facebook and now I get advertisements for it, which I like."
"It has a funny pocket!"	"These [excentric suits] are my fancy dress costumes."	"I like the colour and the shape. It looks good on dark jeans. A V-neck works very well with my chest hair."	"Costes has one shop, but when I walk through that I'm not really sure if I actually like it."
"[looking decent] That's mostly about how I want to present myself. This shirt, that's what I am [button, 3/4]. If I don't have to be anyone different from who I am I wear that shirt with black pants and... eh.. I used to have fancy shoes."	"My mom used to buy a large batch of clothing, and she would always ask me if I wanted something. [...] It is easier to say OK, because I don't pay for it myself, and it takes time to convince her I don't want it. I tell her to choose what she thinks looks good on me."	"It doesn't go much further than functionalities or product properties." "What else can you pay attention to?" "Style, identity..." "Yeah but that is automatic - I know that this suits me because it is part of my style."	"So I prefer to not go to the Bijenkorf [due to the pushy employees], but I do like their collection."
"I'm not concerned with it. I think too little about it to care. Both clothing and identity."	"I want to say that I like wearing colours, but when I went through my clothes the other day, I found mostly white and grey."	"[when representing himself professionally] A dress shirt, jeans and fancy shoes."	
"So quality in function and not in material?" "Oh yes." "But you're not a zip-off pants guys. How come?" "I don't need to distance myself from the general public. I prefer being neutral."	"I was very happy I wore this dress [cocktail dress] to the Zaak [student association] gala. Everybody wears short dresses. I think that's so stupid."	"In the category: pants that aren't the newest anymore but can still be worn if necessary."	
"I can think: Wow, that's so cool! But, I won't wear it myself."	"I remember looking like that [shabby in a corporate environment] and looking around thinking: this ends now. I need to buy business clothes."	"It's perfect for when it is warm. You look well dressed but you're not overheating. Sometimes it's not done to wear shorts [on formal occasions]."	
"I would never wear stereotype clothing."	"Oh that's right, I used to have very short denim shorts! I don't do that anymore, I swore those off."	"It was super super soft on the inside, and I thought it looked friendly, with the tree print on the front."	
"Jumpers look really good on me, but I never feel the need to buy them myself. Other people agree that they look good, so they give them to me as gifts."	"The time when I started shopping with my friends and came home with a red lace plastic top. Ugly."	"Everything has a V-neck. At one point I found out that V-necks look good on me."	
"We have that [dresscode standards] at the Toko [student association]. You can't show up in a short dress [at a gala], because then you're like the slut from a different city."	"Practical to have a white blouse? I actually never wear it."	"I like these because of the blue soles."	
"For my birthday last year I got a pair of shabby boots. I paid a part and my parents paid the rest. I feel very invested in those boots."		"Oh yes." "But you're not a zip-off pants guys. How come?" "I don't need to distance myself from the general public. I prefer being neutral."	

Personality / experience based	Mismatch	Property-based	Brands
"I almost wanted to say: decent. It's not sporty, not business, just all good clothes. I recently bought more professional clothes, after starting my master's. More serious."		"I never wear these long-sleeves without anything over it. They have holes in them and they lost their shape, so they can only be worn underneath jumpers."	
"In the first place it needs to be comfortable. But I also need to be comfortable wearing it to work."		"I personally think I don't have the physique for short sleeves. This works because the sleeves are longer and rolled up."	
"I bought this for the wedding of Hubalt's [boyfriend] relative and it was the first time I would meet his family. For those occasions I can wear 'just' a dress, I have to buy something new."		"Why does this look so much better than a regular T-shirt on my body? How does that work? I didn't think long about it - they looked good on me so I bought 8."	
		"Mostly grey marl, because I love the marl."	
		"It needs to be practical, but that is secondary to blending in."	
		"I needed something for my internship, which was professional. But it's not like I'm wearing a button down and a blazer."	
		pair of pants, since that one is thin and wearing out, and yeah then I only have one pair."	
		"I think I want sand coloured. A little yellow but not ochre yellow because that is very trendy right now."	
		"If I look at what I wear a lot, there is a pattern to the colours."	
		"When we went to the swan lake I could combine these."	
		"I'm very happy with this one. It's so fluffy and it moves in a nice way. It's shiny, it's fun"	

## Service

Service benefits	Service downside	Store service
"Renting clothes would fit me, but I already have enough clothes for the rest of my life."	"One brand? I have no clue, I'm absolutely not aware of brands."	"I enjoy in-store service; for pants and suits. If they give good advice, that is. To the point, about fit and cut, how to take care of items. No sales, just business."
"It [rental item] has to have a good fit and it has to be of good quality. Wool, natural fabrics."	"That's terribly complicated. I have no idea what it should cost."	"I got tricked to buy the wrong size. That won't happen again."
"It's also the ease of it. You subscribe and it offers you just a couple of choices. It's simple and easy to use."	"I wouldn't want to select every item myself, I'm too lazy for that."	"I went to the Bijenkorf and I told someone I needed a jacket. She came back with three options, and I thought this one was nice. [...] I really like that kind of service. This was the first jacket I bought myself."
"Sustainability [positioning] doesn't work. You need economical motives for a service like this."		"So I prefer to not go to the Bijenkorf [due to the pushy employees], but I do like their collection."
"That's why I like going to physical stores. You can feel it and try it on, and there are people who can comment on it."		"On the one hand service is tricky because I know I can easily be convinced. [...] But I also get annoyed when people in stores are passive or pushy."
"[responding to the idea of renting clothes] Oh that's so good! I thought about that very often, for galas for example."		In the SUP-R for example I really liked the woman who worked there; [...] I was trying two things and she pushed me to choose one, while buying both was also a very realistic option. It was just €70."
"I would love it if it existed."		
"You can just give it back after a while, because you want something else."		
"It's like having the perks of buying things often, without paying full price!"		
"[Daydreaming about clothing rental] Oh that would be such a luxury..."		

Identity

Aligned with clothes	Disaligned with clothes	Co-evolution	Values
"I'm not a fashion type, so vintage isn't for me."	"I feel in no way the need to differentiate or stand out through clothing and fashion."	"I can be thrifty and economical, rarely have an emotional attachment to an item. Some items I have had for so long, they have become part of me."	"I never order anything online. I support physical, local stores."
"Professionally I always wear a jacket, dress shirt and chinos, which signal that I am the boss. I might be Willem [last name], but in the end I will always be mr. [name of the company]."	"I would be able to handle it. If I lived in a city and if I were part of a more fancy scene, I would dress more extravagant more often."	"And here we have my Volvo coloured [ocher] jacket! I've had this for fifteen years. (Smiling) Colour!"	"Just two Tommy Hilfiger items! From before I knew he was a dodgy figure."
"My coats show my extravagance."	"A little more [excentric] suits me, indeed it does."	"I ride my street bike, with my pants tucked into my socks. Tom always takes my pants out of them when I arrive at work, because he's annoyed by them. So I told him: Tom I'm going to wear my prettiest socks for you. And so I did since then."	"That [clever & practical design] is exactly the reason I started studying IO. To make things that aren't just pretty, but are well thought through in terms of function and detail."
"Tadaa, summer parties!"	"The button fell off, so it hanged in my closet for years. I didn't actually fix it even though I thought I would."	"That day I spent a lot of money. [...] It's tricky but I always have a very good day when I do that!"	"I would never wear stereotype clothing."
"My coats are my peacock feathers."	"People can't see on the outside who I am. I'm not sure if that is a concious decision, but I am sure that I don't mind it."	"He was very happy with how I looked [for the family wedding] and that made me happy. I think his family can be very demanding."	"It's a bit of ego, I think. I've never had problems with my physical appearance. I tend to skip [emphasising] that, because I'm confident about it."
"This is my sheep [-skin aviator coat], with hoodie. At least 10 kg. This one I prefer, but the quality turned out to not be that good."	"I'm not concerned with it. I think too little about it to care. Both clothing and identity."	"I bought these [pants] with this shirt and blazer after an exam [the next day], I had an important presentation and I knew I didn't have a lot of time to prepare, but if I want to feel good during a presentation I want to have nice clothes for it. So the ultimate activity [after the exam] was to find a power outfit."	"I don't know how good [sustainable] they are. I try to check that out nowadays."
"This [suede bomber jack] I really like. It's a little different."	"So quality in function and not in material?" "Oh yes." "But you're not a zip-off pants guys. How come?" "I don't need to distance myself from the general public. I prefer being neutral."	"That's when I'm at my most vulnerable [when the outfit must strengthen self-confidence], I got talked into buying all of this [a full outfit]."	"I've never been the person to stroll through the city going in and out of shops. [...] I don't enjoy that."
"I stopped wearing boring socks, since I'm now a grown up, and grown ups wear interesting socks."	"My peacock feathers are the skills I have. [...] The surprise effect. 'How come this dude, who looks like he hasn't bought clothes in 5 years, can do all of that?!' I prefer to invest my time in those activities."		"He likes that it's a status thing. He loves being an 'ultimate member!'"
"Long sleeves I like too, but I always wear them with the sleeves rolled up. How come? A lady I once met, who turned out to be a blogger, wrote about how sexy rolled up sleeves were on men."	"Giving me clothes is not the way to get into my heart."		"On the one hand service is tricky because I know I can easily be convinced. [...] But I also get annoyed when people in stores are passive or pushy."

Aligned with clothes	Disaligned with clothes	Co-evolution	Values
"[looking decent] That's mostly about how I want to present myself. This shirt, that's what I am [button, 3/4]. If I don't have to be anyone different from who I am I wear that shirt with black pants and... eh.. I used to have fancy shoes."	"I was very happy I wore this dress [cocktail dress] to the Zaak [student association] gala. Everybody wears short dresses. I think that's so stupid."		"I could have everything I wanted, but I just bought one top worth \$25."
"I don't buy clothes that often, but when I do, I'm very happy about it. I feel a bit reborn."	"I remember looking like that [shabby in a corporate environment] and looking around thinking: this ends now. I need to buy business clothes."		
"I really like that I only buy clothes that last a long time."	N: "You wore your pyjamas to the Alev [midnight snackbar]!" C: "Not pyjamas as in sweatpants. Actual pyjama pants, with flowers."		
"We have that [dresscode standards] at the Toko [student association]. You can't show up in a short dress [at a gala], because then you're like the slut from a different city."			
"He always promotes the brand. He's not the person to walk around with logo's, but he does talk about it a lot: 'Oh, Gant is amazing!'"			
"I think I want sand coloured. A little yellow but not ochre yellow because that is very trendy right now."			
"For my birthday last year I got a pair of shabby boots. I paid a part and my parents paid the rest. I feel very invested in those boots."			

## Purchasing clothes

Investment decisions	Fit with wardrobe	Shopping experience	Attitude towards shopping
"Jackets, pants and dress-shirts need to be of high quality. I'm willing to pay more because they will fit better and will last longer."	"The newest is 5 years old - that's when I stopped [buying new dress shirts]. I don't really have an overview of what I have, so when I see something I like, I buy it."	"I enjoy in-store service; for pants and suits. If they give good advice, that is. To the point, about fit and cut, how to take care of items. No sales, just business."	"I only buy coats second hand. Because it's dirty, it doesn't fit, it doesn't look good. But I don't go looking for it either. I can afford new clothes."
"If I buy a jackets, it's max. €250."	"I have very little need for new clothes."	"If I'm in a shop and I see a t-shirt that I like, I'll buy it."	"I never order anything online. I support physical, local stores."
"I prefer occasional investments in high quality items. I used to buy cheap, but now I prefer good quality and taking good care of the clothes."	"I have a lot of clothes, because I like being able to choose."	"I can't buy sweaters on my own, because I'll buy a colour that I like but doesn't look good on me. I don't really have an eye for that."	"One brand? I have no clue, I'm absolutely not aware of brands."
"[In the eighties] I waited long enough, and came by every couple of days, until the jacket was 50 Guildens, that's when I bought it."	"I also have wrapped shirts I haven't worn yet. They are spare ones from when I bought five shirts at once in the same colour. These will be part of your inheritance"	"I went to the Bijenkorf and I told someone I needed a jacket. She came back with three options, and I thought this one was nice. [...] I really like that kind of service. This was the first jacket I bought myself."	"Just three Tommy Hilfiger items! From before I knew he was a dodgy figure."
"A decent gentlemen's suit costs €500, if you want at least a little quality."	"I needed black trousers for a catering job, so I went to the WE. I wore them twice."	"That one I bought at the Bijenkorf but then it broke, which bummed me out. I bought a similar one to replace it at H&M, but the quality was much lower."	"Sometimes I'm in a buying mood, or I want something different. Once every 5 years or so."
"I've bought all of them in a span of a couple of years, and they're not breaking down."	"I was couchsurfing for a while, so every time I ran out of socks and underwear, I bought new pairs."	"So far I've mentioned WE, H&M, Bijenkorf, Jeans Centre and some random stores I walked into."	"Actually, I almost always go to the WE because they have simple, no-nonsense basic clothes."
"This is exactly the same shirt, I bought both of them two years ago. I have no idea how the colour changed; it probably happened in the laundry."	"I can show up in the clothes I have, I can do laundry once a week, I don't need anything."	"Esprit. Most of the time when I know I need something, and I need it tomorrow, I don't want to take any risks: having to look for something endlessly. At Esprit I know what to expect, that I won't make a mistake."	"My mom used to buy a large batch of clothing, and she would always ask me if I wanted something. [...] It is easier to say OK, because I don't pay for it myself, and it takes time to convince her I don't want it. I tell her to choose what she thinks looks good on me."
"Yeah, that's very cheap, that's why I buy so many at once. I don't really feel guilty about how it's made. If they were much more expensive, I'd probably didn't buy them."	"I'm not sure if I bought it or if someone gave it to me because it [ exercise wardrobe malfunction] happened. I think it was my mother."	"Whenever there is a pre-sale he is invited [as an ultimate member], and as a student he can then buy a shirt that is a lot cheaper."	"I seriously can't imagine that I would go out for a day to go shopping. That would drive me crazy."
"The belt came for free with the pants. Did I really need it? No. Will I throw it out? Probably not."	"Most of the time when I buy something, it is something I need."	"In online shopping I don't get that validation. I see clothes on people that aren't me, so I think: yeah that looks really good on you."	"[shopping] is like spending a full day in the supermarket. Cooking is fun, but clothes are mandatory."
"The first one I bought for a christmas dinner. [...] It also fitted a 21-dinner very well, because it was in a castle."	"What I think I'll need this winter is a new pair of pants, since that one is thin and wearing out, and yeah then I only have one pair."	"I often feel completely overwhelmed when shopping, so I can't make decisions anymore."	"H&M because I walked into the store back in the day. I didn't think about it It was the first store I walked into."

Investment decisions	Fit with wardrobe	Shopping experience	Attitude towards shopping
"Why does this look so much better than a regular T shirt on my body? How does that work? I didn't think long about it - they looked good on me so I bought 8."	"If I really need a new addition to my wardrobe, I take out a full day and put in a lot of effort to find the right piece. I really go for it, because I need it and also want something nice."	"That's when I'm at my most vulnerable [when the outfit must strengthen self-confidence], I got talked into buying all of this [a full outfit]."	"Jumpers look really good on me, but I never feel the need to buy them myself. Other people agree that they look good, so they give them to me as gifts."
"This one I bought for a mystery dinner."	"I brought it back to the store. If you can't wear it, even though you like it a lot."		"We organised a clothing swap night with the club [sorority club], which was super fun!"
"It was on sale, it looked good on me, so why not?"	"I used to forget that a piece of clothing is not a stand-alone thing. That it needs to go with other items."		"I've never been the person to stroll through the city going in and out of shops. [...] I don't enjoy that."
"This was a special model that fit well, because they had a different ratio of width and length. That was amazing so I bought a lot of them at once."	"Often I go looking for items with a specific goal in mind: for an occasion, for every day, for a party or presentation."		"If I'm looking for something new I always go into town to the shops; I never go shopping online when I'm bored."
"I can't bring myself to spend a lot of money on clothes, because why would I?"	"It was for the Owee, which was practical. If one was dirty I could wear the other."		"I don't want to buy things on sale, I'm too lazy for that, I don't want to search for something."
"I need to buy shorts for next summer, these are falling apart."	"These are plans that I make, and when I go looking for those items I also find other nice items. Will I buy those?"		"If I can't find what I'm looking for in the shop I might go online, or go looking for it another time."
"I bought these [pants] with this shirt and blazer after an exam [the next day], I had an important presentation and I knew I didn't have a lot of time to prepare, but if I want to feel good during a presentation I want to have nice clothes for it. So the ultimate activity [after the exam] was to find a power outfit."			"I would love to wear second hand, but the only thing holding me back is that I really have to go and look for things."
"I bought this for the wedding of Hubalt's [boyfriend] relative and it was the first time I would meet his family. For those occasions I can wear 'just' a dress, I have to buy something new."			"It's very very rare [going shopping for fun]. When I really want to wear something different than what I wear every day."
"That hardly happens at Esprit [clothes wearing out quickly], it just stays good so much longer, and I can maintain it very well."			
"He has one brand where he buys all his clothes. Gantt. He's the type of person who thinks: this looks good on me, I will buy this for the rest of my life."			
"I do that [buying only one brand] a little with Esprit, but mostly because I think it's safe. I also like buying other brands."			
"I wouldn't buy something at H&M or Primark. Because you might have only spent about €30, it will also only last you one season."			
"That's when I'm at my most vulnerable [when the outfit must strengthen self-confidence], I got talked into buying all of this [a full outfit]."			
"I loved these pants, but they're already wearing out, and I've only had them for a couple of months. That's a waste of the money I spent."			
"I don't know how good [sustainable] they are. I try to check that out nowadays."			
"I don't remember why I bought this."			

# appendix E fur rental model

Fitzpatrick<sup>1</sup> brought customer research to a whole new level. He suggests that (potential) customers will be much too positive about an acquaintance's new idea, because they know the person. In reality their responses might be a lot less excited. One way to figure out their real thoughts is by gauging their real ideas by interviewing without them knowing it. This is what happened in the fur rental tests. The main questions before starting this qualitative research were:

- What are the thought processes behind the assessment of the rental pricing?
- What part of the rental model are people most reluctant about?
- Which aspects of the rental model make people excited?
- What are the most asked questions concerning the rental model?

Frent, the fur coat rental service, was made complete with a brochure, price tags, a logo and a tag line. This appendix shows the fur coats that were used, the communication material and a few pictures of the fairs. As you can see in the tagline of the Frent logo on the next page, the emphasis is on respect and reuse. The experiment was based on the previous research (see quotes in the table on the next page). The retail prices (estimates) were always leading, so that people could refer to them when discussing pricing.

The rental model was tested at two different fashion fairs: a second hand fashion fair organised to raise money for the Clean Clothes Campaign<sup>2</sup>. The fair was very sustainability and vintage fashion oriented, but it was also aimed at students – a consumer group with a very tight budget but very high ideals. The weather was very hot during this fair, so the fur coats were very much out of place.

The second fair was a winter fair for hand-made and artisan products – a much higher price point than the previous fair. The fur coats attracted a lot of attention, especially because it was freezing that day and evening. The two fairs were completely different, but the conclusions were quite similar:

The pricing of the coats was not the biggest hurdle for people to want to rent them. During the first fair people were asked what they would pay to rent a coat for a weekend and for a month, based on their retail value. The minimum was always €5, regardless of the coat or the duration. People couldn't imagine it could be cheaper than that. The maximum was around 20%. During the second fair, where the general price point was much higher, the responses to the prices (15%, 20% and 25% per month) were quite similar. People understood the maths of renting a coat for three months in the winter for one season and still spending less money than when they would be buying them.

People were most reluctant about liability and damages. As soon as I explained that they could take insurance, this fear lowered. Everyone understood that a tear or a broken button would be my responsibility, but that a large red wine stain would go to their insurance. This did emphasise the need of insurance and clear liability policies in rental models.

The coats themselves were of course a large part of the attraction, but what made people most excited was the idea of not having to take care of them. They were surprisingly interested to know about the maintenance of the coats, and nearly everyone agreed that it was too much of a hassle to do themselves. They also readily understood that buying a coat like that would be expensive, so that they could save money. This wasn't however the most exciting factor.

<sup>1</sup> Fitzpatrick, 2014  
<sup>2</sup> Clean Clothes Campaign, 2019

Many people wanted to know everything about the logistics of rental, which weren't extensively planned at the time of the tests. They were also curious about the origins of the coats and their legacy, more than expected. Hardly any questions concerned hygiene, probably because coats aren't as personal as t-shirts for example. The fur coat rental model was also useful for filling in the service design templates on the next spread and eventually creating the CSMC (see chapter X).

Due to time and financial restrictions it was however not possible to actually rent out the coats in real life, only to test the model through these fairs. The coats were however borrowed by many, and all returned in pristine state. This might be because of the personal connection, or because people respected the product itself, this remains unclear.

But the most important conclusion was the enthusiasm with which a circular service was welcomed: people were almost relieved to finally encounter the circular concept, and they are generally excited to try it at least once. The overall conclusions drawn from these experiments were used in the Service Blueprint, because so many of them were about logistics, service details, product aspects and general service related questions.



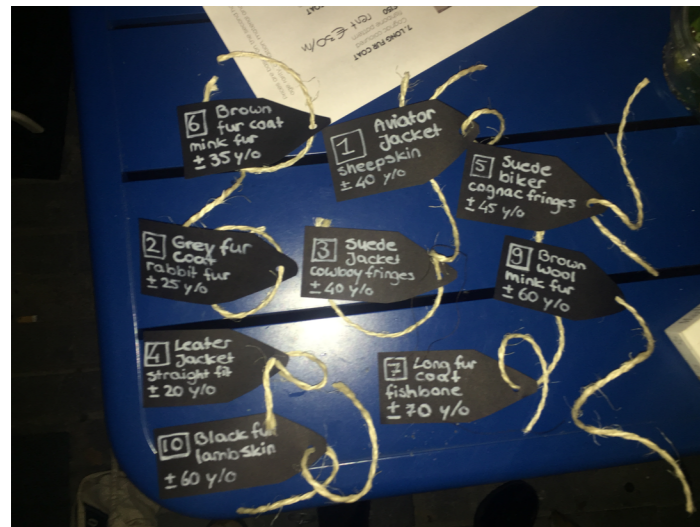


Huize 't Bagijn ► POP UP Charity SHOP (Bagijnhof editie) 5 uur

Consuminderen maar er nog steeds fashionable uitzien? Vanmiddag kun je ook smexi jassen HUREN! Xxxtra sustainable. Kom langs als je benieuwd bent naar dit epic project van Emma Johanna Helena







Studio360  
9 November 2018 · 🌐

Like last year, we will let you know upfront what nice stuff you can expect on the market!

The first one is Emma Johanna Helena, she has her own renting service for fur coats, how cool is that?



neglected fur, suede and leather, rescued, restored & respected



# FRENT coats

with purchase prices

## 1. AVIATOR JACKET

Original jacket,  
sheekspin  
**€130**

## 2. GREY FUR COAT

Rabbit fur with  
hoodie  
**€100**

## 3. SUEDE JACKET

Cognac cowboy  
with fringes  
**€60**

## 4. BLACK LEATHER JACKET

Straight fit with  
silk lining  
**€60**

## 5. SUEDE JACKET

Cognac biker  
with fringes  
**€60**

## 6. BROWN FUR COAT

Formal cut mink fur  
**€90**



**7****9****8****10****7. LONG FUR COAT**

Cognac coloured  
fishbone pattern

**€150****8. LONG LEATHER COAT**

Slim fitted, brown calfskin

**€80****9. BROWN WOOL COAT**

Original mink fur trimming

**€120****10. BLACK FUR COAT**

Curly textured lamb fur

**€70**

Prices are based on the second hand value of the coat. The coat's age, rarity, condition, material and cut all factor in to the given price.

# appendix F the questionnaire

## The Introduction

In this appendix you can find the results from the questionnaire. Keep in mind that the datasets were so extensive that there were many more analyses that could have been made, but for the sake of time only the hypotheses were tested. The full datasets are included at the end of this appendix. All respondents were made anonymous. In order of appearance:

- The full list of questions and the possible answers
- The brand pictures
- The results for the brand analysis
- The results from the budget & pricing analysis
- The personality x behaviour & preference correlations
- The regression for each preference and behaviour and personality types

## The Questionnaire

The questionnaire was used as a quantitative validation of the hypotheses that were drawn from the conclusions of the qualitative research, bridging this classic research gap<sup>1</sup>. The questionnaire focussed on three different parts:

- Brand – personality correlations
- Personality – preference correlations
- Personality – behaviour correlations

As with every self-reporting personality test however it is important to remember that people will report their own scores significantly more favourable<sup>2</sup>. This was not compensated for in the results, because only the general correlations between self-reported personality type and preferences and behaviour were relevant, not the absolute values. In total 131 people responded within 48 hours, from all ranges of fashion budget.

There is some discussion concerning Big 5 personality type scores and privacy, so the questionnaire included an extensive data privacy policy warning respondents about giving out their e-mail addresses<sup>3</sup>. Two out of 131 people wanted to read the policy before consenting, and one of these was the author's best friend (hi Nienke). The policy can be found in appendix G.

The questionnaire started with a large segment about the respondent's personality type, using the indexing method defined by Rammstedt & John<sup>4</sup>. Mixed in between the 10 personality statements there were 9 statements about behaviour, also descriptive of personality. Later in the analysis phase the correlation between personality type scores and scores for these behaviours were analysed, but for the consistency in attitude towards the questions they were presented as being part of the personality segment. These statements were: I see myself as someone who...

... takes good care of their clothes

- 1 Denzin, 1994
- 2 John & Srivastava, 1999
- 3 Lakiara, 2018
- 4 Rammstedt & John, 2007

- ... expresses their identity through style and clothes
- ... likes owning things, materialism
- ... often changes styles
- ... often chooses quantity over quality
- ... is a frontrunner in fashion and innovation
- ... can repair anything, is crafty
- ... is very brand loyal
- ... often feels responsible for people, products

After the first segment respondents were asked about their preferences, to distract them from the personality type questions they just answered. They were asked the following questions (The options were defined based on the results from the wardrobe studies, the festival and the fur rental experiments):

- How much would you pay to rent an item worth €80 for a weekend, in €?
- How much would you pay to rent an item worth €80 for a month, in €?
- What do you find the most important parts of a service when renting a product?
  - o Human interaction
  - o Product quality
  - o Flexibility
  - o Smooth logistics
  - o Transparent pricing
  - o Sustainability
  - o User reviews
  - o Cheap price
  - o Professional advice
- How much do you spend on purchasing clothes, shoes & coats per month, on average? (Or per year?)
  - o Less than €50 / month (Less than €600 / year)
  - o €50 - €100 / month (€600 - €1200 / year)

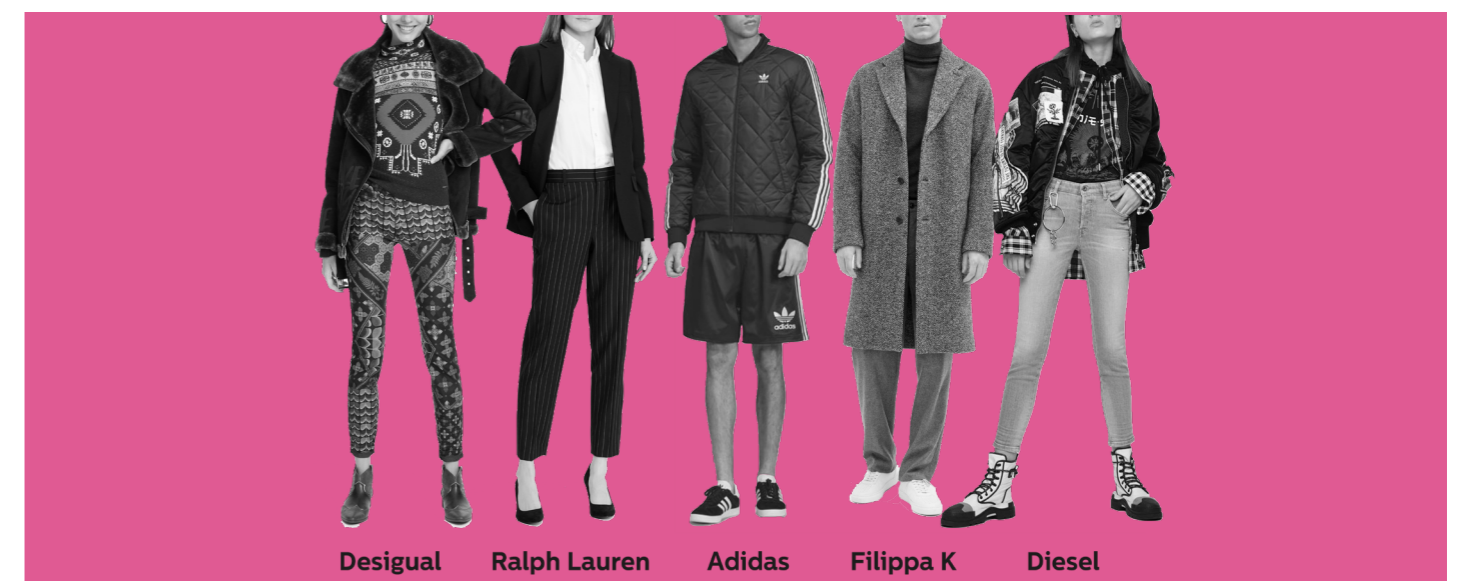


image 21: the final recap collage with one outfit from all brands that were rated in the questionnaire

- o €100 - €175 / month (€1200 - €2100 / year)
- o More than €175 / month (More than 1200 / year)
- Which clothing brand(s) do you wear most often?
- Which clothing brand(s) would you buy if money weren't a factor?

This section creates a benchmark for the financial side of the rental model, which was later again used in the advertisement tests and the business case design. This section also added nine more factors that were tested for correlation with personality types, the service preferences. These were part of the questionnaire in order to guide different brands on the focus point of their service. For example, high flexibility is very much appreciated by customers that are very open, but customers scoring high on agreeability don't about flexibility.

The example above and all other correlations between personality type, behaviour and preferences were tested first for two-tailed significance on Pearson's correlation coefficient in a bivariate test matrix. Both the preferences and the behaviours were also tested for multiple linear regression (all tests significant) with as independents each of the Big 5 personality traits, over a 90% confidence interval. The results are shown further in this appendix, colour coded with dark grey signalling positive regression significance  $< 0,05$ , light grey positive relations  $< 0,15$ . Light magenta indicates a negative relation for  $< 0,15$  and dark magenta shows significance  $< 0,05$ . These colour codes are also used for other significance flagging in the appendices analysing the questionnaire results and the tables on the following pages.

The third part of the questionnaire is about brand identity. Brands with a recognisable, consistent and predictable image are considered brands with a recognisable identity. Brands with a less recognisable own style weren't included in this research because it is harder to reach a consensus on their identity in a quick questionnaire. The same theory still applies, though it might be more difficult to abstract an unambiguous identity. Five brands were selected based on their hypothesised dominant Big 5 personality trait. These hypotheses were based on the brand's latest clothing designs (see image on the previous page), its advertisements and the stereotypes of people associated with the brand:

- Filippa K:
  - o High agreeableness
  - o High conscientiousness
  - o High stability
- Desigual:
  - o High openness
  - o High extraversion
  - o Low stability
- Adidas
  - o High openness
- Diesel
  - o High openness
  - o High extraversion
  - o Low agreeableness
  - o Low conscientiousness
  - o Low stability
- Ralph Lauren

- o Low openness
- o Medium extraversion
- o High conscientiousness
- o High stability

The rating of the brands was done with a different system than the rating of personality<sup>5</sup>, but rephrased to lower the obvious relation between self-reporting and reporting of a brand personality. This rephrasing generated a lot of comments by respondents who felt like they weren't opposing and didn't know how to interpret the words. Almost all respondents were Dutch, but the questionnaire was in English and the wording was quite complex. Another issue here was the single measurement instead of double (positive and negative), which gave a less balanced image. The brands were rated as follows: People who wear [brand] are...

- Conservative ..... Progressive [Open]
- Introverted ..... Extroverted
- Aggressive ..... Agreeable
- Untrustworthy .... Dependable [Conscientiousness]
- Unstable ..... Confident [Stable]

For each brand there was a collage of four of their latest outfits, all pictures of two women and two men, none of them with a visible face. The results from these assumptions are shown in the table on the previous spread, where again high scores are marked with darker grey and low scores marked with darker magenta.

The scores were generally average (within a range of 40% - 70%), which is mostly due to people's uneasy with the wording. When looking at the final question, if the brand matches the respondent's personal style, it becomes clear that their description of the brand's personality is leading for their appreciation of the brand, and not their own personality.

The brand personality, the respondent's personality and their liking or disliking of the brand were analysed using a double linear regression, with brand (dis)liking as the Dependent and both personality measures as Independents. No structural significant correlation could be found across the four personality indicators, only a mild significance for agreeableness and extraversion.

In a more mild test of correlation it is shown that highly conscientious people rate brands as more stable than others, that open people think brands are more open than others think and that unstable people think brands are mildly less stable than their more stable counterparts think. All these conclusions however do not construct a coherent image, so this part is taken out of the total conclusions due to inaccurate wording of the brand rating.

Fortunately this was the only part of the questionnaire that was validating assumptions proven by scientific research – the new additions to the research field were described above and are related to the correlations between personality, behaviour over time and service preference. The correlation between brand personality and customer personality have been widely documented<sup>6</sup>.

<sup>5</sup> adapted from John & Srivastava, 1999

<sup>6</sup> Mulyanegar, Tsarenko & Anderson, 2009; Mathews, 2015; MacInnis & Folkes, 2017; Zabkar, Arslanagic-Kalajdzic, Diamantopoulos & Florack, 2017

# The summary

In summary, the questionnaire brought forward valuable insights in the relations between respondent's personality types and their behaviour in relation to their clothes. A surprising element was the fact that people all across the socio-economic spectrum agreed on a rental percentage: 10% for weekend rental and 20% for monthly rental. This means that in reality at least 12,5% vs. 25% can be asked.

It also showed how certain personality traits prefer certain types of service aspects, while others don't. For example: People who take very good care of their clothes also care much more than others about the sustainability aspect of a rental service. As expected, these people are very conscientious, but also high in openness. Low stability also mildly seems to predict taking good care of clothes, which is a surprising outcome.

Another example are people who are highly brand loyal. They can be recognised by low score on openness, but also low on agreeableness, otherwise described as not people who don't readily follow others' example. These people also correlate with high materialism and high feeling of responsibility for people & products – people who attach easier to static material goods than to dynamic social relations. More interesting correlations like these can be found throughout this appendix under the multiple regression analyses for each behaviour type and preference.

These findings were used to strengthen the business case as follows: to predict consumer's willingness to pay a premium for certain service aspects, based on their preferred brand's perceived personality type. The results were also used in the business case to predict if their behaviour would make the service more profitable or less. For example: if they take good care of their clothes, if they will switch out their entire wardrobe each month or if they feel responsible about products.

Sectie 3 van 11

## Personality

This segment is about you and your personality. Please state if you agree with the following statements. There are no 'good' or 'bad' answers, it only matters who you are!

I see myself as someone who...

Beschrijving (optioneel)

... is reserved, shy \*

1 2 3 4

Disagree strongly     Agree strongly

... takes good care of their clothes \*

1 2 3 4

Disagree strongly     Agree strongly

... is generally trusting of others \*

1 2 3 4

Disagree strongly     Agree strongly

... expresses their identity through style and clothes \*

1 2 3 4

Disagree strongly     Agree strongly

... tends to be lazy, sloppy \*

1 2 3 4

Disagree strongly     Agree strongly

... likes owning things, materialism \*

1 2 3 4

Disagree strongly     Agree strongly

... is relaxed, handles stress well \*

1 2 3 4

Disagree strongly     Agree strongly

... often changes styles \*

1 2 3 4

Disagree strongly     Agree strongly

... does not like change \*

1 2 3 4

Disagree strongly     Agree strongly

... often chooses quantity over quality \*

1 2 3 4

Disagree strongly     Agree strongly

# The questions

... is outgoing, sociable \*

1 2 3 4

Disagree strongly     Agree strongly

... tends to be critical of others, find faults \*

1 2 3 4

Disagree strongly     Agree strongly

... is a frontrunner in fashion and innovation \*

1 2 3 4

Disagree strongly     Agree strongly

... does a thorough job, works hard \*

1 2 3 4

Disagree strongly     Agree strongly

... gets nervous easily \*

1 2 3 4

Disagree strongly     Agree strongly

... can repair anything, is crafty \*

1 2 3 4

Disagree strongly     Agree strongly

... is very brand loyal \*

1 2 3 4

Disagree strongly     Agree strongly

... often feels responsible for people, products \*

1 2 3 4

Disagree strongly     Agree strongly

... likes to try new things \*

1 2 3 4

Disagree strongly     Agree strongly

Sectie 4 van 11

### Your Preferences

In this final part is about your personal preferences. Again there is no right or wrong, only your preferences!

How much would you pay to rent an item worth €80,- for a weekend, in €? \*

Korte antwoordtekst

How much would you pay to rent an item worth €80,- for a month, in €? \*

Korte antwoordtekst

What do you find the most important parts of a service when renting a product? \*

	Can't care less	Unimportant	Important	Essential
Human interac...	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Product quality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Flexibility	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Smooth logisti..	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Transparent pr...	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sustainability	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
User reviews	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cheap price	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Professional a...	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

How much do you spend on purchasing clothes, shoes & coats per month, on average? (or per year) \*

Less than €50 / month (Less than €600 / year)

€50 - €100 / month (€600 - €1200 / year)

€100 - €175 / month (€1200 - €2100 / year)

More than €175 / month (More than 1200 / year)

Which clothing brand(s) do you wear most often? \*

Korte antwoordtekst

Which clothing brand(s) would you buy if money wasn't a factor? \*


Korte antwoordtekst

Sectie 5 van 11

### Brand identity: Filippa K

In this section you are asked to rate the personality of people who wear Filippa K, based on 5 scales of opposite characteristics.

Filippa K



People who wear Filippa K are...

Choose the position on the scale that you think fits best with people who wear Filippa K. When in doubt, the image above shows the latest Filippa K collection.

Vraag \*

Conservative  1  2  3  4 Progressive

Vraag \*

Introverted  1  2  3  4 Extroverted

Vraag \*

Aggressive  1  2  3  4 Agreeable

Vraag \*

Untrustworthy  1  2  3  4 Dependable

Vraag \*


Unstable  1  2  3  4 Confident

Sectie 6 van 11

### Brand identity: Desigual

In this section you are asked to rate the personality of people who wear Desigual, based on 5 scales of opposite characteristics.

Desigual



People who wear Desigual are...

Choose the position on the scale that you think fits best with people who wear Desigual. When in doubt, the image above shows the latest Desigual collection.

Vraag \*

Conservative  1  2  3  4 Progressive

Vraag \*

Introverted  1  2  3  4 Extroverted

Vraag \*

Aggressive  1  2  3  4 Agreeable

Vraag \*

Untrustworthy  1  2  3  4 Dependable

Vraag \*


Unstable  1  2  3  4 Confident

Sectie 7 van 11

### Brand identity: Adidas

In this section you are asked to rate the personality of people who wear Adidas, based on 5 scales of opposite characteristics.

Adidas



People who wear Adidas are...

Choose the position on the scale that you think fits best with people who wear Adidas. When in doubt, the image above shows the latest Adidas collection.

Vraag \*

Conservative  1  2  3  4 Progressive

Vraag \*

Introverted  1  2  3  4 Extroverted

Vraag \*

Aggressive  1  2  3  4 Agreeable

Vraag \*

Untrustworthy  1  2  3  4 Dependable

Vraag \*

Unstable  1  2  3  4 Confident

Sectie 8 van 11

### Brand identity: Diesel

In this section you are asked to rate the personality of people who wear Diesel, based on 5 scales of opposite characteristics.

Diesel

People who wear Diesel are...

Choose the position on the scale that you think fits best with people who wear Diesel. When in doubt, the image above shows the latest Diesel collection.

Vraag \*

Conservative 1 2 3 4 Progressive

Vraag \*

Introverted 1 2 3 4 Extroverted

Vraag \*

Aggressive 1 2 3 4 Agreeable

Vraag \*

Untrustworthy 1 2 3 4 Dependable

Vraag \*

Unstable 1 2 3 4 Confident

Sectie 9 van 11

### Brand identity: Ralph Lauren

In this section you are asked to rate the personality of people who wear Ralph Lauren, based on 5 scales of opposite characteristics.

Ralph Lauren

People who wear Ralph Lauren are...

Choose the position on the scale that you think fits best with people who wear Ralph Lauren. When in doubt, the image above shows the latest Ralph Lauren collection.

Vraag \*

Conservative 1 2 3 4 Progressive

Vraag \*

Introverted 1 2 3 4 Extroverted

Vraag \*

Aggressive 1 2 3 4 Agreeable

Vraag \*

Untrustworthy 1 2 3 4 Dependable

Vraag \*

Unstable 1 2 3 4 Confident

Sectie 10 van 11

### Style match

You just reviewed five brands based on the personalities of people that wear them. But do these brands fit your personal style?

Desigual, Ralph Lauren, Adidas, Filippa K, Diesel

How accurately do these brands match your personal style? \*

	Hideous	No thanks	Neutral	I could wea...	Exactly my ...
Desigual	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Filippa K	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Adidas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ralph Lauren	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Diesel	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Sectie 11 van 11

### Thank you!

This is the end of the questionnaire, thank you so much for filling it in! If you wish to stay informed on the topic, you can leave your e-mail address below. By doing so, you agree to our Privacy Policy. If you have any feedback, please also feel free to share it with us!

Do you have any feedback, and would you like a response?

Korte antwoordtekst .....



### The brands

- Diesel
- Ralph Lauren
- Desigual
- Adidas
- Filippa K





### The brand personality correlation

Each respondent rated the brands in these pictures on five personality type scales. The results from the first part of the questionnaire weren't conclusive, the respondent's personality type and their appreciation of a brand was leading, not their idea of the personality of the brand. In the next tables with the analyses of the two perspectives are shown.

	Filippa K	Desigual	Adidas	Diesel	Ralph Lauren
Progressive	48,60%	71,50%	54,71%	59,54%	12,21%
Extroverted	46,06%	88,30%	64,12%	66,41%	46,31%
Agreeable	70,48%	49,36%	64,12%	35,88%	65,39%
Dependable	69,21%	51,15%	46,06%	41,22%	62,85%
Confident	70,48%	55,98%	60,31%	50,13%	71,25%

	Filippa K	Desigual	Adidas	Diesel	Ralph Lauren
Progressive	48,60%	71,50%	54,71%	59,54%	12,21%
Extroverted	46,06%	88,30%	64,12%	66,41%	46,31%
Agreeable	70,48%	49,36%	64,12%	35,88%	65,39%
Dependable	69,21%	51,15%	46,06%	41,22%	62,85%
Confident	70,48%	55,98%	60,31%	50,13%	71,25%

Correlations			LIKE BRAND	OPENpers	CONSpers	EXTRpers	AGREpers	STABpers
Spearman's rho	LIKE	Correlation Coefficient	1.000					
		Sig. (2-tailed)	.					
		N	655					
	OPENpers	Correlation Coefficient	.042	1.000				
		Sig. (2-tailed)	.286	.				
		N	655	655				
	CONSpers	Correlation Coefficient	.028	.137**	1.000			
		Sig. (2-tailed)	.476	.000	.			
		N	655	655	655			
	EXTRpers	Correlation Coefficient	.013	.129**	.125**	1.000		
		Sig. (2-tailed)	.741	.001	.001	.		
		N	655	655	655	655		
	AGREpers	Correlation Coefficient	.025	.092*	.106**	.042	1.000	
		Sig. (2-tailed)	.525	.018	.007	.283	.	
		N	655	655	655	655	655	
	STABpers	Correlation Coefficient	.004	.129**	.029	.129**	.289**	1.000
		Sig. (2-tailed)	.910	.001	.452	.001	.000	.
		N	655	655	655	655	655	655

\*\* Correlation is significant at the 0.01 level (2-tailed).

\* Correlation is significant at the 0.05 level (2-tailed).

		LIKE BRAND	OPENbrand	CONSbrand	EXTRbrand	AGREbrand	STABbrand
LIKE	Correlation Coefficient	1.000					
	Sig. (2-tailed)	.					
	N	655					
OPENbrand	Correlation Coefficient	-.036	1.000				
	Sig. (2-tailed)	.358	.				
	N	655	655				
CONSbrand	Correlation Coefficient	.334**	-.029	1.000			
	Sig. (2-tailed)	.000	.456	.			
	N	655	655	655			
EXTRbrand	Correlation Coefficient	-.238**	.284**	-.213**	1.000		
	Sig. (2-tailed)	.000	.000	.000	.		
	N	655	655	655	655		
AGREbrand	Correlation Coefficient	.297**	-.092*	.553**	-.311**	1.000	
	Sig. (2-tailed)	.000	.018	.000	.000	.	
	N	655	655	655	655	655	
STABbrand	Correlation Coefficient	.333**	.081*	.352**	.035	.224**	1.000
	Sig. (2-tailed)	.000	.038	.000	.377	.000	.
	N	655	655	655	655	655	655

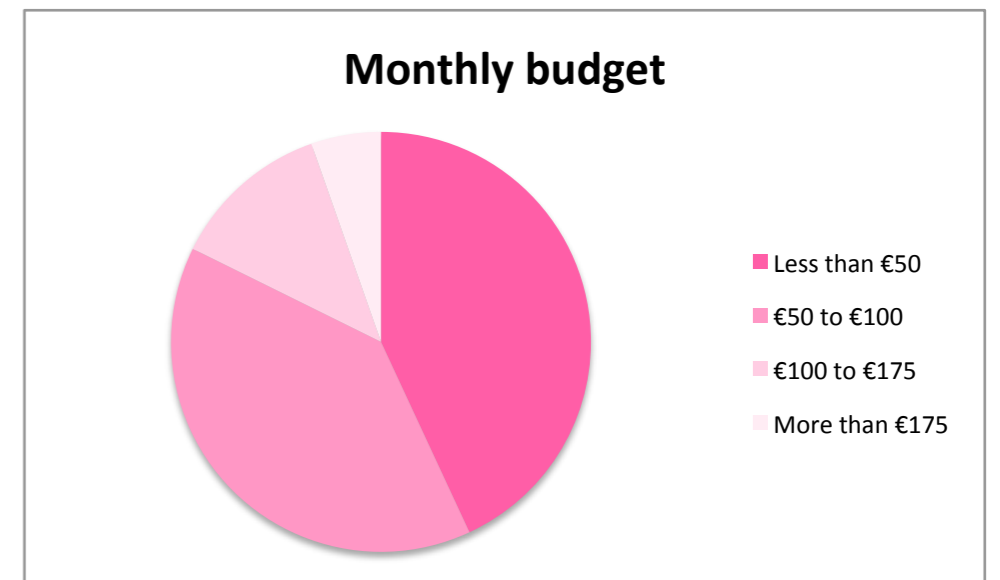
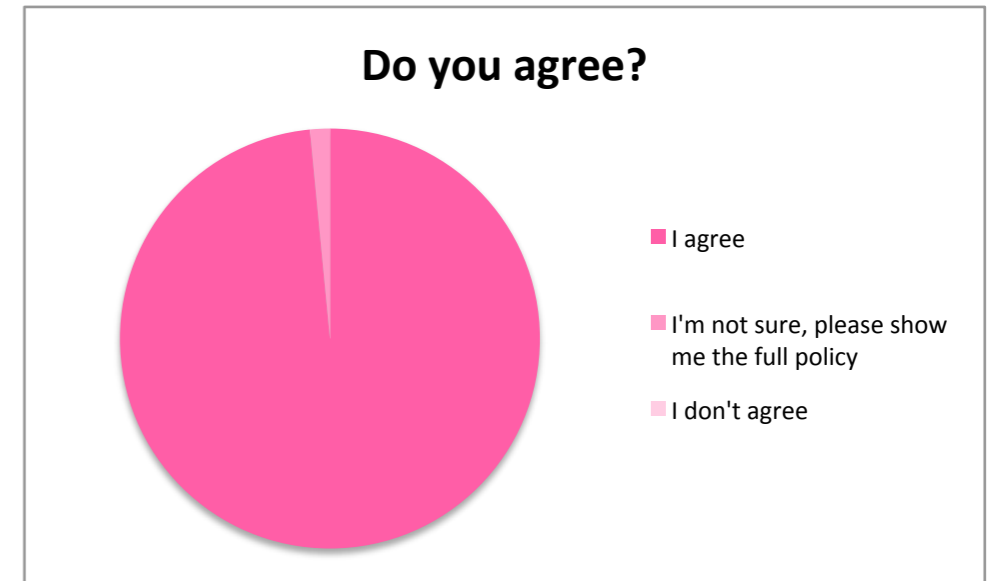
\*\* Correlation is significant at the 0.01 level (2-tailed).  
\* Correlation is significant at the 0.05 level (2-tailed).

Correlations			OPENpers	CONSpers	EXTRpers	AGREpers	STABpers
Spearman's rho	OPENbrand	Correlation Coefficient	.376**	.050	.031	.065	.067
		Sig. (2-tailed)	.000	.200	.435	.096	.088
		N	655	655	655	655	655
	CONSbrand	Correlation Coefficient	.006	.028	-.022	.067	-.043
		Sig. (2-tailed)	.875	.479	.580	.085	.277
		N	655	655	655	655	655
	EXTRbrand	Correlation Coefficient	-.019	.057	-.008	.024	.002
		Sig. (2-tailed)	.633	.142	.837	.538	.952
		N	655	655	655	655	655
	AGREbrand	Correlation Coefficient	.015	.063	.076	.030	-.051
		Sig. (2-tailed)	.700	.106	.051	.447	.192
		N	655	655	655	655	655
	STABbrand	Correlation Coefficient	-.054	.138**	-.046	.043	-.096*
		Sig. (2-tailed)	.168	.000	.237	.269	.014
		N	655	655	655	655	655

\*\* Correlation is significant at the 0.01 level (2-tailed).  
\* Correlation is significant at the 0.05 level (2-tailed).

## The budgets & pricing

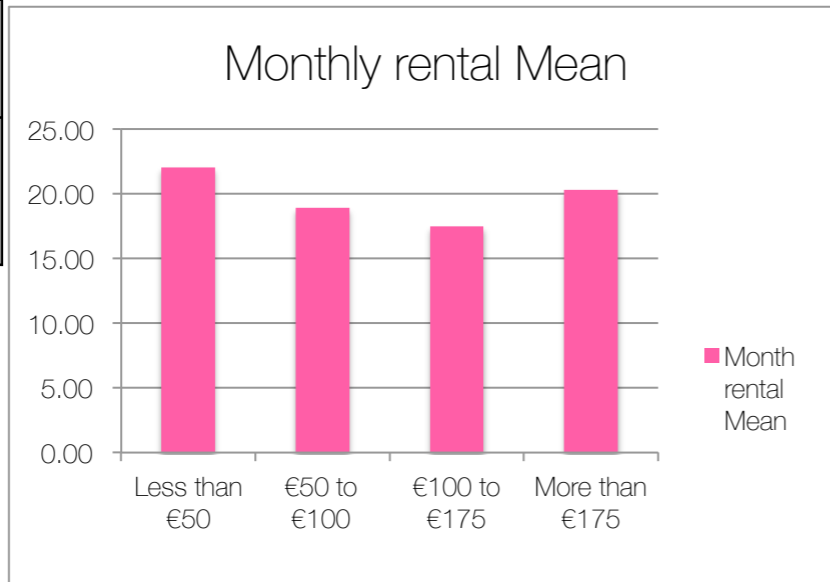
Next the budget for fashion products for all respondents is shown, and their idea of what a service should cost. These two are checked for correlation and regression, but all across the board people agreed on the budgets for fashion rental. But first it is important to note that only 2 of the 131 people wanted to actually read the privacy policy, all others blindly agreed.



Model		Unstandardized Coefficients	Std. Error	Standardized Coefficients	t	Sig.	90.0% Confidence Interval for B	
		B		Beta			Lower Bound	Upper Bound
1	(Constant)	2.034	.579		3.514	.001	1.075	2.993
	MNTHrental	.380	.023	.828	16.747	.000	.342	.417

**a Dependent Variable: WKNDrental**

MNTHrental			
SPENDING	Month rental		Std. Deviation
	Mean	N	
Less than €50	22,04	56	18,68
€50 to €100	18,90	51	10,04
€100 to €175	17,47	17	13,58
More than €175	20,29	7	27,84
Total	20,13	131	15,75



Report WKNDrental			
SPENDING	Weekend rental		Std. Deviation
	Mean	N	
Less than €50	10,50	56	8,14
€50 to €100	9,20	51	5,81
€100 to €175	8,18	17	7,32
More than €175	10,29	7	9,25
Total	9,68	131	7,23



Correlations		
		MNTHrental
WKNDrental	Pearson Correlation	.828**
	Sig. (1-tailed)	.000
	N	131

\*\* Correlation is significant at the 0.01 level (1-tailed).

Correlations				
		MNTHrental	SPENDING	WKNDrental
MNTHrental	Pearson Correlation	1	-.085	.828**
	Sig. (2-tailed)		.334	.000
	N	131	131	131
SPENDING	Pearson Correlation	-.085	1	-.078
	Sig. (2-tailed)	.334		.376
	N	131	131	131
WKNDrental	Pearson Correlation	.828**	-.078	1
	Sig. (2-tailed)	.000	.376	
	N	131	131	131

\*\* Correlation is significant at the 0.01 level (2-tailed).

<b>72</b> The personality x behaviour analysis			1. Human interaction	2. often feels responsible for people, products	3. takes good care of their clothes	4. expresses their identity through style & clothes	5. likes owning things, materialism	6. often changes styles
1. human interaction	Correlation Coefficient	1.000						
	Sig. (2-tailed)	.						
2. often feels responsible for people, products	Correlation Coefficient	.099	1.000					
	Sig. (2-tailed)	.260	.					
3. takes good care of their clothes	Correlation Coefficient	-.053	.121	1.000				
	Sig. (2-tailed)	.550	.169	.				
4. expresses their identity through style and clothes	Correlation Coefficient	.072	.000	.254**	1.000			
	Sig. (2-tailed)	.415	.998	.003	.			
5. likes owning things, materialism	Correlation Coefficient	-.021	-.074	.059	.145	1.000		
	Sig. (2-tailed)	.814	.400	.502	.098	.		
6. often changes styles	Correlation Coefficient	.022	-.093	.058	.273**	.054	1.000	
	Sig. (2-tailed)	.806	.293	.514	.002	.543	.	
7. often chooses quantity over quality	Correlation Coefficient	-.136	-.092	-.140	-.032	.097	.106	1.000
	Sig. (2-tailed)	.122	.297	.110	.713	.270	.228	.
8. is a frontrunner in fashion and innovation	Correlation Coefficient	.080	-.029	.249**	.434**	.089	.336**	1.000
	Sig. (2-tailed)	.361	.743	.004	.000	.310	.000	.
9. can repair anything, is crafty	Correlation Coefficient	.159	-.021	-.097	.084	.124	-.060	1.000
	Sig. (2-tailed)	.070	.811	.272	.343	.158	.496	.
10. is very brand loyal	Correlation Coefficient	.027	.246**	-.011	.048	.264**	-.051	1.000
	Sig. (2-tailed)	.756	.005	.898	.583	.002	.561	.
11. Product quality	Correlation Coefficient	-.015	.096	.179*	.041	.047	-.087	1.000
	Sig. (2-tailed)	.869	.277	.041	.641	.595	.322	.
12. Flexibility	Correlation Coefficient	.007	.079	.082	.062	.172*	.036	1.000
	Sig. (2-tailed)	.939	.367	.352	.483	.049	.682	.
13. Smooth logistics	Correlation Coefficient	-.115	.084	.054	.028	.152	-.114	1.000
	Sig. (2-tailed)	.191	.341	.537	.747	.084	.196	.
14. Transparent pricing	Correlation Coefficient	.021	-.005	.080	-.088	.069	-.228**	1.000
	Sig. (2-tailed)	.809	.952	.362	.316	.430	.009	.
15. Sustainability	Correlation Coefficient	.090	.112	.339**	.147	-.096	-.100	1.000
	Sig. (2-tailed)	.304	.202	.000	.094	.274	.257	.
16. Cheap price	Correlation Coefficient	-.222*	-.038	-.010	-.066	.095	.065	1.000
	Sig. (2-tailed)	.011	.666	.912	.451	.281	.459	.
17. User reviews	Correlation Coefficient	.094	-.092	.117	.158	.141	.081	1.000
	Sig. (2-tailed)	.287	.296	.184	.072	.111	.360	.
18. Professional advice	Correlation Coefficient	.209*	.010	-.116	-.130	-.117	.000	1.000
	Sig. (2-tailed)	.017	.911	.187	.140	.183	.996	.

	7. often chooses quantity over quality	8. is a frontrunner in fashion and innovation	9. can repair anything, is crafty	10. is very brand loyal	11. Product quality	12. Flexibility	13. Smooth logistics	14. Transparent pricing	15. Sustainability	16. Cheap price	17. User reviews	18. Professional advice	<b>73</b>	
7. often chooses quantity over quality	1.000													
8. is a frontrunner in fashion and innovation	-.154	1.000												
9. can repair anything, is crafty	-.042	.120	1.000											
10. is very brand loyal	.632	.174	.	1.000										
11. Product quality	-.076	-.014	.052	.386	1.000									
12. Flexibility	.386	.874	.553	.002	.002	1.000								
13. Smooth logistics	-.147	-.036	-.015	.095	.684	.865	1.000							
14. Transparent pricing	-.071	.058	.074	.420	.513	.400	.348	1.000						
15. Sustainability	-.029	.002	.114	.740	.980	.195	.144	.179*	1.000					
16. Cheap price	.033	-.129	.003	.707	.143	.975	.061	.087	.196*	1.000				
17. User reviews	-.064	.069	.015	-.470	.436	.866	-.095	.278**	.165	.187*	1.000			
18. Professional advice	.167	.022	-.103	.057	.807	.241	-.061	.071	.047	.059	.095	1.000		
	-.219*	-.004	-.017	.012	.960	.845	.650	.050	.161	.202*	.040	.163	1.000	
	.012	.960	.845	-.086	-.244**	-.019	.145	.027	.082	-.096	.041	.037	-.125	1.000
	.330	.005	.833	.098	.758	.349	.277	.639	.677	.154	.036	.		

Coefficientsa								
Model		Unstandardized Coefficients	Std. Error	Standardized Coefficients	t	Sig.	90.0% Confidence Interval for B	
		B		Beta			Lower Bound	Upper Bound
1	(Constant)	2.464	.136		18.113	.000	2.239	2.690
	<b>OPENNESS</b>	.024	.053	.042	.457	.648	-.064	.113
	<b>CONSCIENTIOUSNESS</b>	.053	.066	.072	.797	.427	-.057	.163
	<b>EXTRAVERSION</b>	.036	.069	.048	.521	.603	-.079	.151
	<b>AGREABILITY</b>	.015	.070	.020	.209	.835	-.101	.131
	<b>STABILITY</b>	-.043	.052	-.078	-.824	.412	-.130	.044
<b>a Dependent Variable: Human interaction</b>								

Coefficientsa								
Model		Unstandardized Coefficients	Std. Error	Standardized Coefficients	t	Sig.	90.0% Confidence Interval for B	
		B		Beta			Lower Bound	Upper Bound
1	(Constant)	2.541	.154		16.522	.000	2.286	2.796
	<b>OPENNESS</b>	-.183	.060	-.263	-3.023	.003	-.283	-.083
	<b>CONSCIENTIOUSNESS</b>	-.044	.075	-.050	-.583	.561	-.168	.081
	<b>EXTRAVERSION</b>	.032	.078	.036	.413	.680	-.097	.162
	<b>AGREABILITY</b>	-.181	.079	-.205	-2.289	.024	-.312	-.050
	<b>STABILITY</b>	.111	.059	.168	1.878	.063	.013	.209
<b>a Dependent Variable: is very brand loyal</b>								

Coefficientsa								
Model		Unstandardized Coefficients	Std. Error	Standardized Coefficients	t	Sig.	90.0% Confidence Interval for B	
		B		Beta			Lower Bound	Upper Bound
1	(Constant)	3.671	.091		40.265	.000	3.520	3.822
	<b>OPENNESS</b>	.007	.036	.017	.187	.852	-.053	.066
	<b>CONSCIENTIOUSNESS</b>	.073	.045	.146	1.634	.105	-.001	.147
	<b>EXTRAVERSION</b>	-.049	.046	-.096	-1.064	.289	-.126	.028
	<b>AGREABILITY</b>	-.061	.047	-.120	-1.291	.199	-.138	.017
	<b>STABILITY</b>	-.038	.035	-.100	-1.079	.283	-.096	.020
<b>a Dependent Variable: Product quality</b>								

Coefficientsa								
Model		Unstandardized Coefficients	Std. Error	Standardized Coefficients	t	Sig.	90.0% Confidence Interval for B	
		B		Beta			Lower Bound	Upper Bound
1	(Constant)	3.196	.102		31.237	.000	3.026	3.365
	<b>OPENNESS</b>	.096	.040	.211	2.378	.019	.029	.162
	<b>CONSCIENTIOUSNESS</b>	.017	.050	.029	.333	.740	-.066	.099
	<b>EXTRAVERSION</b>	-.019	.052	-.032	-.364	.716	-.105	.067
	<b>AGREABILITY</b>	-.107	.053	-.185	-2.026	.045	-.194	-.019
	<b>STABILITY</b>	-.045	.039	-.104	-1.140	.256	-.110	.020
<b>a Dependent Variable: Flexibility</b>								

Coefficientsa								
Model		Unstandardized Coefficients	Std. Error	Standardized Coefficients	t	Sig.	90.0% Confidence Interval for B	
		B		Beta			Lower Bound	Upper Bound
1	(Constant)	3.475	.099		35.013	.000	3.311	3.640
	<b>OPENNESS</b>	.003	.039	.008	.088	.930	-.061	.068
	<b>CONSCIENTIOUSNESS</b>	-.024	.048	-.046	-.504	.615	-.105	.056
	<b>EXTRAVERSION</b>	.009	.051	.016	.173	.863	-.075	.093
	<b>AGREABILITY</b>	-.079	.051	-.146	-1.544	.125	-.164	.006
	<b>STABILITY</b>	.004	.038	.009	.098	.922	-.059	.067
<b>a Dependent Variable: Smooth logistics</b>								

Coefficientsa								
Model		Unstandardized Coefficients	Std. Error	Standardized Coefficients	t	Sig.	90.0% Confidence Interval for B	
		B		Beta			Lower Bound	Upper Bound
1	(Constant)	3.217	.126		25.549	.000	3.009	3.426
	<b>OPENNESS</b>	-.082	.049	-.147	-1.661	.099	-.164	.000
	<b>CONSCIENTIOUSNESS</b>	.003	.062	.005	.056	.955	-.098	.105
	<b>EXTRAVERSION</b>	.161	.064	.222	2.505	.014	.054	.267
	<b>AGREABILITY</b>	-.078	.065	-.110	-1.205	.231	-.185	.029
	<b>STABILITY</b>	-.042	.048	-.078	-.860	.391	-.122	.039
<b>a Dependent Variable: Transparent pricing</b>								

Coefficientsa								
Model		Unstandardized Coefficients	Std. Error	Standardized Coefficients	t	Sig.	90.0% Confidence Interval for B	
		B		Beta			Lower Bound	Upper Bound
1	(Constant)	2.846	.118		24.191	.000	2.651	3.041
	<b>OPENNESS</b>	.052	.046	.101	1.132	.260	-.024	.129
	<b>CONSCIENTIOUSNESS</b>	.148	.057	.227	2.577	.011	.053	.243
	<b>EXTRAVERSION</b>	.008	.060	.012	.130	.897	-.092	.107
	<b>AGREABILITY</b>	.035	.061	.053	.579	.564	-.065	.135
	<b>STABILITY</b>	-.023	.045	-.048	-.518	.605	-.098	.051
<b>a Dependent Variable: Sustainability</b>								

Coefficientsa								
Model		Unstandardized Coefficients	Std. Error	Standardized Coefficients	t	Sig.	90.0% Confidence Interval for B	
		B		Beta			Lower Bound	Upper Bound
1	(Constant)	2.830	.124		22.911	.000	2.626	3.035
	<b>OPENNESS</b>	.058	.049	.105	1.196	.234	-.022	.138
	<b>CONSCIENTIOUSNESS</b>	-.187	.060	-.268	-3.091	.002	-.287	-.087
	<b>EXTRAVERSION</b>	.045	.063	.063	.715	.476	-.059	.149
	<b>AGREABILITY</b>	-.023	.064	-.033	-.360	.719	-.128	.082
	<b>STABILITY</b>	-.084	.047	-.160	-1.766	.080	-.162	-.005
<b>a Dependent Variable: Cheap price</b>								

Coefficientsa								
Model		Unstandardized Coefficients	Std. Error	Standardized Coefficients	t	Sig.	90.0% Confidence Interval for B	
		B		Beta			Lower Bound	Upper Bound
1	(Constant)	2.786	.123		22.641	.000	2.582	2.989
	<b>OPENNESS</b>	.017	.048	.031	.345	.730	-.063	.097
	<b>CONSCIENTIOUSNESS</b>	.125	.061	.184	2.060	.041	.024	.226
	<b>EXTRAVERSION</b>	.030	.063	.044	.485	.629	-.073	.134
	<b>AGREABILITY</b>	-.044	.064	-.063	-.681	.497	-.150	.063
	<b>STABILITY</b>	-.074	.047	-.145	-1.557	.122	-.152	.005
<b>a Dependent Variable: User reviews</b>								

Coefficientsa								
Model		Unstandardized Coefficients	Std. Error	Standardized Coefficients	t	Sig.	90.0% Confidence Interval for B	
		B		Beta			Lower Bound	Upper Bound
1	(Constant)	2.553	.123		20.693	.000	2.349	2.758
	<b>OPENNESS</b>	-.032	.048	-.060	-.659	.511	-.112	.048
	<b>CONSCIENTIOUSNESS</b>	.068	.060	.102	1.128	.262	-.032	.168
	<b>EXTRAVERSION</b>	.009	.063	.013	.143	.887	-.095	.113
	<b>AGREABILITY</b>	.012	.064	.017	.185	.853	-.093	.117
	<b>STABILITY</b>	-.062	.047	-.122	-1.298	.197	-.140	.017
<b>a Dependent Variable: Professional advice</b>								

Coefficients								
Model		Unstandardized Coefficients	Std. Error	Beta	t	Sig.	80.0% Confidence Interval for B	
		B					Lower Bound	Upper Bound
1	(Constant)	3.166	.124		25.584	.000	3.006	3.325
	<b>OPENNESS</b>	-.075	.049	-.141	-1.548	.124	-.138	-.013
	<b>CONSCIENTIOUSNESS</b>	.109	.060	.161	1.798	.075	.031	.187
	<b>EXTRAVERSION</b>	-.009	.063	-.013	-.142	.888	-.090	.072
	<b>AGREABILITY</b>	.013	.064	.019	.204	.838	-.069	.095
	<b>STABILITY</b>	.005	.048	.011	.115	.909	-.056	.067
<b>Dependent Variable: often feels responsible for people, products</b>								

Coefficientsa								
Model		Unstandardized Coefficients	Std. Error	Beta	t	Sig.	90.0% Confidence Interval for B	
		B					Lower Bound	Upper Bound
1	(Constant)	2.558	.117		21.893	.000	2.365	2.752
	<b>OPENNESS</b>	.137	.046	.254	2.974	.004	.060	.213
	<b>CONSCIENTIOUSNESS</b>	.179	.057	.265	3.138	.002	.085	.274
	<b>EXTRAVERSION</b>	-.010	.060	-.014	-.162	.872	-.108	.089
	<b>AGREABILITY</b>	-.009	.060	-.013	-.152	.879	-.109	.091
	<b>STABILITY</b>	-.067	.045	-.131	-1.486	.140	-.141	.008
<b>a Dependent Variable: takes good care of their clothes</b>								

Coefficientsa								
Model		Unstandardized Coefficients	Std. Error	Beta	t	Sig.	90.0% Confidence Interval for B	
		B					Lower Bound	Upper Bound
1	(Constant)	2.775	.124		22.379	.000	2.569	2.980
	<b>OPENNESS</b>	.074	.049	.139	1.528	.129	-.006	.155
	<b>CONSCIENTIOUSNESS</b>	-.026	.061	-.038	-.424	.672	-.126	.075
	<b>EXTRAVERSION</b>	.047	.063	.068	.742	.459	-.058	.152
	<b>AGREABILITY</b>	.054	.064	.080	.854	.395	-.051	.160
	<b>STABILITY</b>	-.026	.048	-.051	-.538	.592	-.105	.053
<b>a Dependent Variable: expresses their identity through style and clothes</b>								

Coefficientsa								
Model		Unstandardized Coefficients	Std. Error	Beta	t	Sig.	90.0% Confidence Interval for B	
		B					Lower Bound	Upper Bound
1	(Constant)	2.655	.136		19.503	.000	2.429	2.881
	<b>OPENNESS</b>	-.055	.053	-.090	-1.031	.305	-.144	.033
	<b>CONSCIENTIOUSNESS</b>	-.116	.067	-.151	-1.742	.084	-.226	-.006
	<b>EXTRAVERSION</b>	.044	.069	.055	.634	.527	-.071	.159
	<b>AGREABILITY</b>	-.180	.070	-.232	-2.575	.011	-.297	-.064
	<b>STABILITY</b>	-.024	.052	-.041	-.458	.648	-.111	.063
<b>a Dependent Variable: likes owning things, materialism</b>								

Coefficientsa								
Model		Unstandardized Coefficients	Std. Error	Beta	t	Sig.	90.0% Confidence Interval for B	
		B					Lower Bound	Upper Bound
1	(Constant)	1.591	.119		13.411	.000	1.395	1.788
	<b>OPENNESS</b>	.125	.047	.235	2.677	.008	.048	.202
	<b>CONSCIENTIOUSNESS</b>	-.074	.058	-.111	-1.278	.204	-.170	.022
	<b>EXTRAVERSION</b>	.123	.060	.179	2.040	.043	.023	.223
	<b>AGREABILITY</b>	.007	.061	.011	.119	.905	-.094	.108
	<b>STABILITY</b>	-.029	.046	-.059	-.646	.519	-.105	.046
<b>a Dependent Variable: often changes styles</b>								

Coefficientsa								
Model		Unstandardized Coefficients	Std. Error	Beta	t	Sig.	90.0% Confidence Interval for B	
		B					Lower Bound	Upper Bound
1	(Constant)	1.796	.118		15.201	.000	1.600	1.992
	<b>OPENNESS</b>	-.098	.046	-.180	-2.122	.036	-.175	-.022
	<b>CONSCIENTIOUSNESS</b>	-.216	.058	-.313	-3.748	.000	-.312	-.121
	<b>EXTRAVERSION</b>	.183	.060	.257	3.042	.003	.083	.283
	<b>AGREABILITY</b>	.079	.061	.113	1.292	.199	-.022	.179
	<b>STABILITY</b>	-.006	.045	-.011	-.126	.900	-.081	.070
<b>a Dependent Variable: often chooses quantity over quality</b>								

Coefficientsa								
Model		Unstandardized Coefficients	Std. Error	Beta	t	Sig.	90.0% Confidence Interval for B	
		B					Lower Bound	Upper Bound
1	(Constant)	1.714	.135		12.675	.000	1.490	1.939
	<b>OPENNESS</b>	.154	.053	.258	2.899	.004	.066	.242
	<b>CONSCIENTIOUSNESS</b>	-.020	.066	-.027	-.304	.761	-.130	.089
	<b>EXTRAVERSION</b>	.036	.069	.047	.527	.599	-.078	.150
	<b>AGREABILITY</b>	-.084	.070	-.110	-1.207	.230	-.199	.031
	<b>STABILITY</b>	.028	.052	.049	.534	.594	-.058	.114
<b>a Dependent Variable: is a frontrunner in fashion and innovation</b>								

Coefficientsa								
Model		Unstandardized Coefficients	Std. Error	Beta	t	Sig.	90.0% Confidence Interval for B	
		B					Lower Bound	Upper Bound
1	(Constant)	2.914	.156		18.655	.000	2.655	3.173
	<b>OPENNESS</b>	.090	.061	.131	1.467	.145	-.012	.192
	<b>CONSCIENTIOUSNESS</b>	-.172	.076	-.199	-2.255	.026	-.299	-.046
	<b>EXTRAVERSION</b>	-.074	.080	-.083	-.928	.355	-.206	.058
	<b>AGREABILITY</b>	.037	.080	.043	.465	.643	-.096	.171
	<b>STABILITY</b>	.061	.060	.094	1.020	.310	-.038	.161
<b>a Dependent Variable: can repair anything, is crafty</b>								

## The full dataset - preferences

Tijdstempel	OPENNESS %	CONSCIENTIOUSNESS %	EXTRAVERSION %	AGREEABLENESS %	STABILITY %	... often feels responsible for people, products	... takes good care of their clothes	... expresses their identity through style and clothes	... likes owning things, materialism	... often changes styles	... often chooses quantity over quality	... is a frontrunner in fashion and innovation	... can repair anything, is crafty	... is very brand loyal
1	100,00%	50,00%	66,67%	66,67%	66,67%	4	3	3	2	2	2	3	4	3
2	66,67%	100,00%	100,00%	66,67%	66,67%	4	3	4	3	2	2	2	2	1
3	66,67%	66,67%	100,00%	66,67%	50,00%	2	3	3	2	3	2	1	3	2
4	33,33%	50,00%	66,67%	50,00%	33,33%	4	4	4	3	1	1	1	2	3
5	83,33%	33,33%	66,67%	66,67%	66,67%	3	3	3	3	1	2	1	3	2
6	66,67%	66,67%	50,00%	66,67%	83,33%	3	4	4	2	1	1	3	3	2
7	83,33%	50,00%	66,67%	83,33%	66,67%	2	3	2	3	2	3	3	2	1
8	66,67%	50,00%	50,00%	83,33%	100,00%	3	2	3	2	3	2	3	3	2
9	83,33%	66,67%	50,00%	50,00%	50,00%	3	4	4	3	1	1	3	4	2
10	66,67%	83,33%	33,33%	50,00%	83,33%	4	3	3	2	1	1	2	3	3
11	66,67%	50,00%	66,67%	50,00%	66,67%	3	2	2	4	1	2	1	4	1
12	50,00%	66,67%	83,33%	33,33%	33,33%	3	4	3	3	2	2	2	3	3
13	16,67%	83,33%	83,33%	0,00%	16,67%	3	4	3	3	1	1	2	2	3
14	66,67%	50,00%	100,00%	66,67%	66,67%	3	4	3	3	3	2	2	2	3
15	66,67%	83,33%	66,67%	66,67%	50,00%	4	4	2	1	1	1	3	4	4
16	66,67%	50,00%	66,67%	100,00%	83,33%	3	3	3	1	2	1	2	3	2
17	100,00%	50,00%	100,00%	83,33%	50,00%	4	3	4	1	4	4	4	4	2
18	83,33%	66,67%	83,33%	50,00%	66,67%	3	2	2	2	3	2	2	3	2
19	100,00%	100,00%	100,00%	66,67%	83,33%	4	4	4	2	2	1	2	2	3
20	66,67%	83,33%	83,33%	100,00%	50,00%	4	4	4	3	3	3	4	4	2
21	50,00%	100,00%	50,00%	83,33%	16,67%	3	3	3	3	2	2	2	3	1
22	66,67%	83,33%	83,33%	66,67%	66,67%	3	3	3	3	2	3	1	3	2
23	83,33%	83,33%	66,67%	33,33%	50,00%	3	4	3	3	3	3	3	3	4
24	50,00%	33,33%	50,00%	66,67%	16,67%	3	2	3	2	1	3	1	3	2
25	33,33%	66,67%	66,67%	66,67%	100,00%	4	3	3	2	2	1	3	4	1
26	66,67%	83,33%	50,00%	50,00%	50,00%	2	2	3	2	3	1	3	3	2
27	16,67%	50,00%	66,67%	50,00%	83,33%	3	1	1	3	1	4	1	4	4
28	66,67%	83,33%	66,67%	50,00%	0,00%	4	4	3	3	2	1	2	3	1
29	50,00%	66,67%	66,67%	66,67%	50,00%	2	3	3	2	2	2	2	2	2
30	66,67%	50,00%	100,00%	50,00%	100,00%	3	2	4	3	1	3	4	4	3
31	50,00%	66,67%	83,33%	66,67%	66,67%	4	3	4	2	2	3	1	3	1
32	100,00%	66,67%	50,00%	83,33%	83,33%	3	4	3	2	1	1	2	4	3
33	100,00%	83,33%	83,33%	66,67%	50,00%	3	4	4	3	2	1	3	3	1
34	100,00%	100,00%	83,33%	66,67%	66,67%	3	3	3	1	2	1	2	2	1
35	66,67%	100,00%	66,67%	50,00%	66,67%	3	4	2	3	1	2	1	2	2
36	100,00%	66,67%	66,67%	50,00%	50,00%	2	3	3	2	1	2	2	1	1
37	100,00%	100,00%	83,33%	83,33%	66,67%	2	3	4	1	2	2	2	4	1
38	50,00%	66,67%	50,00%	66,67%	66,67%	3	3	3	3	2	1	2	3	2
39	66,67%	66,67%	66,67%	50,00%	83,33%	3	2	4	3	1	2	1	4	2
40	33,33%	66,67%	83,33%	33,33%	33,33%	4	2	3	3	2	1	2	2	3
41	50,00%	50,00%	50,00%	50,00%	66,67%	2	4	4	4	2	1	3	2	3
42	100,00%	66,67%	100,00%	83,33%	83,33%	2	1	4	2	3	1	3	2	1
43	100,00%	100,00%	83,33%	83,33%	83,33%	4	4	3	2	2	1	1	4	3
44	66,67%	66,67%	100,00%	33,33%	16,67%	4	3	2	4	2	3	2	3	3
45	50,00%	50,00%	50,00%	33,33%	66,67%	4	3	3	4	2	3	2	3	4
46	66,67%	50,00%	83,33%	50,00%	66,67%	4	2	2	4	1	2	1	4	3
47	83,33%	50,00%	66,67%	33,33%	50,00%	4	1	3	3	2	1	2	4	2
48	50,00%	100,00%	83,33%	66,67%	83,33%	4	3	3	2	2	1	1	1	3
49	50,00%	50,00%	66,67%	33,33%	100,00%	3	2	3	3	2	2	2	2	4
50	83,33%	83,33%	83,33%	66,67%	83,33%	4	3	3	3	2	1	1	3	4
51	83,33%	83,33%	50,00%	66,67%	33,33%	3	3	2	1	1	1	2	2	1
52	66,67%	50,00%	83,33%	83,33%	100,00%	2	2	3	2	2	2	1	4	2
53	33,33%	66,67%	50,00%	66,67%	83,33%	4	3	3	2	2	1	2	3	3
54	100,00%	100,00%	66,67%	83,33%	83,33%	4	3	2	1	1	2	1	2	1
55	100,00%	33,33%	83,33%	16,67%	50,00%	4	3	4	1	2	1	2	2	4

	Human interaction	Product quality	Flexibility	Smooth logistics	Transparent pricing	Sustainability	Cheap price	User reviews	Professional advice
Important	Important	Unimportant	Important	Essential	Unimportant	Important	Unimportant	Unimportant	
Important	Essential	Essential	Important	Essential	Essential	Important	Important	Unimportant	
Essential	Important	Unimportant	Important	Important	Unimportant	Important	Important	Important	
Essential	Essential	Important	Important	Essential	Essential	Unimportant	Important	Important	
Unimportant	Essential	Essential	Essential	Important	Unimportant	Essential	Important	Unimportant	
Essential	Important	Important	Essential	Important	Essential	Important	Essential	Unimportant	
Important	Essential	Important	Important	Unimportant	Important	Essential	Important	Can't care less	
Important	Essential	Essential	Important	Can't care less	Unimportant	Unimportant	Important	Important	
Important	Essential	Important	Important	Unimportant	Important	Important	Unimportant	Essential	
Unimportant	Essential	Essential	Essential	Important	Important	Unimportant	Important	Important	
Can't care less	Essential	Essential	Essential	Essential	Important	Important	Important	Important	
Important	Essential	Important	Essential	Important	Important	Important	Important	Unimportant	
Important	Essential	Important	Important	Essential	Unimportant	Important	Essential	Unimportant	
Can't care less	Essential	Important	Important	Essential	Essential	Unimportant	Neutral	Important	
Essential	Essential	Unimportant	Important	Essential	Essential	Can't care less	Unimportant	Essential	
Unimportant	Important	Important	Essential	Important	Essential	Important	Unimportant	Unimportant	
Important	Essential	Important	Important	Unimportant	Essential	Important	Essential	Unimportant	
Neutral	Important	Important	Important	Important	Important	Important	Important	Neutral	
Can't care less	Essential	Important	Important	Essential	Important	Important	Important	Unimportant	
Important	Essential	Essential	Essential	Important	Essential	Unimportant	Important	Unimportant	
Important	Essential	Important	Important	Important	Important	Important	Important	Unimportant	
Important	Essential	Important	Unimportant	Important	Important	Important	Important	Important	
Unimportant	Important	Essential	Essential	Essential	Important	Important	Unimportant	Essential	
Important	Essential	Unimportant	Essential	Essential	Essential	Unimportant	Unimportant	Can't care less	
Important	Important	Unimportant	Unimportant	Unimportant	Unimportant	Unimportant	Important	Important	
Can't care less	Essential	Important	Essential	Essential	Can't care less	Important	Can't care less	Can't care less	
Unimportant	Essential	Important	Important	Essential	Important	Important	Important	Unimportant	
Can't care less	Can't care less	Unimportant	Unimportant	Can't care less	Can't care less	Unimportant	Unimportant	Can't care less	
Important	Important	Important	Essential	Essential	Unimportant	Important	Can't care less	Can't care less	
Important	Essential	Important	Important	Essential	Important	Unimportant	Important	Important	
Important	Important	Important	Important	Important	Important	Can't care less	Can't care less	Unimportant	
Can't care less	Essential	Essential	Essential	Important	Essential	Essential	Essential	Can't care less	
Unimportant	Essential	Unimportant	Important	Unimportant	Essential	Essential	Essential	Essential	
Important	Essential	Important	Essential	Essential	Essential	Important	Important	Neutral	
Unimportant	Important	Important	Important	Important	Important	Unimportant	Important	Unimportant	
Important	Important	Essential	Essential	Unimportant	Essential	Can't care less	Important	Important	
Unimportant	Important	Important	Essential	Important	Essential	Unimportant	Important	Important	
Unimportant	Essential	Essential	Important	Important	Essential	Unimportant	Important	Important	
Important	Essential	Neutral	Essential	Important	Can't care less	Unimportant	Essential	Neutral	
Unimportant	Essential	Important	Essential	Essential	Important	Essential	Essential	Essential	
Essential	Important	Unimportant	Important	Essential	Important	Important	Essential	Unimportant	
Important	Essential	Important	Unimportant	Can't care less	Essential	Important	Essential	Important	
Important	Important	Essential	Essential	Essential	Essential	Essential	Unimportant	Essential	
Can't care less	Essential	Essential	Essential	Essential	Important	Essential	Unimportant	Unimportant	
Important	Important	Unimportant	Important	Important	Important	Important	Important	Unimportant	
Unimportant	Important	Essential	Essential	Essential	Unimportant	Essential	Can't care less	Unimportant	
Important	Important	Important	Important	Important	Unimportant	Can't care less	Unimportant	Important	
Unimportant	Essential	Important	Important	Unimportant	Essential	Important	Important	Important	
Important	Essential	Important	Important	Important	Important	Important	Important	Important	
Important	Essential	Important	Essential	Essential	Essential	Unimportant	Unimportant	Unimportant	
Essential	Important	Important	Important	Essential	Important	Important	Important	Essential	
Unimportant	Essential	Important	Important	Important	Important	Unimportant	Essential	Important	
Important	Important	Important	Important	Important	Important	Unimportant	Important	Important	
Unimportant	Essential	Important	Essential	Important	Important	Important	Important	Important	



Tijdstempel	OPENNESS %	CONSCIENTIOUSNESS %	EXTRAVERSION %	AGREEABLENESS %	STABILITY %	... often feels responsible for people, products	... takes good care of their clothes	... expresses their identity through style and clothes	... likes owning things, materialism	... often changes styles	... often chooses quantity over quality	... is a frontrunner in fashion and innovation	... can repair anything, is crafty	... is very brand loyal
56	33,33%	66,67%	50,00%	66,67%	66,67%	4	2	2	1	1	2	1	4	
57	16,67%	83,33%	83,33%	83,33%	66,67%	3	2	2	1	1	1	1	4	
58	66,67%	100,00%	66,67%	50,00%	66,67%	3	3	1	2	1	1	4	2	
59	50,00%	83,33%	50,00%	50,00%	100,00%	2	2	4	4	2	1	4	4	
60	66,67%	50,00%	66,67%	33,33%	33,33%	4	3	3	3	3	2	2	1	2
61	100,00%	66,67%	50,00%	50,00%	16,67%	3	4	3	3	3	1	3	1	3
62	83,33%	66,67%	83,33%	50,00%	33,33%	3	3	3	2	1	2	3	3	1
63	33,33%	83,33%	83,33%	83,33%	66,67%	4	2	2	2	1	1	1	2	4
64	33,33%	66,67%	33,33%	83,33%	83,33%	4	1	2	2	1	2	1	4	1
65	33,33%	100,00%	100,00%	66,67%	50,00%	4	3	3	3	1	1	1	1	4
66	50,00%	33,33%	66,67%	33,33%	66,67%	3	2	2	3	1	3	1	4	3
67	100,00%	83,33%	100,00%	33,33%	33,33%	2	3	3	3	4	1	3	4	2
68	100,00%	83,33%	50,00%	83,33%	83,33%	4	4	3	2	2	1	1	2	3
69	100,00%	83,33%	83,33%	50,00%	66,67%	2	2	3	2	1	1	2	4	1
70	66,67%	66,67%	33,33%	100,00%	66,67%	4	3	3	2	2	1	1	4	2
71	83,33%	83,33%	50,00%	100,00%	33,33%	4	2	3	1	2	1	1	2	3
72	50,00%	50,00%	66,67%	83,33%	83,33%	3	3	3	2	2	3	2	3	3
73	33,33%	33,33%	100,00%	33,33%	50,00%	3	3	4	4	2	3	3	2	4
74	100,00%	66,67%	66,67%	16,67%	0,00%	1	3	3	2	3	1	3	4	1
75	33,33%	66,67%	33,33%	66,67%	66,67%	2	2	2	2	2	3	1	1	1
76	66,67%	50,00%	66,67%	50,00%	50,00%	3	3	3	2	3	3	2	3	3
77	33,33%	83,33%	83,33%	66,67%	50,00%	4	3	2	3	2	2	2	2	3
78	66,67%	50,00%	66,67%	50,00%	33,33%	3	2	3	1	2	3	1	2	3
79	0,00%	66,67%	33,33%	16,67%	0,00%	4	3	2	2	1	1	1	3	3
80	66,67%	50,00%	83,33%	83,33%	50,00%	3	3	3	3	2	2	1	3	3
81	83,33%	66,67%	66,67%	66,67%	100,00%	3	3	2	1	1	2	1	3	2
82	66,67%	66,67%	83,33%	66,67%	33,33%	4	2	3	2	2	3	1	2	2
83	66,67%	50,00%	66,67%	50,00%	66,67%	2	3	2	3	1	3	1	3	1
84	100,00%	100,00%	100,00%	50,00%	100,00%	3	3	3	3	4	1	4	2	2
85	100,00%	100,00%	83,33%	83,33%	100,00%	3	4	3	1	1	3	1	3	1
86	66,67%	50,00%	83,33%	83,33%	100,00%	3	2	4	1	2	1	2	4	2
87	83,33%	33,33%	33,33%	33,33%	50,00%	3	3	2	3	2	1	1	4	2
88	66,67%	83,33%	50,00%	66,67%	33,33%	1	3	2	2	1	2	1	2	2
89	83,33%	66,67%	83,33%	50,00%	100,00%	3	3	2	4	1	1	1	4	4
90	50,00%	66,67%	50,00%	66,67%	66,67%	3	2	2	2	2	2	1	3	1
91	100,00%	100,00%	83,33%	50,00%	100,00%	4	3	3	2	2	2	2	1	2
92	66,67%	66,67%	66,67%	83,33%	66,67%	3	1	3	4	2	1	3	4	2
93	100,00%	66,67%	66,67%	33,33%	33,33%	3	2	3	4	1	1	1	3	3
94	66,67%	83,33%	83,33%	66,67%	50,00%	4	2	3	2	1	2	1	3	2
95	83,33%	50,00%	50,00%	66,67%	66,67%	3	3	3	4	3	2	2	2	3
96	66,67%	100,00%	100,00%	50,00%	50,00%	4	3	2	3	2	2	1	4	3
97	83,33%	66,67%	66,67%	50,00%	66,67%	2	3	3	3	2	1	1	2	3
98	100,00%	66,67%	66,67%	83,33%	50,00%	4	4	4	2	2	2	3	3	2
99	66,67%	50,00%	66,67%	66,67%	66,67%	3	2	3	2	3	2	2	4	3
100	50,00%	83,33%	66,67%	66,67%	50,00%	2	3	3	4	2	1	1	4	3
101	66,67%	100,00%	83,33%	66,67%	50,00%	3	4	4	2	1	1	2	3	1
102	100,00%	83,33%	83,33%	50,00%	66,67%	2	3	2	1	2	1	2	2	1
103	100,00%	66,67%	33,33%	50,00%	66,67%	4	2	3	2	2	1	2	3	1
104	83,33%	50,00%	50,00%	66,67%	33,33%	4	4	3	3	2	1	3	4	3
105	16,67%	50,00%	66,67%	66,67%	16,67%	3	2	3	2	1	2	1	1	1
106	50,00%	83,33%	66,67%	50,00%	33,33%	3	3	4	3	2	2	2	1	2
107	50,00%	50,00%	50,00%	50,00%	16,67%	4	2	2	1	1	1	1	2	1
108	33,33%	100,00%	66,67%	50,00%	33,33%	3	2	2	2	2	2	1	1	2
109	83,33%	100,00%	83,33%	33,33%	66,67%	4	3	3	2	2	1	4	1	2
110	100,00%	83,33%	83,33%	66,67%	83,33%	3	3	1	1	1	1	2	3	1

	Human interaction	Product quality	Flexibility	Smooth logistics	Transparent pricing	Sustainability	Cheap price	User reviews	Professional advice
Important	Essential	Important	Unimportant	Important	Important	Important	Unimportant	Important	
Important	Essential	Important	Important	Essential	Important	Unimportant	Important	Essential	
Important	Essential	Important	Essential	Essential	Important	Unimportant	Important	Important	
Essential	Essential	Essential	Essential	Essential	Important	Can't care less	Essential	Can't care less	
Important	Important	Important	Important	Essential	Essential	Important	Important	Important	
Important	Essential	Essential	Important	Important	Important	Important	Unimportant	Important	
Important	Essential	Important	Important	Important	Important	Important	Important	Unimportant	
Important	Essential	Essential	Essential	Essential	Essential	Unimportant	Important	Important	
Important	Important	Important	Important	Unimportant	Important	Important	Unimportant	Important	
Important	Essential	Essential	Essential	Important	Important	Important	Essential	Essential	
Unimportant	Essential	Important	Essential	Important	Important	Important	Important	Important	
Unimportant	Essential	Essential	Essential	Essential	Essential	Important	Important	Unimportant	
Unimportant	Essential	Important	Important	Unimportant	Unimportant	Important	Can't care less	Unimportant	
Essential	Essential	Important	Important	Unimportant	Important	Unimportant	Important	Important	
Unimportant	Essential	Important	Essential	Important	Important	Important	Essential	Unimportant	
Important	Essential	Important	Essential	Important	Important	Important	Essential	Essential	
Can't care less	Can't care less	Can't care less	Can't care less	Can't care less	Can't care less	Unimportant	Unimportant	Can't care less	
Can't care less	Important	Important	Essential	Important	Important	Important	Essential	Unimportant	
Unimportant	Essential	Essential	Important	Important	Important	Important	Important	Important	
Unimportant	Essential	Important	Important	Important	Important	Essential	Important	Important	
Important	Essential	Essential	Essential	Essential	Important	Unimportant	Important	Important	
Can't care less	Essential	Important	Important	Important	Important	Important	Unimportant	Unimportant	
Unimportant	Essential	Essential	Essential	Unimportant	Important	Essential	Unimportant	Important	
Important	Essential	Essential	Essential	Essential	Essential	Unimportant	Essential	Important	
Can't care less	Essential	Essential	Essential	Essential	Important	Essential	Unimportant	Unimportant	
Important	Important	Important	Important	Essential	Important	Important	Important	Important	
Unimportant	Essential	Unimportant	Important	Essential	Important	Important	Important	Unimportant	
Important	Important	Important	Neutral	Important	Important	Can't care less	Important	Important	
Can't care less	Important	Important	Essential	Essential	Essential	Can't care less	Essential	Important	
Unimportant	Essential	Unimportant	Important	Important	Important	Important	Neutral	Important	
Essential	Important	Essential	Essential	Important	Unimportant	Can't care less	Essential	Important	
Unimportant	Essential	Important	Important	Essential	Essential	Important	Important	Important	
Essential	Essential	Essential	Essential	Essential	Essential	Unimportant	Essential	Essential	
Essential	Important	Unimportant	Important	Important	Important	Important	Unimportant	Unimportant	
Unimportant	Important	Important	Important	Unimportant	Important	Can't care less	Can't care less	Unimportant	
Unimportant	Important	Essential	Essential	Important	Unimportant	Unimportant	Essential	Important	
Important	Important	Essential	Essential	Essential	Essential	Unimportant	Essential	Important	
Important	Essential	Important	Important	Important	Essential	Unimportant	Important	Important	
Important	Essential	Important	Essential	Unimportant	Important	Unimportant	Important	Important	
Unimportant	Important	Important	Essential	Essential	Important	Important	Essential	Essential	
Can't care less	Essential	Essential	Essential	Essential	Important	Unimportant	Important	Unimportant	
Unimportant	Important	Essential	Essential	Important	Important	Important	Important	Unimportant	
Important	Important	Important	Important	Essential	Unimportant	Important	Important	Essential	
Can't care less	Essential	Important	Essential	Unimportant	Important	Unimportant	Essential	Unimportant	
Important	Essential	Important	Important	Essential	Essential	Unimportant	Important	Important	
Unimportant	Essential	Essential	Important	Essential	Unimportant	Important	Important	Important	
Important	Essential	Important	Important	Unimportant	Important	Essential	Important	Unimportant	
Important	Essential	Essential	Important	Important	Essential	Unimportant	Important	Important	
Unimportant	Essential	Important	Essential	Essential	Essential	Can't care less	Important	Important	
Important	Essential	Important	Important	Important	Important	Unimportant	Important	Important	
Unimportant	Essential	Important	Essential	Important	Unimportant	Important	Unimportant	Unimportant	
Unimportant	Important	Unimportant	Important	Important	Important	Important	Unimportant	Neutral	
Important	Essential	Essential	Essential	Unimportant	Essential	Unimportant	Neutral	Unimportant	
Unimportant	Essential	Important	Essential	Essential	Essential	Unimportant	Important	Important	

Tijdstempel	OPENNESS %	CONSCIENTIOUSNESS %	EXTRAVERSION %	AGREEABLENESS %	STABILITY %	... often needs responsible for people, products	... takes good care of their clothes	... expresses their identity through style and clothes	... likes owning things, materialism	... often changes styles	... often chooses quantity over quality	... is a frontrunner in fashion and innovation	... can repair anything, is crafty	... is very brand loyal
111	100,00%	66,67%	100,00%	50,00%	66,67%	4	3	3	2	1	1	2	4	3
112	83,33%	66,67%	83,33%	66,67%	66,67%	4	3	3	3	2	1	2	3	2
113	33,33%	66,67%	66,67%	50,00%	50,00%	3	2	1	1	1	1	1	2	2
114	50,00%	50,00%	83,33%	50,00%	33,33%	3	2	2	2	1	1	2	4	3
115	50,00%	100,00%	66,67%	66,67%	50,00%	4	3	3	3	1	1	2	4	3
116	100,00%	100,00%	66,67%	50,00%	100,00%	4	4	2	1	2	1	2	1	2
117	50,00%	66,67%	83,33%	50,00%	50,00%	4	3	3	2	2	2	2	2	1
118	100,00%	66,67%	83,33%	83,33%	66,67%	4	3	2	2	1	1	3	3	3
119	83,33%	50,00%	83,33%	66,67%	66,67%	1	3	4	2	4	2	1	3	1
120	66,67%	66,67%	33,33%	33,33%	66,67%	4	4	3	2	2	1	2	3	1
121	66,67%	83,33%	66,67%	50,00%	16,67%	3	3	4	2	2	1	2	3	3
122	50,00%	50,00%	100,00%	50,00%	100,00%	3	3	2	2	2	2	2	2	2
123	83,33%	50,00%	66,67%	50,00%	16,67%	3	2	2	4	1	2	1	2	3
124	66,67%	83,33%	50,00%	66,67%	50,00%	3	4	4	2	1	2	2	3	3
125	50,00%	66,67%	50,00%	50,00%	16,67%	4	3	4	3	1	2	3	4	2
126	66,67%	66,67%	83,33%	83,33%	33,33%	3	3	3	3	2	2	1	3	1
127	83,33%	100,00%	100,00%	50,00%	33,33%	4	4	2	2	2	3	1	1	1
128	33,33%	100,00%	66,67%	50,00%	100,00%	4	3	4	2	1	2	2	3	4
129	66,67%	50,00%	83,33%	83,33%	100,00%	3	3	3	3	1	2	2	1	1
130	66,67%	83,33%	33,33%	66,67%	50,00%	4	3	4	4	1	1	2	2	4
131	100,00%	66,67%	83,33%	83,33%	50,00%	2	4	3	3	1	1	2	2	1
	68,32%	70,10%	70,48%	59,80%	59,29%	3,2	2,9	2,9	2,4	1,8	1,7	1,9	2,8	2,3

	Human interaction	Product quality	Flexibility	Smooth logistics	Transparent pricing	Sustainability	Cheap price	User reviews	Professional advice
Essential	Essential	Essential	Essential	Essential	Essential	Unimportant	Important	Can't care less	
Essential	Essential	Essential	Essential	Important	Important	Unimportant	Important	Important	
Unimportant	Important	Essential	Important	Essential	Important	Important	Important	Important	
Important	Essential	Important	Important	Important	Unimportant	Essential	Important	Important	
Important	Important	Important	Important	Important	Important	Unimportant	Unimportant	Neutral	
Unimportant	Essential	Essential	Essential	Essential	Essential	Essential	Essential	Unimportant	
Important	Important	Essential	Essential	Essential	Unimportant	Essential	Important	Important	
Important	Essential	Essential	Essential	Essential	Important	Essential	Important	Important	
Essential	Essential	Essential	Essential	Essential	Essential	Important	Important	Unimportant	
Unimportant	Essential	Important	Important	Unimportant	Essential	Unimportant	Important	Unimportant	
Essential	Essential	Essential	Important	Important	Essential	Important	Essential	Important	
Important	Important	Important	Essential	Essential	Essential	Important	Unimportant	Neutral	
Important	Essential	Important	Important	Important	Important	Unimportant	Important	Essential	Unimportant
Unimportant	Essential	Important	Essential	Essential	Essential	Important	Essential	Unimportant	
Important	Essential	Important	Essential	Essential	Important	Important	Unimportant	Important	
Important	Essential	Essential	Essential	Essential	Important	Important	Essential	Important	
Important	Essential	Important	Essential	Essential	Important	Unimportant	Important	Important	
Unimportant	Important	Important	Important	Important	Important	Important	Unimportant	Unimportant	
Unimportant	Essential	Important	Essential	Essential	Essential	Essential	Important	Unimportant	
Unimportant	Important	Important	Important	Essential	Important	Essential	Important	Unimportant	





OPENNESS	CONSCIENTIOUSNESS	EXTRAVERSION	AGREEABLENESS	STABILITY	Ralph Lauren - Progressive	Ralph Lauren - Extroverted	Ralph Lauren - Agreeable	Ralph Lauren - Dependable	Ralph Lauren - Confident	Ralph Lauren style match	Diesel - Progressive	Diesel - Extroverted	Diesel - Agreeable	Diesel - Dependable	Diesel - Confident	Diesel style match	Filippa K - Progressive	Filippa K - Extroverted	Filippa K - Agreeable	Filippa K - Dependable	Filippa K - Confident	Filippa K style match
83%	100%	100%	33%	67%	1	2	2	3	2	2	2	3	2	2	2	1	2	2	3	3	3	4
100%	83%	100%	67%	83%	1	3	3	4	3	2	3	3	3	2	3	2	3	3	3	3	4	4
100%	67%	100%	50%	67%	2	4	3	4	4	4	3	3	3	2	3	2	2	2	3	3	3	4
83%	67%	67%	67%	67%	1	3	2	2	3	2	3	3	2	2	2	2	3	2	3	3	3	4
33%	67%	17%	50%	50%	1	2	4	3	3	4	2	3	2	2	3	2	2	3	3	3	3	4
50%	50%	67%	50%	33%	2	2	4	4	4	3	3	2	2	3	3	2	2	3	3	3	3	2
50%	100%	100%	67%	50%	1	2	4	3	4	4	4	2	2	2	2	2	2	3	3	4	4	4
100%	100%	67%	50%	100%	1	2	3	3	3	4	3	4	4	4	4	3	4	2	4	4	3	5
50%	67%	50%	50%	50%	1	2	3	3	3	2	3	4	2	2	3	4	3	2	2	3	3	4
100%	67%	83%	83%	67%	4	3	2	2	3	4	3	3	3	3	3	3	3	3	2	2	2	3
83%	50%	100%	67%	67%	1	2	3	3	3	2	3	3	2	2	2	2	3	3	4	3	3	4
67%	67%	33%	33%	67%	1	2	3	3	3	5	4	4	2	2	3	3	2	2	3	3	3	4
67%	83%	67%	50%	17%	1	1	1	1	1	2	4	4	4	4	1	1	2	2	2	3	3	4
50%	50%	100%	50%	100%	3	2	3	1	1	3	3	2	3	4	4	4	3	3	2	2	1	4
83%	50%	100%	50%	17%	1	3	4	4	3	4	4	3	1	2	3	3	2	2	4	3	3	4
67%	83%	83%	67%	50%	1	2	4	2	3	2	4	4	2	2	2	2	1	1	4	3	4	2
50%	67%	83%	50%	17%	1	2	2	2	3	2	3	4	1	2	3	2	3	3	3	3	3	4
67%	67%	50%	83%	33%	3	3	4	3	3	4	3	3	3	3	3	4	3	2	4	3	3	2
83%	100%	100%	50%	33%	1	1	4	4	3	2	3	2	2	2	3	3	1	1	4	4	3	4
33%	100%	17%	50%	100%	1	2	3	4	3	3,5	3	2	2	2	3	2	3	3	1	3	3	4
67%	50%	100%	83%	100%	2	2	4	3	2	3	3	3	2	2	2	1	3	3	3	3	4	
67%	83%	67%	67%	50%	1	2	3	4	4	4	4	3	2	2	1	2	1	2	4	3	4	4
100%	67%	100%	83%	50%	2	2	3	3	3	3	3	2	3	3	2	3	3	2	3	3	3	4
68%	70%	71%	60%	59%	179	313	388	378	411		365	392	272	293	328		322	312	408	403	408	

OPENNESS	CONSCIENTIOUSNESS	EXTRAVERSION	AGREEABLENESS	STABILITY	Adidas - Progressive	Adidas - Extroverted	Adidas - Agreeable	Adidas - Dependable	Adidas - Confident	Adidas style match	Desigual - Progressive	Desigual - Extroverted	Desigual - Agreeable	Desigual - Dependable	Desigual - Confident	Desigual style match
83%	100%	100%	33%	67%	2	3	3	2	3	3	2	3	2	2	2	1
100%	83%	100%	67%	83%	3	3	2	2	3	3	1	3	4	3	2	1
100%	67%	100%	50%	67%	1	2	2	2	2	1	1	4	4	1	3	1
83%	67%	67%	67%	67%	3	3	3	3	3	4	2	4	4	1	1	1
33%	67%	17%	50%	50%	2	3	2	3	3	3	3	4	2	2	3	1
50%	50%	67%	50%	33%	4	4	4	3	4	5	4	2	2	3	3	1
50%	100%	100%	67%	50%	4	2	2	2	3	4	3	4	4	3	4	1
100%	100%	67%	50%	100%	2	3	2	2	2	4	4	4	4	2	4	1
50%	67%	50%	50%	50%	4	3	2	2	4	4	1	3	4	3	2	1
100%	67%	83%	83%	67%	4	3	4	4	4	4	4	4	2	2	2	2
83%	50%	100%	67%	67%	3	3	3	3	4	3	3	4	2	3	3	3
67%	67%	33%	33%	67%	3	2	3	2	2	3	3	4	2	3	3	1
67%	83%	67%	50%	17%	3	4	2	2	3	4	4	4	2	3	4	1
50%	50%	100%	50%	100%	3	4	4	4	4	4	4	4	3	1	1	1
83%	50%	100%	50%	17%	3	3	2	2	3	3	4	4	3	2	3	2
67%	83%	83%	67%	50%	2	2	3	2	3	2	4	4	2	2	3	4
50%	67%	83%	50%	17%	1	3	2	2	3	3	3	4	2	3	4	1
67%	67%	50%	83%	33%	3	3	3	3	3	3	3	4	3	3	3	4
83%	100%	100%	50%	33%	3	3	2	2	3	3	4	4	4	3	3	1
33%	100%	17%	50%	100%	2	2	2	2	3	2	4	4	3	3	4	3
67%	50%	100%	83%	100%	3	2	3	3	3	4	3	3	2	2	2	1
67%	83%	67%	67%	50%	2	3	3	2	3	3	4	4	2	2	2	1,5
100%	67%	100%	83%	50%	3	2	3	3	3	4	4	4	4	3	4	2
68%	70%	71%	60%	59%	2,64	2,92	2,35	2,38	2,81		3,1	3,6	2,5	2,5	2,7	

# appendix G privacy policy

## Privacy Policy

We are committed to respecting your online privacy and we recognise your need for appropriate protection and management of any personally identifiable information (“Personal Information”) you share with us. We have established this Privacy Policy so that you can understand the care with which we intend to treat your Personal Information.

Personal Information means any information that may be used to identify an individual, including, but not limited to, a first and last name, a home or other physical address and an email address or other contact information, whether at work or at home. In general, you can fill out this questionnaire without telling us who you are or revealing any Personal Information about yourself.

The questionnaire does not require your identity, so your data will automatically be anonymous. This is done to protect your privacy and to give you more freedom to answer any question in complete honesty. We appreciate your participation in this research and we do everything within our power to show our gratitude by protecting your privacy.

## Personal Information

The only reason why we give you the option to share your personal information is to be able to contact you for more information after you’ve finished the questionnaire. If you choose to provide us with your Personal Information, more precisely your e-mail address, the only purpose for this information is to contact you directly about the topic of this questionnaire. Your Personal Information will be deleted within 6 months after finishing the research behind this questionnaire, it will be stored on a secured server and it will be password protected. Sharing your contact information therefore implies that you agree with these terms and that you wish to be contacted about the content of this questionnaire.

## Privacy Laws

We strive to comply with all applicable laws around the globe that are designed to protect your privacy. Although legal requirements may vary from country to country, we intend to adhere to the principles set forth in this Online Privacy Policy even if, in connection with the above, we transfer your Personal Information from your country to countries that may not require an “adequate” level of protection for your Personal Information. In other words, our goal is to provide protection for your Personal Information no matter where that Personal Information is collected, transferred, or retained, according to the highest standards currently in use: the EU’s General Data Protection Regulations (GDPR).

To protect your privacy according to the GDPR, we have adopted the following principles:

- Notice
- Choice
- Security
- Accuracy

## Notice

Where we collect Personal Information, we post a purpose statement that explains why Personal Information will be collected and whether we plan to share such Personal Information outside of the purpose. We do not intend to transfer Personal Information without your consent to third parties who are not bound to act on our behalf unless such transfer is legally required.

Any data collected in this questionnaire is gathered in order to do research on the topic of consumer behaviour in the context of a circular economy. This research is part of a TU Delft graduation assignment at the faculty of Industrial Design Engineering, department of Product Innovation Management.

## Choice

You may choose whether or not to provide your Personal Information. The notice we to provide where you have the option to share your Personal Information in this questionnaire should help you to make this choice. If you choose not to provide the Personal Information we request, you can still finish the questionnaire, but you will not be able to receive any updates via e-mail.

With your Personal Information you have the option to change or correct your information and the choice of not hearing from us again. You can choose to decline communications from us at the point that we request your Personal Informa-

tion. After we have collected your Personal Information, you can choose to stop our communication; to exercise this option, please contact us by e-mail on [emmavandeven@gmail.com](mailto:emmavandeven@gmail.com) with “privacy” as the topic of the e-mail.

## Security

Wherever your Personal Information may be held within our own storage systems or stored on our behalf, we intend to take reasonable and appropriate steps to protect the Personal Information that you share with us from unauthorised access or disclosure. In the unlikely event where a data leak has taken place, we will notify you and do everything within our power to close the leak and prevent future leaks.

## Accuracy

To the extent that you do provide us with Personal Information, we wish to maintain accurate Personal Information. Where we collect Personal Information from you in the questionnaire, our goal is to provide a means of contacting us, should you need to update or correct that Information. If for any reason those means are unavailable or inaccessible, you may send updates and corrections about your Personal Information to [emmavandeven@gmail.com](mailto:emmavandeven@gmail.com) and we will make reasonable efforts to incorporate the changes in your Personal Information that we hold as soon as practicable.

## Third Party Services

We may provide information, including Personal Information that we collect in this questionnaire to third-party service providers supplying programs, products, information, and services. Service providers are also important parties that convert data and support our research through data analysis services. We will take reasonable steps to ensure that these third-party service providers are obligated to protect Personal Information on our behalf.

We do not intend to transfer Personal Information without your consent to third parties who are not bound to act on our behalf unless such transfer is legally required. Similarly, it is against our policy to sell Personal Information collected for the purpose3 of research.

## Children’s Privacy

This questionnaire is not structured to attract children. Accordingly, we do not intend to collect Personal Information from anyone we know to be under 18 years of age.

## Commitment

If you have any comments or questions regarding our Online Privacy Policy, please contact us at [emmavandeven@gmail.com](mailto:emmavandeven@gmail.com). While we cannot guarantee privacy perfection, we will address any issue to the best of our abilities as soon as possible.

## Your Consent

By filling in this questionnaire, and potentially by supplying your Personal Information, you consent to the terms of our Privacy Policy and to our processing of Personal Information for the purposes given above as well as those explained where we collect Personal Information within the questionnaire.

# appendix H competitor analysis

In this appendix you can read the table in which all competitor data is collected. The sources for the data are listed at the end of this appendix. Throughout this report it is mentioned that there are hardly any examples of existing rental services in the fashion industry, which is true when looking at the existing companies. The pioneering newcomers have blazed a trail however, and their successes are analysed in this research project.

The analysis was done following Chow<sup>1</sup>, who analysed Rent the Runway (RtR) and Meilizu, a Chinese fashion rental service. The authors use only publicly available data for their research; they have a strong focus on supply chain decisions, which was very valuable later in the business case study. Chow & Li<sup>2</sup> were also very valuable in their case study approach to Closed Loop Supply Chain (CLSC) models, which focus on re-integrating the product back into the loop, but not directly as-is back into the product offering<sup>3</sup>.

Nine companies were selected for the analysis, all of them fashion rental companies, at different scales and phases of the innovation process. This appendix shows the full table of data for each company, the table on the next page shows the criteria they were analysed for, with the first two companies as examples. The companies are:

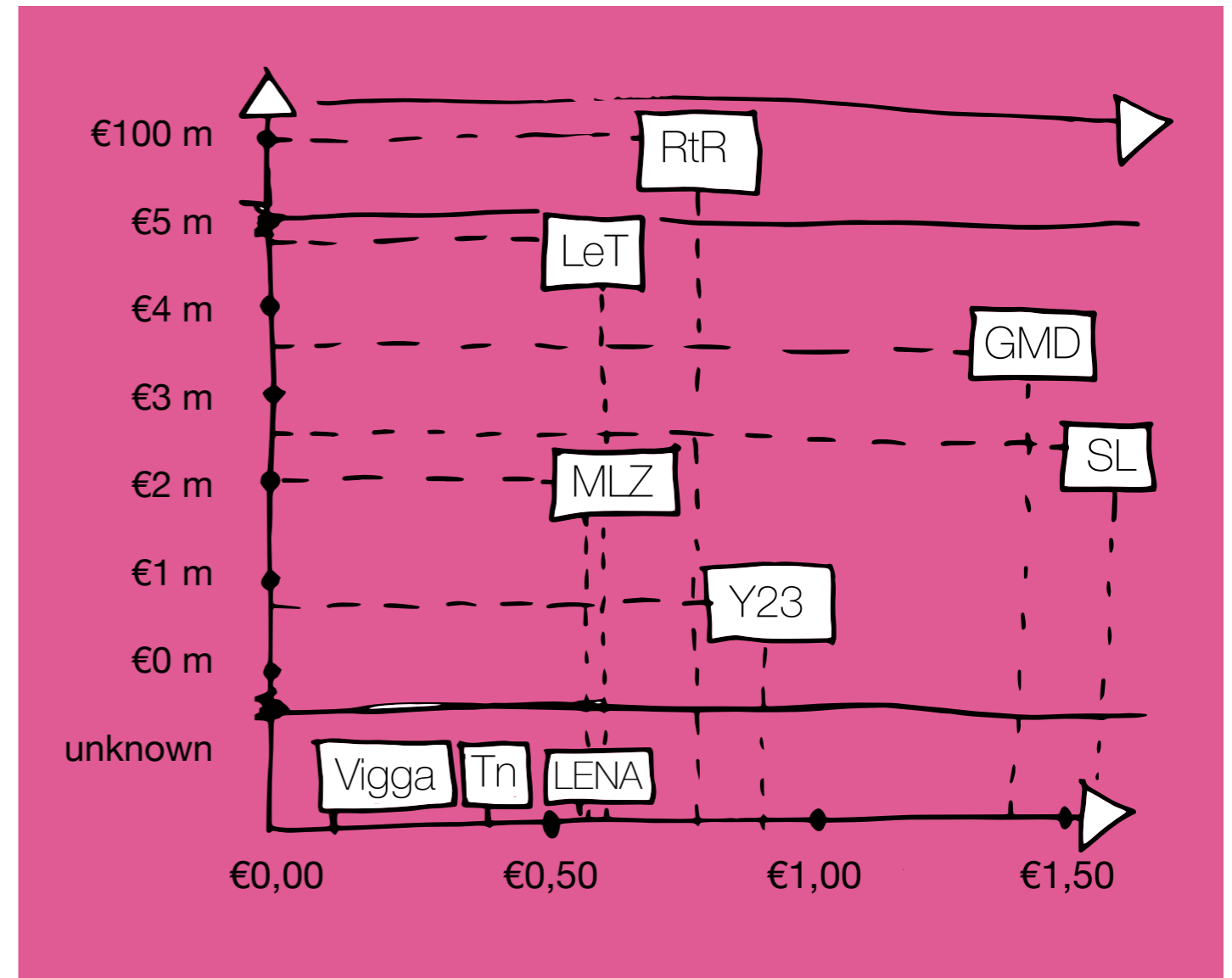
- Rent the Runway
- Ycloset
- Le Tote
- Girl Meets Dress
- Vigga
- LENA
- Tumnus
- Style Lend
- Meilizu

The image on the next page shows an overview of the brands in a chart with on the X-axis the relative rental price per day for the average price point / subscription and the Y-axis maps out the yearly revenue of the company Rent the Runway overshoots this revenue, so they landed off the charts<sup>4</sup>. The three companies below had unknown revenues. The There were four different rental business models successfully in use by these companies:

- **Short-term rental:** users rent one item for a few days, pricing per item
- **Monthly rental:** users rent one item rented for at least one month, pricing per item
- **Monthly subscription:** users have access to a number of items for a month, for a fixed monthly price
- **Rotating subscription:** user have access to a number of items on a continuous rotation basis, for a fixed monthly price

These four models were used in the business case research as different pricing business cases.

<sup>1</sup> Chow, Chiu, Yip & Tang, 2018 (Chapter 10)  
<sup>2</sup> Chow & Li, 2018  
<sup>3</sup> Lüdeke-Freund, Gold & Bocken, 2018  
<sup>4</sup> Leighton, 2018



the case study companies mapped out against costs and revenue

Style Lend		Meilizu 美丽租
Founded when	2013	2015
Founded where	USA	China
Founded by	Lona Alia	Wu Xia
Employees	10	100
Design suppliers		Both users and brands
Items for rent	1250	collaboration offer garments for rent
Users	50.000+	collaboration
Yearly revenue	€3.500.000	€3.000.000
C/B2C	C2C	C2C
PC	yes	Meilizu only has a mobile site, not a PC no site
Mobile	yes	yes
In-store	no	yes
Membership	no	yes
Monthly fee	no	€40
Number of items	no	2
Single rental	yes single rental only	yes
Price / Percentage	Promise: "90% off of retail". Rrange is from Price 8% to 35%	price 14% to 32% discount on purchase
Discount pricing	no	yes after renting
Cost per day	X 1,2% - 5%	€0,67
Purchase option	no	combination of shops no and users renting out
Shipping costs	yes €19 per round trip	no
Order before next shipping	yes	no
Insurance	€5	?
Style profiling	no	no
In-house cleaning	no	no
In-house shipping	no	no
Inventory turnover	?	?

	Rent the Runway	Ycloset
Founded when	Jul-05	2015
Founded where	USA	China
Founded by	Jennifer Hyman & SOURCES: owler / Jennifer Fleiss crunchbase	Michael Chen Wang
Employees		15
Design suppliers	200	500
Items for rent	60.000	20.000
Users	5.000.000	10.000 data from 2016
Yearly revenue	€100.000.000 50% from monthly subscriptions	€2.000.000 75% revenue stems from of monthly subscriptions
C/B2C	B2C	B2C
PC	yes	no Ycloset has a website but it only redirects to the app
Mobile	yes	yes
In-store	yes a limited number of experiences stores	no
Membership	yes	yes
Monthly fee	€89 €159	€75
Number of items	4 unlimited rotation of 4 items	3 OR three items at a time, multiple rounds / month
Single rental	yes	no
Price / Percentage	percentage 13% to 19%	Price
Discount pricing	no	yes Based on the number of times rented
Cost per day	€0,74 5%	€0,83
Purchase option	yes	yes Only monthly package, no separate items
Shipping costs	no	no
Order before next shipping	yes	no
Insurance	€5 not included	
Style profiling	no	yes
In-house cleaning	yes	yes
In-house shipping	collaboration UPS partnership	yes
Inventory turnover		25 typical items are rented by 25 people



	Le Tote	Girl Meets Dress	Vigga
Founded when	2012	2009	2014
Founded where	USA	UK	Denmark
Founded by	Brett Northart, Rakesh Tondon	Anna Bance, Xavier de Lecaros Aquise	Vigga & Peter Svensson
Employees	50	50	20
Design suppliers	240	150	collaborations mostly own brand
Items for rent	3.000	4000	500 styles
Users	225.000	40.000	2.500
Yearly revenue	€5.500.000	€4.300.000	€150.000
C/B2C	B2C	B2C	B2C
PC	yes	yes	yes
Mobile	yes	yes	yes
In-store	no	yes One showroom in London	no
Membership	yes	yes	yes
Monthly fee	€80 starting at €65	€130 for three dresses on rotation	€50 for the medium package
Number of items	4 starting at 4	3	16 baby items
Single rental	yes on top of the subscription	yes Separate rental is possible	yes only for baby shoes
Price / Percentage	price	price percentages vary from 9% to 37%	price €5,20 / month
Discount pricing	yes discount at purchase		no
Cost per day	€0,67	€1,44 3% - 12%	€0,10
Purchase option	yes 50% of the retail price	no	no
Shipping costs	no	no with the delivery comes a pre-paid return box	yes €6,70 return trip
Order before next shipping	no	no	yes
Insurance	€5 per month	€7 optional	yes
Style profiling	yes		yes pre-defined packages
In-house cleaning	yes very sustainable	yes	yes
In-house shipping	no	no	no
Inventory turnover	?	?	twice the retail price

	LENA	Tumnus
Founded when	2014	2015
Founded where	Netherlands	Australia
Founded by	Angela, Diana, Elisa & Suzanne	Shanya Suppasiritad
Employees	4	5
Design suppliers		
Items for rent		500+
Users	4.500	100+
Yearly revenue	X	X
C/B2C	B2C	C2C
PC	yes	yes
Mobile	no	no
In-store	yes	yes one store in Melbourne
Membership	yes	yes membership entails sharing clothes, quid pro quo
Monthly fee	€40 medium	no
Number of items	200 points 2 - 3 items	no
Single rental	yes	yes renting entails paying per day per item
Price / Percentage	price 15% - 23%	price no retail price given, prices are arbitrary
Discount pricing	no	no
Cost per day	€0,53 5% - 8%	X €5 for the variable duration
Purchase option	yes	no
Shipping costs	€6,95 or swap points	yes borrower takes care of shipping
Order before next shipping	no - subscription yes - rental	no
Insurance	no percentage of retail price	deposit expensive items work with deposits
Style profiling	no	yes
In-house cleaning	no	no
In-house shipping	no	no
Inventory turnover	?	?

## Appendix H: Competitor Analysis

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# appendix I advertisements

Below you can read about the advertisement tests that were done through Facebook advertisement. Facebook offers the option of a,b tests, which were used to compare two sets of three ads. The appendix starts with the material and ends with the analysis.

The advertisement tests were done to validate the four different rental models, compared to the linear sales option. The hypothesis for this project was that a percentage of the people interested in a brand would also be interested in its circular service counterpart.

The research was done through the a b test option in Facebook advertising, in two rounds. The a b test (or a b c test in this case) spreads the budget evenly over the three ads, so that they will be seen by a comparable amount of people. The test then was the number of clicks per number of views for the three different ads, calculating the cheapest version, thus the version that generated most clicks for the same amount of money. The total advertisement budget was €100 in total, divided over 6 advertisements, a very cheap yet effective experiment.

17 APRIL

 **Joel** vindt 28YB leuk. 17 Apr

 **Kadir** heeft gereageerd op de link die je hebt gedeeld. 17 Apr

14 APRIL

 **Ago** vindt je foto leuk. 14 Apr

 **Ago** vindt 28YB leuk. 14 Apr

 **Ago** vindt je link leuk. 14 Apr

 **Jan** vindt je link leuk. Help hem toekomstige berichten te zien door hem uit te nodigen je pagina leuk te vinden. 7 Apr

 **Roel** vindt 28YB leuk. 7 Apr

6 APRIL

 **Noes** vindt je link leuk. Help hem toekomstige berichten te zien door hem uit te nodigen je pagina leuk te vinden. 6 Apr



**Kadir** Coming soon.. zonde

Leuk · Beantwoorden · Chatbericht · 1 w

This ad however required a brand Facebook page and a landing page, which were made simple with the company name of the author, 28YB<sup>1</sup>. A quick landing page was built so the clicks could lead somewhere, with the text “coming soon”. A corresponding Facebook company page was built too. The advertisement image that was used was a free picture by Bruce Mars on Pexels<sup>2</sup>.

The choice to use an eccentric coat as point of focus was based on the fur rental studies. A coat is an approachable item to start renting, because it is somewhat further from the body than other clothes. The pictures in the following images show the different side bars that were placed on the picture, the number of people that saw the image and the costs of each click. The differences are clear: rental options generate almost twice as much engagement than linear sales when advertised for packages.

Subscription models turned out to be too complex to explain in one image, so the choice was made to advertise full outfits packages instead of single items together in a subscription model. This small difference made the advertisement much more to the point, but it still accurately measures people’s enthusiasm for subscription-based renting. The target group was kept very broad at men, 18 – 65+ in the Netherlands, because of the theory that the item style communicates its own filtering personality traits. The clothes were selected based on the general preference for Filippa K from the questionnaire (see appendix F), and Filippa K’s price point. The rental prices mentioned in the ads were also directly copied from the questionnaire. The costs per click show that the favourite option for men in the Netherlands is the monthly rental of one coat. The ranking of the costs per click are as follows:

- €0,17 CPC: Monthly rental of the coat
- €0,24 CPC: Weekend rental of the outfit
- €0,25 CPC: Monthly rental of the outfit
- €0,26 CPC: Weekend rental of the coat
- €0,27 CPC: Sales of the coat
- €0,40 CPC: Sales of the outfit

The table below shows a slightly different measurement, because Facebook adjusts the results for the cost of the advertisement, not the actual engagement per view. This shows slightly less dramatic results, but it still paints a very clear picture: linear sales are done; rental models generate more interest, curiosity and involvement. These tests offer no insight in the conversion rates, but they give a clear indicator of service model preference and the expected reactions across men in the Netherlands as a whole.

On a more playful note, the advertisement campaign brought forth four new followers of the 28YB Facebook page (while most advertisements were run through Instagram). One person commented on an advertisement that he was sad to see the “coming soon” message when he clicked the link. The images were not designed to attract followers; they were made to communicate the message clearly. It is however nice to see that the message attracted followers anyway.

The ads on the left pages are part of set 1, the ads on the right pages part 2. They differ in sales, long-term rental and short-term rental.

<sup>1</sup> 28YB, 2019  
<sup>2</sup> Mars, 2019

**28YB** Gesponsord (demo) ·

Voor €65 per maand huur je al een complete stijlvolle outfit.

men's **coat** +  
turtle **neck** +  
black **pants**

rent **€65**  
per **month**

**28YB**  
always **look**  
your **best**

28YB.NL  
**28YB** [Shoppen](#)

Leuk Opmerking Delen

**28YB** Gesponsord (demo) ·

Voor €31 per maand huur je al een stijlvolle heren jas.

men's **coat**

rent **€31**  
per **month**

**28YB**  
always **look**  
your **best**

28YB.NL  
**28YB** [Shoppen](#)

Leuk Opmerking Delen

**28YB** Gesponsord (demo) ·

Voor €265 koop je al een complete stijlvolle outfit.

men's **coat** +  
turtle **neck** +  
black **pants**

buy **for**  
€265 **total**

**28YB**  
always **look**  
your **best**



28YB.NL  
**28YB** Shoppen

Noes Solisa

**28YB** Gesponsord (demo) ·

Voor €125 koop je al een stijlvolle herenjas.

men's **coat**

buy **€125**

**28YB**  
always **look**  
your **best**



28YB.NL  
**28YB** Shoppen

Ago Zekovic

**28YB**  
Gesponsord (demo) · 🌐

Voor €33 per weekend huur je al een complete stijlvolle outfit.

men's **coat** +  
turtle **neck** +  
black **pants**

rent **€33**  
for 3 **days**

**28YB**  
always **look**  
your **best**



28YB.NL  
**28YB** [Shoppen](#)

👍 Jan van Seumeren

Nieuwsoverzicht


**28YB**  
Gesponsord (demo) · 🌐

Voor €15 per weekend huur je al een stijlvolle herenjas.

men's **coat**

rent **€15**  
for 3 **days**

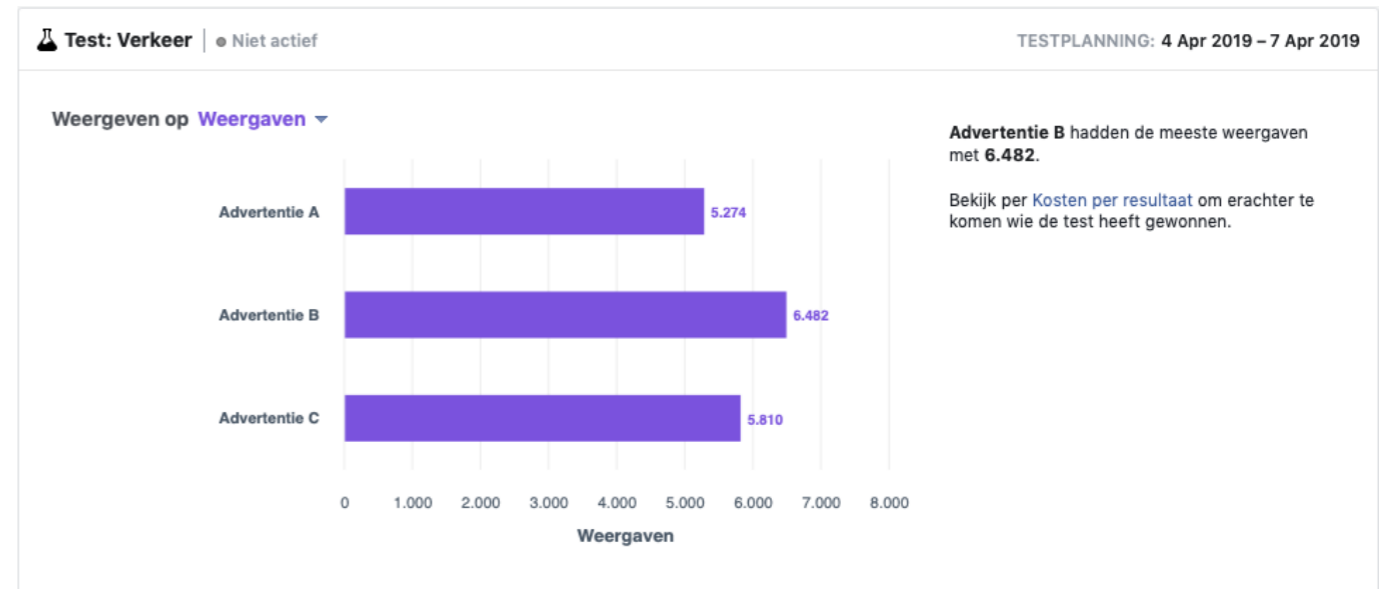
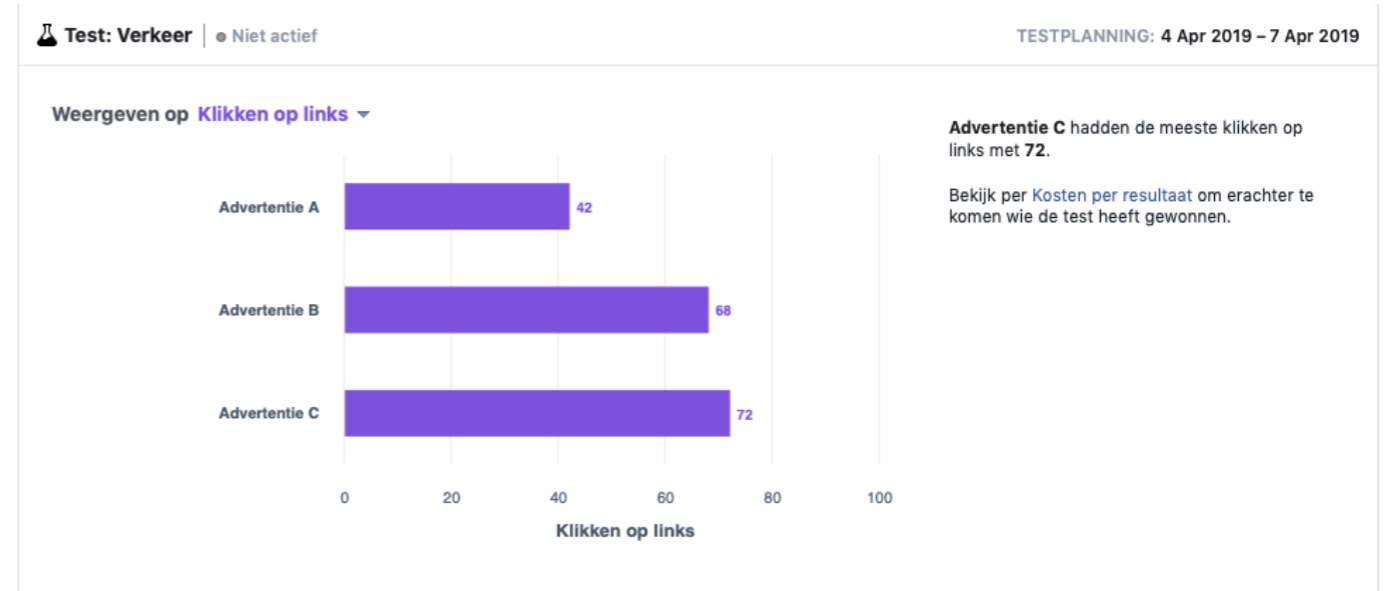
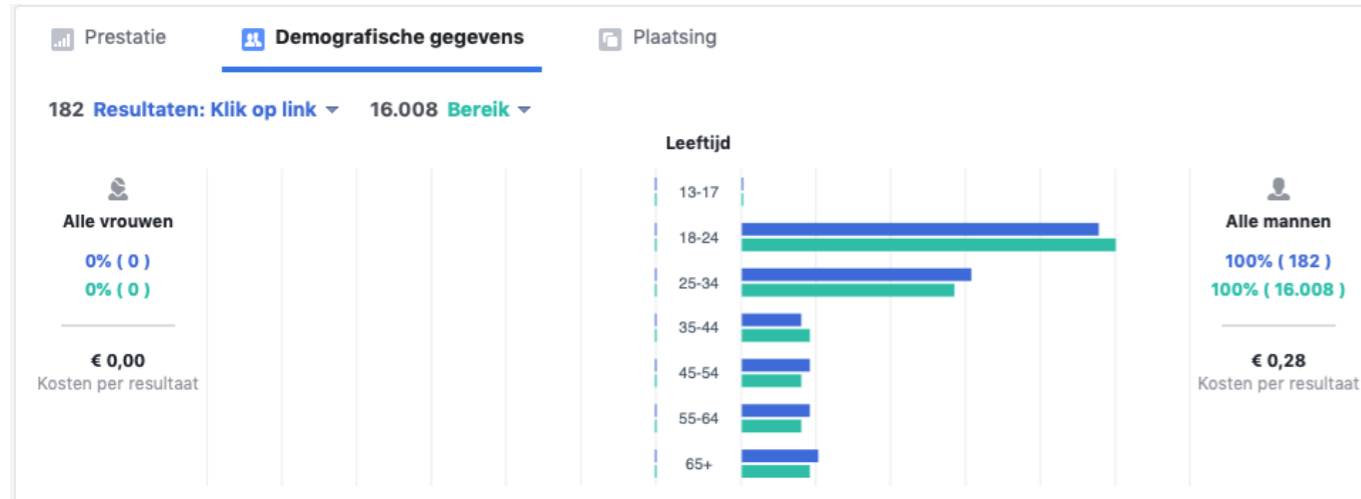
**28YB**  
always **look**  
your **best**



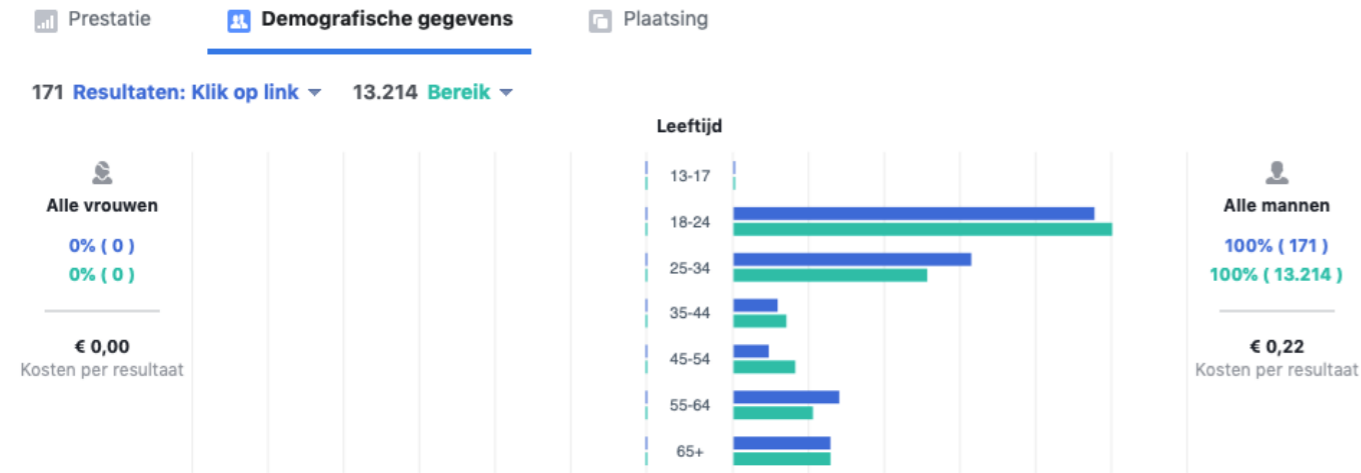
28YB.NL  
**28YB** [Shoppen](#)

👍 Leuk    💬 Opmerking    ➦ Delen    ☰

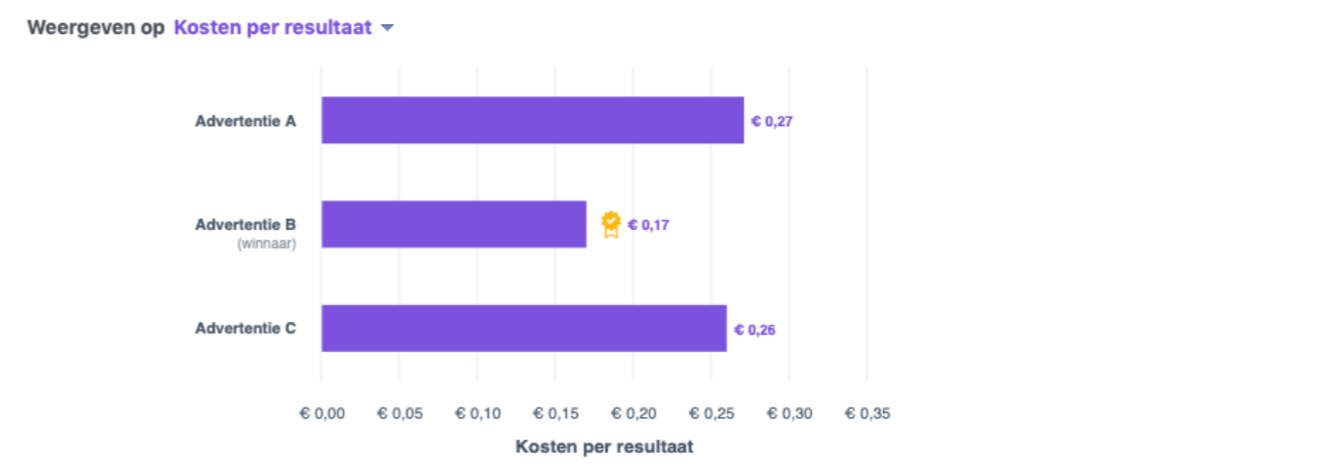
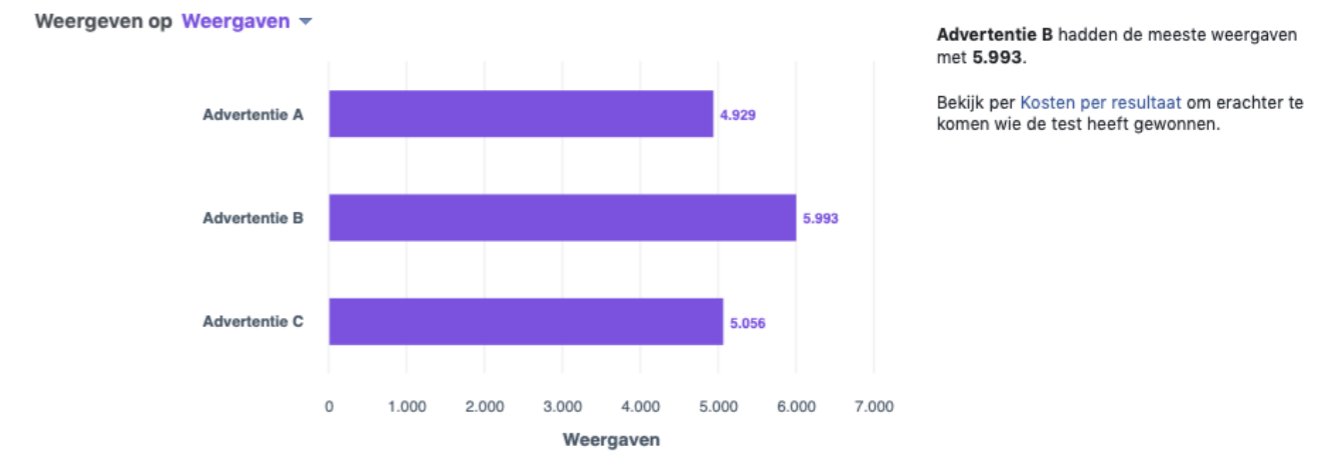
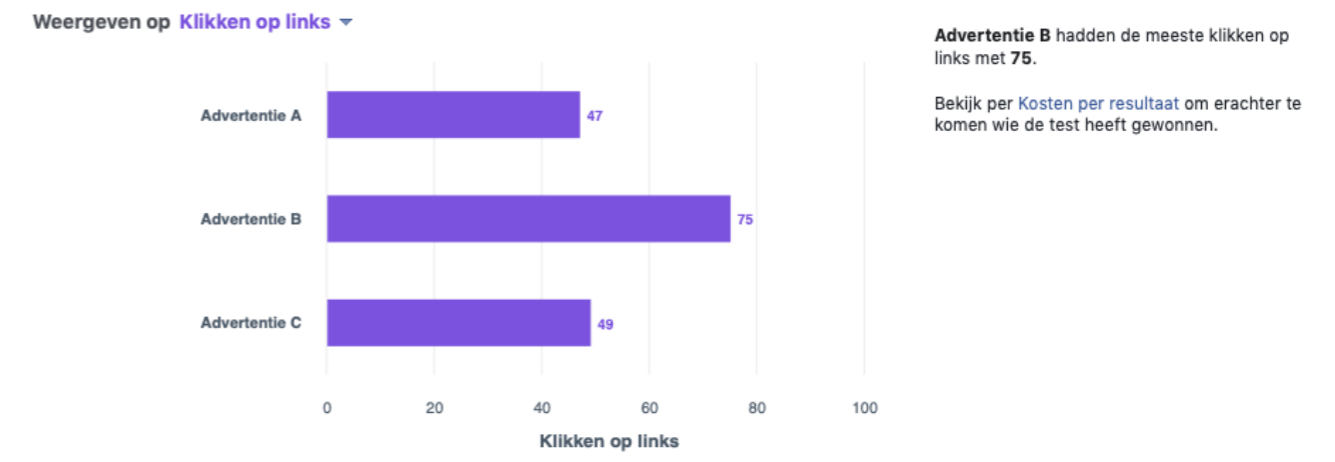
# The results, part 1



## The results, part 2



\* Je ziet mogelijk een verminderde weergave van advertenties in de Facebook Stories-plaatsing totdat deze beschikbaar is voor iedereen die gebruikmaakt van Facebook Stories. Als je een nauwkeurigere statistiek wilt, gebruik je Kosten per resultaat.





# appendix J business case

In this appendix you will find the business cases for the four different models (including the three different sub-models for the subscription service). This business case is of course interactive and parametric, so a pdf version will not do it justice. For the full business case in Excel, please contact the author.

## The business case design

The lay-out and content of the business case will be described in more detail in chapter X, since it formed the foundations of the DST. Here the focus is on how it came into existence. The business case design is the culmination of all the separate research projects; it integrated all the knowledge and transmuted it into an understandable, quantitative outcome: money.

The first business case was written as a balance sheet for investments vs. revenue, which was educative but not actionable due to the many unknowns and subjectivity due to large differences between companies. The goal of the research however was to identify, investigate and design for parametric relations, not for absolute values.

After a creative interview with Erick Bouwer, CEO of Vigga<sup>1</sup> and advisor for LENA<sup>2</sup>, the business case took a pricing turn, expressing the unavoidable investments as overhead, but otherwise taking an outsourcing approach to any major investment, thus making these costs part of the service unit. A service unit is the full cycle of each time a customer rents one piece of clothing, uses it and returns it, including product depreciation, after care and a percentage for overhead costs.

This outsourcing approach has many advantages, especially in the early stages of launching a service and during service testing (see chapter 3), according to Tsan-Ming Choi<sup>3</sup>, authority in the field of mathematical models in fashion investment and pricing.

1 Vigga, 2018  
 2 Lena, 2019  
 3 Choi (Ed.), 2016

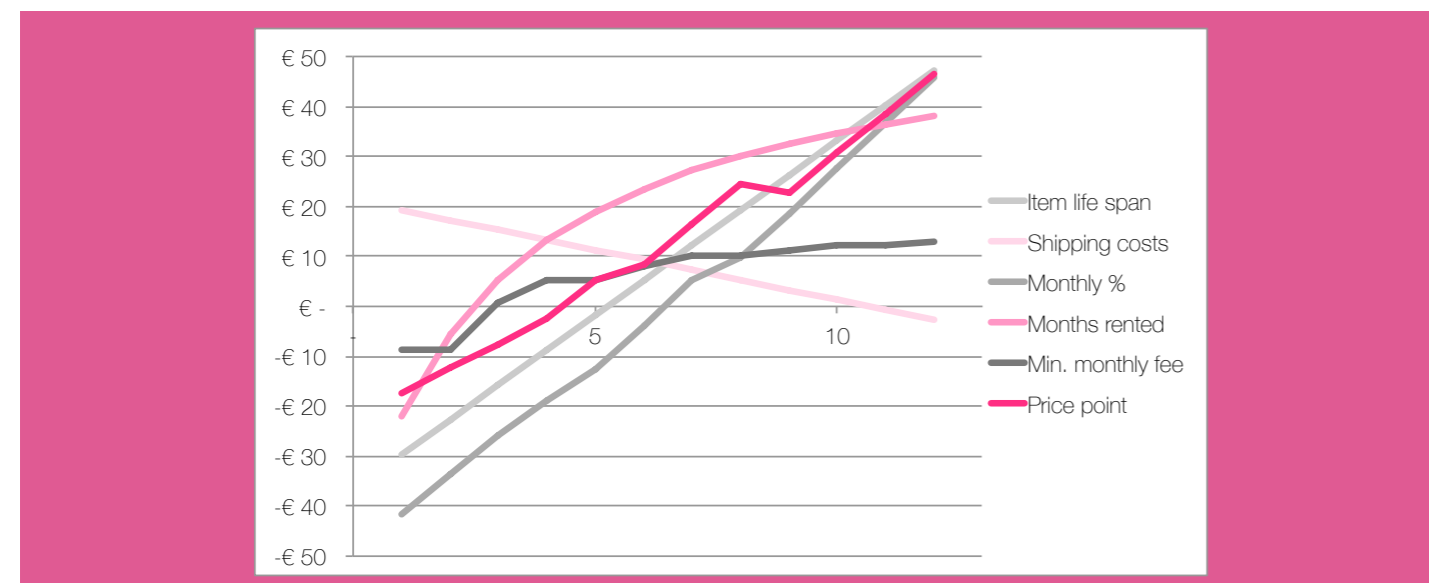


image 1: the sensitivity analysis results for the 6 key parameters

But building a parametric business case in Microsoft Excel is still difficult because Excel only works with values. Any other mathematical programme however did not offer the freedom and descriptive power that Excel can. This led to the identification of the fixed costs per service unit, not dependent on the product price:

- **Quality control & Cleaning:** every item needs to be checked and cleaned before it can be looped back into the system
- **RFID / NFC:** every item needs to be tagged in order to be traceable
- **Shipping:** every item needs to be shipped to its destination and back – this can however vary if multiple items are packed together

Any other parameter is expressed as a function of the product price as the leading indicator of profitability. Identifying these fixed parameters did lead to a pricing and design strategy that minimises the impact of the costs per service unit, through three strategies:

Parameters	Description	Baseline value	Lower value	Upper value
<b>Monthly price percentage</b>	The monthly amount users pay to rent an item, respective to the retail price of the item	<b>25%</b> Average monthly rental %	<b>10%</b> Lowest % of competitors	<b>37,50%</b> Highest % of competitors
<b>Average rental duration</b>	The average number of months one user rents one item in a row	<b>1,5 months</b> Low-end estimate	<b>1 month</b> Minimal 1 month rental	<b>3,75 months</b> Maximum time for a season
<b>Item life span</b>	The expected number of months an item can be worn before it is amortised.	<b>12 months</b> average life span of a €30 item	<b>2 months</b> An extremely delicate item	<b>24 months</b> A durable item
<b>Minimal monthly fee</b>	The minimal amount of money spent per month on rental items	<b>€24</b> 80% of the avg. price point	<b>€0</b> No minimal fee	<b>€65</b> The competitor's price point
<b>Shipping</b>	Transport of the item from the company to the user and back	<b>€7</b> Average shipping costs in NL	<b>€0</b> Customer pays full shipping	<b>€11</b> Highest price in the NL market
<b>Average price point</b>	The average retail value of the product portfolio.	<b>€30</b> Critical minimal price point	<b>€10</b> Absolute lowest price point	<b>€65</b> Minimal price point of competitors

- By adding the option of excluding shipping costs, which are relatively high for the lower and middle segment products, which means that users pay for their shipping
- By including minimal monthly fees, so that the shipping costs are spread out over multiple items rented at once
- By matching the rental price (as a percentage of the retail price) for profitability. This means that low price point companies charge a relatively higher rental fee

The profitability was calculated as the excess profit after subtracting the expected profit that would have been made through linear sales. The profit is calculated over the item life span, including the overhead costs that calculated over the item in linear sales.

The second generation of profit-driven design is through identification of the other essential factors for profitability, through a sensitivity analysis. The other research projects that were going on simultaneously generated insight into value ranges that were acceptable to the service users for the parameters in the business case, as listed in the table on the next page. The ranges used for these plots are based on three research sources:

- Ranges defined as 'reasonable' in questionnaires or interviews by potential users (see appendix D, E and F)
- Ranges found between the case studies of existing rental services (see appendix H)
- Ranges derived from literature and expert interviews with Erick Bouwer and Robert van Boeschoten. (See Sources for recommended reading)

Every parameter was set at the average value, while one of the parameters was varied over the defined range, varying all parameters one by one and plotting their relative impact on the bottom line. The impacts of these six factors are plotted together in one chart over 12 steps (see graph on the previous spread). The actual step sizes and units on the X-axis differ per factor; they have been normalised over 12 steps for visual coherence in the graph. On the Y-axis the impact of each step for each parameter is plotted, expressed as the profitability.

This does not mean that for every factor the highest option should be chosen, since all of them in turn also affect the number of potential customers, thus affecting the overall profitability of the service and not of just one item. The overhead costs are included in the costs of delivering the service, which would significantly grow per product rented when only a few people would use the rental system, for example. A delicate balance between the six factors therefore is key.

These factors are partly influenced by service design decisions and partly dependent on consumer behaviour. This sensitivity analysis showed how 'average number of months rented' is an important factor in profitability, however it is not subject to the design decision of a manager, only to the user's behaviour. The item life span is a consequence of both the product quality and the carefulness of its user. The other influenceable parameters are further subject to the approval of customers: no free shipping on a subscription model will lose its appeal to a significant number of customers for example.

Earlier the minimal monthly fee was introduced to lower the impact of shipping on profitability. The sensitivity analysis shows how this fee's impact is significant. It is however a complex model that is not common in the current service offering available. Therefore the business case was split up into four different cases, for four

different rental models, as derived from the competitor analysis:

- Short-term rental: users rent one item for a few days, pricing per item
- Long-term rental: users rent one item for at least one month, pricing per item
- Minimal monthly fee: users can rent as many items as they want per month, but with a minimal monthly fee
- Subscription: user have access to a number of items on a continuous rotation basis, for a fixed monthly price

All four rental models were then transformed into parametric business cases, with the same key parameters as the initial model, which only differentiated between monthly rental with or without a minimal fee.

The business case design process went from a static summary of research findings to a leading tool for design decisions, based on the potential profitability of a service. The managers that need to approve the decisions easily understand these financial considerations. It is however very important to note that this business case and the four service models in it, is an abstract and parametric representation of the interrelations between service design decisions and their combined effect on potential profitability. The absolute results for a specific case are not exact, scientific or validated; the results are however valuable indicators of potential for a certain set of conditions. The business case should be viewed as such.

The cases are set at the baseline values as listed below. The profit potential per model is also listed below, with and without shipping costs. Keep in mind that the average portfolio price point of €30 is the absolute minimum to make a profit; this minimum was chosen in the sensitivity analysis. This appendix deepens out the variations in these six key parameters and their consequences.

Parameter	Value	
Price point	€30,00	
Monthly percentage	25,00%	
Average rental duration	1,5	
Average life span	12	
Shipping costs	€7,00	
Minimal monthly fee	80%	

Subscription models					
Subscription 1 monthly round		Subscription send then order		Subscription order then send	
Customer pays shipping	Company pays shipping	Customer pays shipping	Company pays shipping	Customer pays shipping	Company pays shipping
€4,40	-€23,60	€16,15	-€48,25	-€84,40	-€244,40

Single item monthly rental		Single item daily rental		Minimal monthly fee	
Customer pays shipping	Company pays shipping	Customer pays shipping	Company pays shipping	Customer pays shipping	Company pays shipping
€3,73	-€52,27	€17,60	-€318,40	€73,93	-€10,07

## The mathematical formulas

The formulas below are the abstractions of the dynamic business case. The variables are the six key parameters, which should be replaced with corresponding box numbers when applied in Excel.

### SINGLE MONTHLY RENTAL, company pays shipping

$$=((-((SHIPPING\_COSTS/(RENTAL\_DURATION))+0,01*(PRICE\_POINT)/(RENTAL\_DURATION))+2/(RENTAL\_DURATION))+1,5/(RENTAL\_DURATION))+((PRICE\_POINT)/3/(LIFE\_SPAN)/(RENTAL\_DURATION))+0,08*(PRICE\_POINT)/(RENTAL\_DURATION))*LIFE\_SPAN+(((RENTAL\_PERCENTAGE)*(PRICE\_POINT)*LIFE\_SPAN)-((PRICE\_POINT)-(0,124*(PRICE\_POINT)-0,8))-(0,124*(PRICE\_POINT)-0,8))$$

### SINGLE MONTHLY RENTAL, customer pays shipping

$$=((-LIFE\_SPAN)*(((SHIPPING\_COSTS/(RENTAL\_DURATION))+0,01*(PRICE\_POINT)/(RENTAL\_DURATION))+2/(RENTAL\_DURATION))+1,5/(RENTAL\_DURATION))+((PRICE\_POINT)/3/(LIFE\_SPAN)/(RENTAL\_DURATION))+0,08*(PRICE\_POINT)/(RENTAL\_DURATION))-SHIPPING\_COSTS/(RENTAL\_DURATION)+((LIFE\_SPAN)*(RENTAL\_PERCENTAGE)*(PRICE\_POINT))+(-((PRICE\_POINT)-(0,124*(PRICE\_POINT)-0,8)))-((0,124*(PRICE\_POINT)-0,8))$$

### SINGLE DAILY RENTAL, company pays shipping

$$=(((LIFE\_SPAN)*4*(3*((RENTAL\_PERCENTAGE/5)*(PRICE\_POINT))))+(-(SHIPPING\_COSTS)+0,01*(PRICE\_POINT))+2/4)+1,5/4+((PRICE\_POINT)/3/(LIFE\_SPAN))+0,05*(PRICE\_POINT))*LIFE\_SPAN*4-((PRICE\_POINT)-(0,124*(PRICE\_POINT)-0,8))-((0,124*(PRICE\_POINT)-0,8))$$

### SINGLE DAILY RENTAL, customer pays shipping

$$=(((LIFE\_SPAN)*4*(3*((RENTAL\_PERCENTAGE/5)*(PRICE\_POINT))))+(-(0,01*(PRICE\_POINT))+2/4)+1,5/4+((PRICE\_POINT)/3/(LIFE\_SPAN))+0,05*(PRICE\_POINT))*LIFE\_SPAN*4-((PRICE\_POINT)-(0,124*(PRICE\_POINT)-0,8))-((0,124*(PRICE\_POINT)-0,8))$$

### MINIMAL MONTHLY FEE, company pays shipping

$$=(((RENTAL\_PERCENTAGE)*(PRICE\_POINT)*LIFE\_SPAN*(ROUNDUP(((PRICE\_POINT)*(MINIMAL\_FEE))/(RENTAL\_PERCENTAGE)*(PRICE\_POINT));0))+(-((PRICE\_POINT)-(0,124*(PRICE\_POINT)-0,8))*ROUNDUP(((PRICE\_POINT)*(MINIMAL\_FEE))/(RENTAL\_PERCENTAGE)*(PRICE\_POINT));0))+(-((SHIPPING\_COSTS/(RENTAL\_DURATION))+0,01*(PRICE\_POINT)/(RENTAL\_DURATION))+2/(RENTAL\_DURATION))+1,5/(RENTAL\_DURATION))+((PRICE\_POINT)/3/(LIFE\_SPAN)/(RENTAL\_DURATION))+0,05*(PRICE\_POINT)/(RENTAL\_DURATION))*LIFE\_SPAN*(ROUNDUP(((PRICE\_POINT)*(MINIMAL\_FEE))/(RENTAL\_PERCENTAGE)*(PRICE\_POINT));0))+((-1-(ROUNDUP(((PRICE\_POINT)*(MINIMAL\_FEE))/(RENTAL\_PERCENTAGE)*(PRICE\_POINT));0)))*SHIPPING\_COSTS/(RENTAL\_DURATION))*LIFE\_SPAN)/ROUNDUP(((PRICE\_POINT)*(MINIMAL\_FEE))/(RENTAL\_PERCENTAGE)*(PRICE\_POINT));0))-0,124*(PRICE\_POINT)-0,8$$

### MINIMAL MONTHLY FEE, customer pays shipping

$$=((-1-(ROUNDUP(((PRICE\_POINT)*(MINIMAL\_FEE))/(RENTAL\_PERCENTAGE)*(PRICE\_POINT));0)))*SHIPPING\_COSTS/(RENTAL\_DURATION))*RENTAL\_DURATION+(((RENTAL\_PERCENTAGE)*(PRICE\_POINT)*LIFE\_SPAN*(ROUNDUP(((PRICE\_POINT)*(MINIMAL\_FEE))/(RENTAL\_PERCENTAGE)*(PRICE\_POINT));0)))-((PRICE\_POINT)-(0,124*(PRICE\_POINT)-0,8))-((0,124*(PRICE\_POINT)-0,8))$$

$$CENTAGE)*(PRICE\_POINT));0))+(-((PRICE\_POINT)-(0,124*(PRICE\_POINT)-0,8))*ROUNDUP(((PRICE\_POINT)*(MINIMAL\_FEE))/(RENTAL\_PERCENTAGE)*(PRICE\_POINT));0))+(-((SHIPPING\_COSTS/(RENTAL\_DURATION))+0,01*(PRICE\_POINT)/(RENTAL\_DURATION))+2/(RENTAL\_DURATION))+1,5/(RENTAL\_DURATION))+((PRICE\_POINT)/3/(LIFE\_SPAN)/(RENTAL\_DURATION))+0,05*(PRICE\_POINT)/(RENTAL\_DURATION))*LIFE\_SPAN*(ROUNDUP(((PRICE\_POINT)*(MINIMAL\_FEE))/(RENTAL\_PERCENTAGE)*(PRICE\_POINT));0))+((-1-(ROUNDUP(((PRICE\_POINT)*(MINIMAL\_FEE))/(RENTAL\_PERCENTAGE)*(PRICE\_POINT));0)))*SHIPPING\_COSTS/(RENTAL\_DURATION))*LIFE\_SPAN)/ROUNDUP(((PRICE\_POINT)*(MINIMAL\_FEE))/(RENTAL\_PERCENTAGE)*(PRICE\_POINT));0))-0,124*(PRICE\_POINT)-0,8$$

### SUBSCRIPTION, ONCE A MONTH, company pays shipping

$$=(((MINIMAL\_FEE)*(PRICE\_POINT))/3*(LIFE\_SPAN)*1)+(-((0,01*(PRICE\_POINT))+2/1)+1,5/1+((1/3/LIFE\_SPAN)*(PRICE\_POINT)/1)+0,05*(PRICE\_POINT)/1/3))*LIFE\_SPAN*1+(-(SHIPPING\_COSTS/3/1)*(LIFE\_SPAN)*1)-((PRICE\_POINT)-(0,124*(PRICE\_POINT)-0,8))-((0,124*(PRICE\_POINT)-0,8))$$

### SUBSCRIPTION, SEND > ORDER, company pays shipping

$$=(((1,75*MINIMAL\_FEE)*(PRICE\_POINT))/3/2,3*(LIFE\_SPAN)*2)+(-((SHIPPING\_COSTS/3/1)+0,01*(PRICE\_POINT))+2/1)+1,5/1+((1/3/LIFE\_SPAN)*(PRICE\_POINT)/1)+0,05*(PRICE\_POINT)/1/3)-SHIPPING\_COSTS/3/1)*2,3*(LIFE\_SPAN)+(-(SHIPPING\_COSTS/3/1)*(LIFE\_SPAN)*2,3)-((PRICE\_POINT)-(0,124*(PRICE\_POINT)-0,8))-((0,124*(PRICE\_POINT)-0,8))$$

### SUBSCRIPTION, ORDER > SEND, company pays shipping

$$=(((2,5*MINIMAL\_FEE)*(PRICE\_POINT))/3/3,7*(LIFE\_SPAN)*3,1)+(-((SHIPPING\_COSTS/3/1)+0,01*(PRICE\_POINT))+2/1)+1,5/1+((1/3/LIFE\_SPAN)*(PRICE\_POINT)/1)+0,05*(PRICE\_POINT)/1/3)-SHIPPING\_COSTS/3/1)*3,7*(LIFE\_SPAN)+(-(SHIPPING\_COSTS/3/1)*(LIFE\_SPAN)*3,7)-((PRICE\_POINT)-(0,124*(PRICE\_POINT)-0,8))-((0,124*(PRICE\_POINT)-0,8))$$

### SUBSCRIPTION, ORDER > SEND, customer pays shipping

$$=(((2,5*MINIMAL\_FEE*(PRICE\_POINT))/3/3,7*(LIFE\_SPAN)*3,1)+(-((SHIPPING\_COSTS/3/1)+0,01*(PRICE\_POINT))+2/1)+1,5/1+((1/3/LIFE\_SPAN)*(PRICE\_POINT)/1)+0,05*(PRICE\_POINT)/1/3)-SHIPPING\_COSTS/3/1)*3,7*(LIFE\_SPAN)-((PRICE\_POINT)-(0,124*(PRICE\_POINT)-0,8))-((0,124*(PRICE\_POINT)-0,8))$$

### SUBSCRIPTION, SEND > ORDER, customer pays shipping

$$=(((1,75*MINIMAL\_FEE)*(PRICE\_POINT))/3/2,3*(LIFE\_SPAN)*2)+(-((SHIPPING\_COSTS/3/1)+0,01*(PRICE\_POINT))+2/1)+1,5/1+((1/3/LIFE\_SPAN)*(PRICE\_POINT)/1)+0,05*(PRICE\_POINT)/1/3)-SHIPPING\_COSTS/3/1)*2,3*(LIFE\_SPAN)-((PRICE\_POINT)-(0,124*(PRICE\_POINT)-0,8))-((0,124*(PRICE\_POINT)-0,8))$$

### SUBSCRIPTION, ONCE A MONTH, customer pays shipping

$$=(((MINIMAL\_FEE*(PRICE\_POINT))/3*(LIFE\_SPAN)*1)-(((SHIPPING\_COSTS/3/1)+0,01*(PRICE\_POINT))+2/1)+1,5/1+((1/3/LIFE\_SPAN)*(PRICE\_POINT)/1)+0,05*(PRICE\_POINT)/1/3)-SHIPPING\_COSTS/3/1)*(LIFE\_SPAN)*1)-((PRICE\_POINT)-(0,124*(PRICE\_POINT)-0,8))-((0,124*(PRICE\_POINT)-0,8))$$

### The business case for short-term rental

Investments per item	Description	Percentage	Value	Depending on
Retail	Total investments in store rental, taxes and staff wages defined per item	58,60%	€29,30	Store location, labour costs, VAT
Logistics	All costs made transporting the item throughout the supply chain	7,60%	€3,80	Distance and mode of transport
Company profit	The profit made per item	12,40%	€5,40	per item
Raw materials	All the resource materials needed to build the garment	10,10%	€5,05	Type & origin of material
Labour	The cost of labour for making the garment	0,60%	€2,00	Underpaid outsourced labour
Overhead costs	All the extra costs made to keep the company running, not directly related to the item	0,90%	€0,45	Number of items sold and total overhead
Factory profit	The profit the factory makes on an item	4%	€2,00	Factory contract & outsourcing
Intermediary	Payments made to intermediary companies enabling the production, transport, etc.	4,20%	€2,10	Number of intermediary suppliers
RFID / NFC	Tags attached to the item for optimal tracking, product care and cataloging	1,60%	€0,80	fixed
Total investments per item	Total investment costs minus the company profit	89,20%	€44,60	
Retail price	The sum of the initial investments made to create and sell the item	100,00%	€50,00	

Costs per rental unit	Description	Percentage	Value	Depending on
Shipping	Commercial transport of the item from the company to the user and back	57,08%	€7,00	months / person
Insurance	Insurance for loss or damage of the item	1,00%	€0,50	retail price, months / person
Quality Control	Inspection of the item upon return for stains, wear & tear and damage	1,00%	€0,50	months / person
Cleaning	Deep cleaning of the items after they return from rental	0,75%	€0,38	months / person
Repairs	Repairs of the item if necessary, with a cumulative maximum of a third of the retail price over the product's life span	11%	€1,39	retail price, item lifespan, months / person
Overhead	All the expenses made to enable the service, not directly related to the service	5,00%	€2,50	retail price, item life span
Costs / rental unit	The sum of all the costs made per rental unit	24,53%	€12,26	

Essential factors	Description	Percentage	Value	Depending on
Daily fee	The daily amount users pay to rent an item, respective to the retail price of the item	5,0%	€2,50	retail price
Days per person	The average number of days one user rents one item in a row	days	3	user profile, brand portfolio, monthly fee
Revenue per rental unit	The revenue from one rental unit for the specified no. Of days		€7,50	Daily fee, days / person
Item life span	The expected number of months an item can be worn before it is amortised	months	12	item quality
Rental units per month	The expected times an item can be rented out for the no. Of days		4	€30,00
				Take-back speed

Without minimal rental fee		Free shipping	Paid shipping
Total fixed costs	The investment made in the production of the item minus the company profit on the item	€44,60	€44,60
Costs per rental unit	The costs per time an item is rented out	€12,26	€5,26
Total costs per rental unit	The sum of all rental costs over the life span of the item	-€588,67	€252,67
Total revenue per rental unit	The sum of all monthly fees times the item life span	€360,00	€360,00
Total profit per rental item	Fixed and variable costs subtracted from the revenue	-€273,27	€62,73
<b>Linear benchmark</b>			
	<b>Description</b>		
Profit per linear item	The total profit made on one item through selling it in retail	€5,40	€5,40
Profit per circular item	The total profit made on one item through rental over the life span of the item	-€273,27	€62,73
	<b>Excess profit over linear sales</b>	-€278,67	€57,33
		-€278,67	€57,33

## The business case for the long-term rental

Investments per item	Description	Percentage	Value	Depending on
Retail	Total investments in store rental, taxes and staff wages defined per item	58,60%	€29,30	Store location, labour costs, VAT
Logistics	All costs made transporting the item throughout the supply chain	7,60%	€3,80	Distance and mode of transport
Company profit	The profit made per item	12,40%	€5,40	per item
Raw materials	All the resource materials needed to build the garment	10,10%	€5,05	Type & origin of material
Labour	The cost of labour for making the garment	0,60%	€2,00	Underpaid outsourced labour
Overhead costs	All the extra costs made to keep the company running, not directly related to the item	0,90%	€0,45	Number of items sold and total overhead
Factory profit	The profit the factory makes on an item	4%	€2,00	Factory contract & outsourcing
Intermediary	Payments made to intermediary companies enabling the production, transport, etc.	4,20%	€2,10	Number of intermediary suppliers
RFID / NFC	Tags attached to the item for optimal tracking, product care and cataloging	1,60%	€0,80	fixed
Total investments per item	Total investment costs minus the company profit	89,20%	€44,60	
Retail price	The sum of the initial investments made to create and sell the item	100,00%	€50,00	

Monthly costs per rental unit	Description	Percentage	Value	Depending on
Shipping	Commercial transport of the item from the company to the user and back	42,71%	€4,67	months per person retail price, months per person
Insurance	Insurance for loss or damage of the item	1,00%	€0,33	person
Quality Control	Inspection of the item upon return for stains, wear & tear and damage	2,67%	€1,33	months per person
Cleaning	Deep cleaning of the items after they return from rental	2,00%	€1,00	months per person
Repairs	Repairs of the item if necessary, with a cumulative maximum of a third of the retail price over the product's life span	8,47%	€0,93	retail price, item lifespan, months per person
Overhead	All the expenses made to enable the service, not directly related to the service	8,00%	€2,67	retail price, months per person
Total costs per rental unit	The sum of all the costs made per rental unit	21,85%	€10,93	

Essential factors	Description	Percentage	Value	Depending on
Monthly fee	The monthly amount users pay to rent an item, respective to the retail price of the item	25,0%	€12,50	retail price
Months per person	The average number of months one user rents one item in a row	months	1,5	user profile, brand portfolio, monthly fee
Item life span	The expected number of months an item can be worn before it is amortised	months	12	item quality

Without minimal rental fee		Free shipping	Paid shipping
Total fixed costs	The investment made in the production of the item minus the company profit on the item	€44,60	€44,60
Costs per rental unit	The costs per time an item is rented out	€10,93	€6,26
Total costs per rental unit	The sum of all rental costs over the life span of the item	-€131,11	€75,11
Total revenue per rental unit	The sum of all monthly fees times the item life span	€150,00	€150,00
Total profit per rental item	Fixed and variable costs subtracted from the revenue	-€25,71	€30,29

Linear benchmark	Description	Free shipping	Paid shipping
Profit per linear item	The total profit made on one item through selling it in retail	€5,40	€5,40
Profit per circular item	The total profit made on one item through rental over the life span of the item	-€25,71	€30,29
	<b>Total profit per rented item</b>	<b>-€31,11</b>	<b>€24,89</b>

### The business case for the minimal monthly fee

Investments per item	Description	Percentage	Value	Depending on
Retail	Total investments in store rental, taxes and staff wages defined per item	58,60%	€29,30	Store location, labour costs, VAT
Logistics	All costs made transporting the item throughout the supply chain	7,60%	€3,80	Distance and mode of transport
Company profit	The profit made per item	12,40%	€5,40	per item
Raw materials	All the resource materials needed to build the garment	10,10%	€5,05	Type & origin of material
Labour	The cost of labour for making the garment	0,60%	€0,30	Underpaid outsourced labour
Overhead costs	All the extra costs made to keep the company running, not directly related to the item	0,90%	€0,45	Number of items sold and total overhead
Factory profit	The profit the factory makes on an item	4%	€2,00	Factory contract & outsourcing
Intermediary	Payments made to intermediary companies enabling the production, transport, etc.	4,20%	€2,10	Number of intermediary suppliers
RFID / NFC	Tags attached to the item for optimal tracking, product care and cataloging	1,60%	€0,80	fixed
Total investments per item	Total investment costs minus the company profit	89,20%	€44,60	
Retail price	The sum of the initial investments made to create and sell the item	100,00%	€50,00	

Monthly costs per rental unit	Description	Percentage	Value	Depending on
Shipping	Commercial transport of the item from the company to the user and back	47,01%	€4,67	months per person
Insurance	Insurance for loss or damage of the item	1,00%	€0,33	retail price, months per person
Quality Control	Inspection of the item upon return for stains, wear & tear and damage	2,67%	€1,33	months per person
Cleaning	Deep cleaning of the items after they return from rental	2,00%	€1,00	months per person
Repairs	Repairs of the item if necessary, with a cummulative maximum of a third of the retail price over the product's life span	9,33%	€0,93	retail price, item lifespan, months per person
Overhead	All the expenses made to enable the service, not directly related to the service	5,00%	€1,67	retail price, months per person
Total costs per rental unit	The sum of all the costs made per rental unit	19,85%	€9,93	

Essential factors	Description	Percentage	Value	Depending on
Monthly fee	The monthly amount users pay to rent an item, respective to the retail price of the item	25,0%	€12,50	retail price
Months per person	The average number of months one user rents one item in a row	months	1,5	user profile, brand portfolio, monthly fee
Item life span	The expected number of months an item can be worn before it is amortised	months	12	item quality

Without minimal rental fee	
Total fixed costs	The investment made in the production of the item minus the company profit on the item €44,60
Costs per rental unit	The costs per time an item is rented out €9,93
Total costs per rental unit	The sum of all rental costs over the life span of the item €119,11
Total revenue per rental unit	The sum of all monthly fees times the item life span €150,00
Total profit per rental item	Fixed and variable costs subtracted from the revenue -€13,71

With minimal monthly fee	Description	Percentage	Value	Depending on
Minimal monthly fee	The minimal amount of money spent per month on rental items	80%	€40,00	retail price of a basic T-shirt
Minimal benchmark	The minimal monthly fee is less than the average item price point		€50,00	retail price
Minimal retail worth per month	The retail value of the item(s) rented under the minimal rental fee	400%	€160,00	Monthly fee, minimal monthly fee
Minimal number of items	How many items at this rental price point are needed to make the minimal monthly fee	4	€12,50	Monthly fee, mimal monthly fee
Monthly shipping savings	The costs saved on shipping because all items are shipped in one package per month	3	€14,00	Minimal number of items, shipping

Costs of service	
Total fixed costs	The investment made in the production of the items per rental unit excluding the company profit on the items €178,40
Costs per rental unit	The costs per time an item set is rented out, for the minimum number of items €39,70
Total costs per rental unit	The sum of all rental costs over the life span of the items per rental unit -€476,44
Total revenue per rental unit	The sum of all monthly fees times the item life span €600,00
Total shipping savings	The sum of all savings on shipping over the items' life span €168,00
Total profit per rental item set	Fixed and variable costs subtracted from the revenue €113,16
Profit per rental item	€28,29

Linear benchmark	Description	Value
Profit per linear item	The total profit made on one item through selling it in retail	€5,40
Profit per circular item	The total profit made on one item through rental over the life span of the item	-€13,71
Profit per linear item minimal fee	The total profit made on a batch of rented items that together reach the minimal monthly fee	€28,29
	<b>Benchmark (no minimal fee)</b>	<b>-€19,11</b>
	<b>Excess profit shipping paid by customer</b>	<b>€43,89</b>
	<b>Excess profit over linear sales</b>	<b>€22,89</b>

43,8889  
€22,89

### The business case for the subscription model(s)

Initial investments per item			
Description	Percentage	Value	Depending on
Retail	58,60%	€29,30	Store location, labour costs, VAT
Logistics	7,60%	€3,80	Distance & type of transport
Company profit	12,40%	€5,40	per item
Raw materials	10,10%	€5,05	Type & origin of material
Labour	0,60%	€0,30	Underpaid outsourced labour
Overhead costs	0,90%	€0,45	Number of items sold and total overhead
Factory profit	4%	€2,00	Factory contract & outsourcing
Intermediary	4,20%	€2,10	No. of tier suppliers
RFID / NFC	1,60%	€0,80	fixed
Total investments per item	89,20%	€44,60	
Retail price	100,00%	€50,00	

Costs per item per rental unit			
Description	Percentage	Value	Depending on
Shipping	27,27%	€2,33	months per person
Insurance	1,00%	€0,50	retail price, months per person
Quality Control	4,00%	€2,00	months per person
Cleaning	3,00%	€1,50	months per person
Repairs	2,78%	€1,39	retail price, item lifespan, months per person
Overhead	5,00%	€0,83	retail price, months per person
Total costs per rental unit	17,11%	€8,56	

Essential factors			
Description	Percentage	Value	Depending on
Monthly fee	25,0%	€12,50	retail price
Months per person	months	1	user profile, brand portfolio, monthly fee
Item life span	months	12	item quality

Subscription model			
Description	Once a month	send -> order	order -> send
Deliver before order?			
Does the user need to return their items before ordering new items?			
Percentage of retail price point	80%	140%	200%
Product portfolio price point	€50,00	€50,00	€50,00
Subscription fee	€40,00	€70,00	€100,00
The cost of a monthly subscription, based on the average retail price			
The no. of items rentable under the subscription fee	3	3	3
Number of items			
Average no. Of monthly cycles per item	1	2	3,1
The average number of times one item is rented out per month			
The expected number of times users exchange their rented items per month -> competitor analysis	1	2,3	3,7
<b>Costs of service</b>			
	Once a month	send -> order	order -> send
Total fixed costs	€44,60		
Costs per rental unit	€8,56		
Total rental costs per item no shipping	-€74,67	-€171,73	-€276,27
Total shipping costs per item	-€28,00	-€64,40	-€103,60
Total revenue per item	€160,00	€243,48	€335,14
Total profit per rental item set	€12,73	€360,50	€491,74
<b>Profit per rental item, free shipping</b>	€12,73	-€37,26	-€89,33
<b>Profit per rental item, paid shipping</b>	€40,73	€27,14	€14,27
<b>Linear benchmark</b>			
	Once a month	send -> order	order -> send
Profit per linear item	€5,40	€5,40	€5,40
Profit per subs. item free shipping	€12,73	-€37,26	-€89,33
Profit per subs. item paid shipping	€40,73	€27,14	€14,27
<b>Excess profit over linear sales with shipping costs</b>	€7,33	-€42,66	-€94,73
<b>Excess profit over linear sales without shipping costs</b>	€35,33	€21,74	€8,87
<b>Excess profit over linear sales with shipping costs</b>	€7,33	-€42,66	€94,73
<b>Excess profit over linear sales without shipping costs</b>	€35,33	€21,74	8,87

# appendix K the DST

This appendix builds on appendix J because the power of the DST is in the parametric models of the business cases. First you will read the questions that companies need to answer, then you will see how these questions translate to values, and then a few examples of variations based on the sensitivity analysis will be pictured.

## The questions

### Introductions

Hi and welcome to this decision support tool.

If you are here because you are interested in circular economy, servitisation and the possibilities of a rental model for your fashion company, you came to the right place. This tool was created in collaboration between the C&A Foundation and the TU Delft, in order to help existing fashion companies to start the service design process for a circular economy fashion rental service. If you don't know exactly what that means you can find more background information [here].

It doesn't matter if you are interested in this topic because of the potential profit or because of the potential sustainability of it. This tool is offered to you for free, with the sole purpose of accelerating the implementation of fashion rental services in the fashion industry. Circular economy fashion rental services can have a very positive impact on the environment; you can read more [here]. This is why the C&A Foundation has invested in the research behind this tool.

This tool is built on scientific research into the potential of a circular service in the fashion industry. The key factors for profitability are identified through different questions about the company, the brand and its customers. It is important for the results that you answer correctly and honestly, feel free to pause this questionnaire and talk to your colleagues if you aren't sure of the answer to a question. None of the answers are stored, so you don't have to worry about privacy and corporate secrecy. You can read the full privacy policy [here].

The advice the tool gives is high level and intended to offer grip on the complex topic of servitisation. Use the advice as support for decisions about investments into circular services, that's what it was designed to do. If you want to know more about the research behind it or the advice for your brand, please read the report linked after you have answered all the questions.

What is the name of your brand?  
[ ..... type here .....]

### The front-end

#### 1. Number of collections

How many new collections do you have per year?

- Less than 6
- 6 – 8 per year
- More than 8 per year

#### 2. Average retail price

What is approximately the average retail price of all products in [brand]'s portfolio? If the portfolio is very broad, please estimate the price point only for the part of the portfolio that you think is suitable for a rental model.

- €40 or lower
- €40 - €70
- €70 - €100
- €100 - €150
- €150 or more

#### 3. Basic T-shirt price

What is the price of a [brand] basic T-shirt, if applicable?

- €20 or lower
- €20 - €40
- €40 - €60
- €60 or more
- Not applicable

#### 4. Average life span

What is the average life span of your products? When making an estimation, expect the products to be worn as intended, and estimate the number of months they could be worn until the product would show wear & tear. If the portfolio is too broad, make the estimation for the product segment you would consider suitable for rental.

- 6 months or less
- 6 to 12 months
- 12 to 18 months
- 18 to 24 months
- 24 months or more
- The products are designed to be worn just once

### The back-end

#### 5. Operational area

Where do you operate with [brand]?

- National
- International
- Intercontinental

#### 6. Shipping partner

How is B2C product shipping organised for [brand]?

- Product shipping is done through the in-house logistics department
- Logistics are organised together with a partner in close collaboration
- Products are shipped by a logistics partner under a favourable contract
- Product shipping is completely outsourced
- Products are only sold in-store, never shipped



## 7. Return policy

What happens to the [brand] products that are returned?

- Products under €40 are immediately discarded upon return
- Products under €20 are immediately discarded upon return
- Only some specific products are immediately discarded upon return
- No products are discarded upon return

## 8. Shipping costs

Do your customers pay for domestic product shipping?

- Yes, always
- Yes, if their order is below €100
- Yes, if their order is below €50
- Yes, if their order is below €25
- Shipping is always free
- Products are never shipped

## 9. Profit margin

What is the average profit margin in our product portfolio, in % of the retail price? If the margins vary a lot per product, please make a more conservative guess.

- Less than 5%
- 5% - 10%
- 10% - 15%
- 15% - 20%
- 20% or more

## Brand personality

## 10. Brand style

How would you describe [brand]'s style and it's position in the fashion market? Feel free to discuss this with co-workers or people outside of your company.

- Extrinsic style: an extraverted yet consistent product portfolio that hardly changes over time. Very eccentric style.
- Intrinsic style: a modest yet recognisable style that differs very little between collections. Timeless quality products.
- Trend leader: innovative, ground-breaking collections. Unpredictable new collections, but still a recognisable style. Zeitgeist defining.
- Trend follower: Very broad customer base, products that appeal to the masses. Adaptable product portfolio, very quick production of new collections.

## 11. Product portfolio

Which types of products does [brand] sell? Multiple answers are possible.

- Occasional wear: tuxedo's, gowns, costumes
- Seasonal wear: snow boots, bathing suits
- Custom wear: bespoke suits, tailored items
- Sports wear: gym clothes, running shoes

- Business: corporate suits, uniforms
- Essentials: basic but indispensable items
- Casual wear: day-to-day items
- Intimates: socks, pyjama's, underwear

Your brand identity is an important factor in predicting the behaviour of your customers. Try to imagine what the true personality of your brand is, and what they would act like if they were a person. Please state how much you agree to each statement.

## 12. Brand personality

[brand] has a character that is...

- ... extraverted
- ... antagonistic
- ... conscientious
- ... emotionally stable
- ... open to new things
- ... introverted
- ... agreeable
- ... lacking direction
- ... neurotic
- ... closed to new experiences

All statements are rated on a 5-point Likert scale:

- 1 = disagree strongly
- 2 = disagree somewhat
- 3 = neutral
- 4 = agree somewhat
- 5 = agree strongly

## Customer personality

Your customer's personality is equally as important. Think of the archetypical person that wear [brand]. Who are they? What do they do and think? What do other people think about them? Please state how much you agree to each statement.

## 13. Customer personality

The archetypical [brand] customer...

- ... is reserved
- ... is generally trusting
- ... tends to be lazy
- ... is relaxed, handles stress well
- ... has few artistic interests
- ... is outgoing, sociable
- ... tends to find fault with others
- ... does a thorough job

... gets nervous easily  
 ... has an active imagination

All statements are rated on a 5-point Likert scale:

- 1 = disagree strongly
- 2 = disagree somewhat
- 3 = neutral
- 4 = agree somewhat
- 5 = agree strongly

#### 14. Customer loyalty

Are your customers generally brand loyal?

- a. Yes, we have an enormous loyal fan base
- b. Yes, a part of our customers is quite loyal
- c. Some, but we try to actively engage more
- d. Some, but we focus more on the others
- e. Hardly, our customers also wear our competitors
- f. No, they have no attachment to our brand

#### 15. Average spending

How much do customers averagely spend when visiting your store?

- a. Less than €50
- b. €50 - €100
- c. €100 - €150
- d. More than €150

For the privacy policy, see appendix G.

## The values per question

The final value for each parameter is calculated based on the average of all its relevant values. The extremes differ per factor, which is done so that the factor doesn't need to be weighted against the others - it immediately shows which factor makes a bigger impact per parameter.

Any time a score for a personality type is average (between 40% and 60%), the factor and its matching value is not included in the overall value for the parameter. Any of the two extremes (0% to 40% and 60% to 100%) is included and valued for the - or + sign of the personality type.

Key	Relevant answers	Explanation of relevance	a	b	c	d	e	f	g	h	i	j
Minimal monthly fee	3. Basic T-shirt price	The minimal monthly fee should be close to the price of a basic T-shirt, because the comparison is effective in advertisement and communications.	€20	€30	€40	€60	-					
	8. Shipping	If the shipping costs depend on a minimal fee, then users are accustomed to conditions, which	€100	€80	€50	€30	€20	-				
	15. Average spending	The minimal monthly fee should be below the average spending, to emphasise the financial favourability of renting over buying	€25	€40	€70	€90						
Shipping	6. Shipping partner	If a company has a close relationship with a partner, or handles its logistics themselves, the costs of the shipping is lower.	€3	€5	€7	€11	€0					
	8. Shipping costs	If customers are used to paying shipping costs, it is much easier to not ship products for free in a service context.	€0	€2	€4	€6	€11	-				
Price Point	2. Average retail price	The average retail price is leading for the portfolio price point, but often hard to estimate	€30	€50	€80	€120	€150					
	3. Basic T-shirt price	The basic T-shirt price is a secondary indicator of the minimal portfolio price point, albeit less exact than the average portfolio price point.	€20	€50	€70	€90	-					
	15. Average spending	The average spending per customer is a tertiary source for price point, but it depends also on the type of brand and the shop locations.	€20	€50	€80	€110						
General profitability	5. Operational area	The operational area shows the overall company size and the relative costs of investing in a test service. Small area means relatively large investments, but better connection to customers.	+ -	++	+							
	7. Return policy	The return policy is built on a functioning take-back system. If many products are discarded because taking them back is too expensive, it means that the company can increase its profits also for linear sales when the service is implemented	++	+	+	+-						
	9. Profit margin	Profitability is expressed as the excess profit minus the original expected profit from linear sales. A high sales margin means lower service profit.	++	+	+-	-	--					
	11. Product portfolio	The product portfolio is a good indicator of the type of rental model suited for the company.	ST	LT	LT	SS	SS	MF	MF	-		
	14. Customer loyalty	Customer indicates the percentage of people eager to engage in a service relationship with the company.	++	+	+	+-	-	--				

Key	Relevant answers	Explanation of relevance	a	b	c	d	e	f	g	h	i	j
			Monthly percentage	9. Profit margin	The profit margin shows the willingness of customers to pay a premium for the brand.	15%	20%	25%	30%	35%		
	11. Portfolio	The type of products indicate short-term rental, long-term rental or bundled rental.	35%	30%	35%	25%	30%	20%	25%	15%		
Average number of months rented	1. Number of collections	Brands with many collections attract customers that expect the newest product every few weeks. They will not be long-term renters.	2,3	1,8	1,2							
	10. Brand style	The brand personality is an indicator of the products' timelessness. If the brand is susceptible to fashion trends then its products	2,5	2,2	1,5	1						
	11. Product portfolio	The type of product is a clear indicator of the type of rental behaviour associated with it. Less than 1 month is chosen for short term rental	0,25	1,9	2,8	2	2,2	1,8	1,5	-		
	14. Customer loyalty	Customer loyalty says a lot about the commitment to the brand's products. People who are loyal will be less likely to quickly swap	2,5	2,1	1,9	1,6	1,4	1,2				
	12. Brand personality	Brand personality shows the personality of the products, a somewhat hyperbolic version of the personality traits its wearers want to show to the world.	1,3	2,1	1,8	1,6	1,3	2,1	1,5	1,9	2	1,8
	13. Customer personality	Customer personality is often an slightly less extreme version of brand personality.	1,2	2,3	1,9	1,4	1,2	2,3	1,6	1,9	2,2	1,2
Big 5 score reference:			OP+	OP-	CO+	CO-	EX+	EX-	AG+	AG-	ST+	ST-
item life span	13. Customer personality	Customer personality is an indicator of how they treat the items they rent, and how long these items will last.	18	12	22	8	11	17	19	12	19	9
	12. Brand personality	Brand personality corresponds with the physical style of the product, so products are adapted to look (and be built) a certain way. Brand personality also give an indication of fickleness of its customers.	12	19	20	10	10	18	14	18	21	10
	1. Number of collections	The number of yearly collections indicates how quick the old items become obsolete. Quick rotation indicates quick depreciation.	20	16	10							
	4. Life span	The average life span is of course leading for the item life span.	6	9	15	21	29	-				
	7. Return policy	The choice to discard items before they have lost their functional value indicates that their value is based on something else: their fashionability. The longevity of the product is partially defined by the product's fit to current fashion trends.	8	10	14	18						
	10. Brand style	Brand style indicates the weight of fashionability for the assessment of product longevity. Style items retain their value much longer than trend items.	24	19	15	10						
14. Customer loyalty	Customer loyalty indicates the care customers have for a brand and how much they identify with it, thus how well they treat its products.	20	19	17	15	12	10					

# appendix L design dilemmas

In this appendix you will read the thought process behind the DST's questions and some explanation of the reasoning behind the questions and their origins. As this document is an addition to the work in this report, it is not a stand-alone story. Use the content as extra information or a little depth to the text in the report.

## 1. Market competitiveness (Kim & Su, 2017)

In a market where no fashion brand has gone before, it is important to prevent or limit the future impact of competition. As competition can also be an amazing thing for concept adoption (Erick Brouwer interview), it can also undermine revenue. These two focus strategies show how to limit the impact of potential future competitors without excluding them from the market, for the sake of healthy competition:

If it is easy to replicate the service → focus on USPs that are hard to replicate:

- Brand identity USPs → strong selection of brand-loyal customers but excluding potential customers (Baxter, 2017)
- Differentiate on trustworthiness & dependability → invest in consistency throughout all service aspects → in-house logistics, cleaning, quality control, repairs & maintenance → invest BIG in supply chain (Chow, Chiu, Yip & Tang, 2018)
- Differentiate on innovativeness → show the innovativeness of the service, claim the 'first' role, pioneering → invest BIG in positioning through advertisement & consistent communications (van der Vorst, 2017)

If the barrier to enter into the market is low →

- Build strong customer loyalty → (See "customer relations")
- Added service USPs → bigger initial investment (Chow et al., 2018)
- Price point competition → lower revenue per item rented, bigger risk vs. larger target group (common sense)

## 2. Customer relations (Dwyer, Schurr & Oh, 1987)

As a service differs substantially from a linear sales model, the value deriving from good customer relations are the key difference. In these new service models customer relation decisions define a large part of the potential and success of a service (Stickdorn, Schneider, Andrews & Lawrence, 2011):

- Personal customer relations → face to face service → invest in training for store personnel (Stickdorn, Schneider, Andrews & Lawrence, 2011; Baxter, 2015; Adam, 2018)
- Cheap added service → digital styling advice → extensive dataset from long questionnaires → low retention rate due to time investment (Kahneman & Egan, 2011; interview Heather Renton; Warillow, 2015; Baxter, 2015)
- High retention rate → short sign-up process by limited data gathering → little info or added service possible (Kahneman & Egan, 2011; interview Heather Renton)
- High sign-up intention → instant gratification, immediate access to new products → in-store sign-up (Baxter, 2015; Eyal, 2014)
- High customer satisfaction → strong focus on unique service aspects → USPs derived from MVP testing
  - USP = switching between clothes → push users to switch clothes to emphasise the subscription aspect (Erick Brouwer interview, Heather Renton interview)
  - USP = no repair responsibility → push customers to bring back items for maintenance and repair
  - USP = cheaper than buying → push customers to switch between items before buying becomes more profitable (monthly percentage vs. months rented) (Case study Vigga; Vigga, 2018)

## 3. Asset management (Lai, Tsong, Xu & Chiu, 2018 (eds. Chow, 2018))

Servitisation of the fashion industry means repurposing existing assets for a different business model. Assets can however be leveraged in different ways, creating different results (Turker & Altuntas, 2014). Four key differences are mapped out below.

- Long term product rental → higher revenue / cost of service rate (more profit per product) → high user investment per item & less perceived benefits of the service → low user satisfaction (Erick Brouwer interview, business case design research)
- Product is very generic → large group of potential users (serves many identities) → less time-dependent depreciation (fashion & trends) → less loyal group of followers (Erick Brouwer interview, The Gap case study, Kim & Hall, 2014 (ed. Choi); questionnaire results, appendix F)
- Leveraging current employees to offer extra services → invest big in training for service advice in-store & at home & invest in transport & digital style support tools → high customer loyalty & high premium paid for service (Trunk Club case study; Butler-Young, 2018)
- Leverage current store spaces & employees → invest in training for repairs and cleaning in-store → expensive rental space turns into a warehouse → money is saved on new facilities & in-store repairs save logistics and time (Patagonia, Nudie & Gucci case studies; Nudie Jeans, 2018; Gucci, 2018; Patagonia, 2018)

## 4. Spread of budget over CSMC:

Different paths of priority can be linked to a strong focus or a weak focus on parts of the Circular Service Model Canvas. As mentioned before, all focus is translated into investments, so high investments per CSMC segment yield different outcomes, depending on budget allocation (see above).

#### Activities:

- a. HIGH: investing in R&D, optimisation of the service, continuous improvement, digital contact channels
- b. LOW: automation, outsourcing, non-personal digital service

#### Partners:

- c. HIGH: outsourcing as much as possible to third parties. This is more expensive than in-house activities but it fits the early stages.
- d. LOW: keeping all assets and activities in-house, protecting processes and knowledge & service quality levels

#### Assets:

- a. HIGH: optimising product functionalities & asset utilisation, extending life span, squeezing profit
- b. LOW: optimising the consumer-facing side of the service, consumer experience and non-material.

#### Touch points:

- c. HIGH: price / value balance, creating the cheapest possible service with the best perceived value
- d. LOW: technology driven, supply chain & product optimisation, not human-centred touch point design

#### Customer channels:

- e. HIGH: digital & physical channels, optimising touch points (service blueprint) with human interaction; added face-to-face services
- f. LOW: use & optimise existing channels of contact, slightly adapt to service

#### Customer relations:

- g. HIGH: investing in long term loyalty & brand equity, managing expectations, opening two-way conversations for improvement
- h. LOW: create low expectations, minimising the number of users dropping out later.

#### Customer segment:

- i. HIGH: advertising, direct targeting, expanding customer base from the initial customers, research potential new customers based on personality type, user research.
- j. LOW: counting on existing segment and tailoring service only to their needs.

#### 5. Target group

Predicting consumer behaviour based on their personality type, based on questionnaire results and literary theory. The combinations are examples. Sources in chronological order:

- Brewer, 1991;
- Aaker, 1997;
- John & Srivastava, 1999;

- Youn & Faber, 2000;
- Hirsh & Dolderman, 2007;
- Miller, 2009;
- Mulyanegara, Tsarenko & Anderson, 2009;
- Truong & McColl, 2011;
- Willems, Janssens, Swinnen, Brengman, Streukens, & Vancauteran, 2012;
- Kim & Hall, 2014 (Choi);
- Mathews, 2015;
- Goldsmith, 2016;
- Catulli, Cook & Poitter, 2017;
- MacInnis & Folkers, 2017;
- Tong, Su, Xu, 2017 (ed. Choi);
- Srikeci, 2018;
- Lang & Armstrong, 2018

#### Openness

- a. High openness → early adopters, first group to target → will move on quickly
- b. Low openness → late majority, hard to convince → when convinced, loyal customer

#### Stability

- c. High stability → consistent self-image, little impulsivity → predictable, calm, loyal
- d. Low stability → externalisation of identity, impulsive → unpredictable, short attention span, disloyal, short-term customers

#### Agreeableness

- e. High agreeableness → social, careful, adapted, kind → unlikely to neglectfully damage items
- f. Low agreeableness → antisocial, rebellious, careless → neglectful towards products, careless

#### Extraversion

- g. Low extraversion → unlikely to show identity through appearance, little connection to clothes → consistent in clothing style, disinterested in trends & fashion
- h. High extraversion → express identity through appearance, outgoing, unique → fast switching between clothes, styles, unlikely to want to rent due to uniqueness.

#### Conscientiousness

- i. Low conscientiousness → careless with products, lazy, undependable → likely to pay late, cause damage, wreck havoc → also likely to appreciate a service
- j. High in conscientiousness → very careful with products, expertise in maintenance & care → probably no repairs, good care of products, long life span → not very likely to need a service, often slow fashion consumers

Personality types as an example:

- a. High openness, high stability, low extraversion, med-high conscientiousness → likely to adopt the service quickly and stay a loyal customer.
  - b. High openness, high stability, high extraversion, mid conscientiousness → quite likely to adopt service, very brand loyal, likely to spread to word
  - c. Low openness, high stability, low extraversion, mid conscientiousness → hard to convince for a service but the most loyal customers on the planet
  - d. Mid openness, high stability, high agreeableness, low extraversion, high conscientiousness → will never ever break anything. Ever.
  - e. ...
  - f. ...
  - g. Low openness, low stability, low agreeableness, high extraversion, low conscientiousness → very likely to take complete advantage of a rental model. These people are the reason you take insurance.
6. Operational area

The Brand's operational area is a relevant factor, since it will predict the impact of the investments needed for a circular service, in relation to the overall budget of the brand. Brands that operate in one or region will need proportionally more investment capital than internationally operating brands. They can also invest less in the service, which will in most cases lead to a lesser quality of the user experience.

- a. National → relatively high investments for a trial service compared to the overall brand budget
- b. International → less pressure on a trial service, results will probably be scalable over multiple countries
- c. Intercontinental → trial services are relatively cheap but multiple are needed to check assumptions for different cultures

#### 7. Product quality

Product quality is one of the bigger predictors of success, since the initial investment of producing the item is depreciated over multiple rental cycles, or months. If an item wears or tears quickly beyond repair, the initial investment will not be earned back. High quality products lend themselves very well to for circular services.

- a. Low → the life cycle will be short → the brand's customers will expect low quality and also treat the items as such → the brand's consumers will expect to change products quickly
- b. Medium → slightly longer life span → still a relatively large chance of breakage → depends on the consumer type (Samsøe & Samsøe consumers vs. Wrangler consumers) → depends on the product type (silk blouses vs. denim shirts)
- c. High → good.
- d. Modular → perfect for repairs, innovations, adaptability to consumer needs etc.

Of course it is possible to take insurance on the assets, but in general the rule is: the higher the risk, the higher the fee. Extra emphasis is put on the products that are modular since they are very easily repaired and thus will generate relatively more revenue.

#### 8. Fashion style

- a. **Extrinsic style** → Style leaders are companies that have their own style that is distinguishable, consistent and unrelated to fashion trends → most loyal customers → their products are always quite similar through consistency → product match throughout the generations. These types of companies are missing out incredibly in the linear economy, since their customer base will not feel the need to change products, that quickly, which is an important revenue predictor.
- b. **Intrinsic style** → less distinct look, modest portfolio characteristics but consistent style over time → relatively loyal group of customers, larger customer base than style leaders → a very good position for circular services
- c. **Trend leaders** → brands that bring out new collections that are innovative, which is part of their identity → collections don't match over time, quickly out-dated looks → customer base size depends on latest hit or miss, with an extremely loyal yet small core → items often resurface because they are an embodiment of zeitgeist and therefore prone to become vintage classics
- d. **Trend followers** → these are the fast fashion company that show no real identity → customer base is broad and unpredictable, high churning → change clothes really quickly → brand image sometimes dependable enough for rental price premium → often compete with low prices

#### Collections

- a. Less than 6 / year → stable businesses that don't compete with the latest trends → stable following, customers don't expect newness → season adaptable
- b. 6 - 8 / year → bordering on competition in trends not style → depends on product quality, product type → high quality products in small batches multiple times a year are viable for circular rental
- c. 8+ / year →

Companies that bring out more than 6 collections per year generally profit from products that are quickly viewed as obsolete by their clientele. In this model of fast fashion the emphasis is on low quality and high quantity, to keep prices low and consumption rates high. This model works because the customers purchasing these products are attracted to the low value products and high turnover rate.

If a fast fashion company were to rent out their low value items for a percentage of the retail price, and still create new collections at the rate they employ in linear

sales, the company would be competing with its own products. Following the behaviour of the customers attracted to fast fashion, they are very likely to rent new items each month, instead of commit to items for longer. This means that these products will not generate much profit and that customers will not want to rent them again the next year.

#### Price point

- a. Basic T-shirt > €40
- b. Basic T-shirt €25 - €40
- c. Basic T-shirt < €25

Pricing of rental products depends on their store value. The costs of cleaning and repairs however are more consistent and mostly depend on the cost of labour in a region. Cheap products will thus generate less revenue than expensive products, due to the cost of delivering the service, which includes cleaning and repairs (see pricing chart).

In the white label service, a cut-off point is defined at about €30 for an item, to balance the costs of delivering the service as a benchmark number. Basic T-shirts are often the cheapest items in a collection, so these are used as reference products.

#### Stores

- a. More than 1 store / 50.000 people
- b. More than 1 store / 100.000 people
- c. Less than 1 store / 100.000 people

A relatively large part of the costs of delivering the service is shipping products to consumers. This means that consumers who decide to go to the brand's shops instead of ordering to their homes will save the brand a lot of money per time a product is rented. Companies could also charge customers for shipping the products, but this is an unfavourable strategy since most companies offer free shipping, so customers expect it.

Another reason why the number of stores per people is relevant is because physical stores are losing their profitability due to online shopping. However in a rental model, these stores are the perfect platform for added services – the type of add-ons that significantly increase the premium consumers are willing to pay (Tukker, 2004). Human interaction is essential in quality services (Stickdom et al., 2011), and store rent is high. Leveraging stores as service platforms will increase the appreciation of customers for the service (as opposed to purely digital services) and it will increase the profitability of existing stores.

#### Take-back

- a. Returned products < €40 are discarded upon return
- b. Returned products < €20 are discarded upon return
- c. No products are discarded upon return

Many fashion companies struggle to manage their returns, because the cost of labour is often higher than the value of the product (Terry, 2014), resulting in disposal of returned or unsold products, rather than reintegrating them into the product portfolio (Gayon, 2017).

When companies do not have a take-back system in place it will be a relatively large investment for them to build a system that can manage rental returns since they cannot build on existing parts of their supply chain. On the other hand this means that these companies have a lot to gain from a well operating take-back system, both for their linear sales and circular rentals. This implies that the depreciations of the investments made for the circular service can be spread out also over the linear sales that happen parallel.

There is another side to this trade-off, which is product valuing. Companies that value their products based on the costs of taking them back compared to their potential market value will have a very hard time changing their mind set and attitude, which is an essential part of transitioning to a circular PSS.

Simultaneously the balance of cost of take-back and the potential value of the product is a significant indicator of a company's profit margin, product price point and the rate of obsolescence of their products. It implies one or more of the following scenarios:

- a. that a company's products are below the price point set in this cut-off list,
- b. that the company's rate of obsolescence is very high
- c. that the profit margin on the products is very small
  - o a small profit margin on cheap products
  - o or an even smaller profit margin on expensive products

The last option however holds a promise. A general rule of thumb is that products that are relatively expensive to make are of higher quality. If a company sells high quality products at a relatively low price point (hence the small profit margin and the reluctance to invest in labour for take-back), these products are potentially very durable in a circular service.

The state of a company's take-back systems therefore holds valuable but highly ambiguous information about the potential success of a circular service. More research is needed.

#### Internal logistics

- a. Distribution of assets in-house
- b. Distribution of assets in close collaboration with a partner
- c. Distribution of assets outsourced

The management of logistics in a company is an important indicator of success for a circular system. Companies that manage their own back-stage logistics on country (or region) scale already have some of the assets and expertise to expand their logistics to customer deliveries. These home deliveries are in fact a relatively

expensive part of the costs of delivering the service (co-depending on the price point of the products), so taking them in-house could generate long term profits for the company.

Another factor here is that outsources home delivery has a very big impact on the customer experience (Chow et al., 2018), but it is completely out of the hands of the company offering the service. Managing the customer experience is essential when building a long-term service relationship (Kohtamäki et al., 2018), which includes the last mile delivery.

Product categories

- d. Underwear & socks
- e. Bags & shoes
- f. Clothes & jackets
- g. Everything

Not all products are eligible for rental. Underwear and socks are too personal and are viewed as unhygienic, so they are out of the scope. Home décor and linen are however good candidates for rental, but the scope of this white label service is on the fashion industry so these categories are kept out of consideration. They are less personal and less tightly connected to personal identity, so they are actually better suited for rental.

This service focuses on bags, shoes, clothing and outerwear. These product categories can very well be sold together, so they can also be offered parallel in a rental portfolio. Shoes and bags offer similar expressions of identity as clothing and coats, so the consumer behaviour theory will apply to them too.

Portfolio width

- h. Occasional
- i. Seasonal
- j. Sports
- k. Essentials
- l. Business
- m. Day-to-day
- n. Everything

The larger the company portfolio, the higher the minimal monthly fee can be. If customers can find everything they need in the company's portfolio, they will be more likely to engage in a service and commit long term to one brand.

Products that are only used occasionally are the perfect products for short-term lease. But since this white label service is created to map out long-term rental models these products are out of the scope of this report. Seasonal items (winter coats, swim shorts) also qualify for rental, but they will be stored in warehouses most of the year, so they will be less profitable. Essentials, business attire and day-to-day wear are all good candidates for rental, due to their continuous relevance in the wardrobe.

Business attire is especially interesting for rental because these types of clothes often are worn more as a uniform than as an expression of personal identity. This implies two things: people will generally care less about the products on a personal level, and thus are quicker to give up ownership for the sake of rental (own research)

The products are also harder to select in a store, due to the lack of influence of personal style and taste, so a service offering a full wardrobe fitted to the type of business it is worn in will generally be valued higher than a service offering day-to-day wear.



### Appendix L: Design Dilemmas

- Order Sources
- 1 Kim, N., & Su, J. (2017). Development of a Conceptual Model to Explore Consumers' Motivations To Collaboratively Consume Fashion.
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# appendix M DST validation

Here you can find the tables with the assessment of the DST and its fit with the design goal and the goal of the service. The assessment is based on the think box “the success indicators” on page 22 of the report and it is summarised in the shape of two tables, and a 1 - 10 grading scale, with 10 being the highest grade,

No.	Demand	Result	Score
1	Give accurate advice, based on scientific research	Extensive scientific research, both quantitative and qualitative, was used for the parametric foundation of the tool. The advice the tool gives is a high-level indicator of expected success or failure of servitisation, which is built on the service design steps advised in this report. Due to the parametric nature of the tool the advice remains high-level: it is built on the optimised relationships between different design decisions, but it is not an absolute value. It is accurate, within reason.	5
2	Be able to give advice to many different companies	The tool is based on a parametric model of a fashion rental service; the relationships between the different parameters and the impact of each parameter on the profitability is modelled. This means that the tool remains adaptable to many different types of companies.	8
3	Give actionable advice, relevant for the context of us	the advice given by the tool is abstract but to the point: very clearly and relevant to the first step of the design process as described in this report.	8
4	Accelerate the investment decision making process	the tool makes an estimate of profitability based on the most relevant parameters. Future profitability is the key driver any investment, so the decision to invest is supported by the tool's measurement of success.	9
5	De-fuzzy the front end of innovation	the advice comes from the tool, but is only as valuable as its user's understanding of it when measuring the fuzziness of the front end. This report is therefore included in the total package of the tool, which should give its readers all the information they need to de-fuzzy the initial phases of the service design process.	7
6	Be easy to use, made for non-designers	the tool is a very simple questionnaire asking managers about the current facts of their company. Together with this report (which is written for three different types of readers) anyone should be able to collect the necessary information without having a design background.	8
7	Give its user insights in the reasoning behind the tool	this report is written to do exactly that. It is offered to anyone who is interested in the research behind it – when assessing the research readers automatically learn about the reasoning behind the advice the tool gives.	9
8	Boost a customer-centric approach to service design	the tool assesses the potential profitability for a significant part based on the company's customer segment. In order to capitalise on the full potential of the service, companies need to investigate this aspect of the advice they were given. This should lead them into a customer-centred mind-set.	6

No.	Demand	Result	Score
I	A stable and predictable revenue stream	The inclusion of the minimal monthly fee increases the customer engagement. The difference in baseline profitability with and without a minimal monthly fee is included in the tool.	6
II	High customer loyalty to the brand	The rental duration is a large factor in the assessment of profitability. This means that the users of the tool will include customer satisfaction in their reasoning, leading to higher brand loyalty in the design.	4
III	Capitalising on brand legacy and experience	Most of the predicted customer behaviour stems from the personality link between brand and customer segment. Also the current price point of the brand is used as the baseline for pricing - it is also a large profitability indicator.	8
IV	Competitive edge over new entrants	The service is designed building on the current assets and supply chains of existing brands. This minimises the overhead costs - any further overhead costs are mitigated through outsourcing strategies, making it part of the service unit costs due to the parametric and scalable nature of the tool.	8
V	Growing revenue from retail real estate	The shipping costs of the service play a large role in profitability assessment, nudging users to go to the shop in stead of order. Shops are also easily repurposed as added service spaces, like styling advice or for repairs.	6
VI	Lowered resource dependency	Repairs and cleaning costs are part of the costs per service unit, but they are relatively low in impact on profitability. This makes making new products less profitable over re-integrating existing products.	7
VII	A fit to the current needs of consumers:	The type of service model that is advised is based on the current successes of comparable models. The tried and tested existing models show the current customer preferences.	5
VIII	A lowered environmental impact	Product life span is a large factor for profitability. This means that durable product design is a valid long-term strategy inherent to adopting a circular service model. Durable products have a much smaller impact on the environment than fast fashion.	8

# appendix N recommended reading

A total of 184 sources were referenced in this report and its appendices, for a total number of 265 references. The top three most mentioned sources are:

Quoted	Source
7	Stickdom, M., Schneider, J., Andrews, K., & Lawrence, A. (2011). <i>This is service design thinking; Basics, tools, cases</i> (Vol. 1). Hoboken, NJ; Wiley
6	Chow, P. S., Chiu, C. H., Yip, A. C., & Tang, A. K. (Eds.). (2018). <i>Contemporary Case Studies on Fashion Production, Marketing and Operations</i> . Springer Singapore.
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This appendix also includes the full list of sources for the totality of this report and its appendices, sorted alphabetically. For the sources per chapter, see the sources list at the end of the report.

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