



UNIVERSITY OF LEEDS

Can Fur Be Sustainable?

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I can confirm that the work submitted is my own and that appropriate credit has been given where reference has been made to the work of others.

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Abstract

There is a widespread of disagreement about whether it is sustainable to use fur within fashion. The relative sustainable merits and challenges of different types of fur (farmed, wild and faux fur) have presented strong arguments which have made the use of fur a contested topic of discussion. This research provides a broader understanding of the ways fur is used within fashion and the wider role of fashion within society, and how this relates to questions of sustainability and ethics. It provides a historical framework and objective arguments to explore the complexity of the relationship between fur, fashion, and sustainability and how these impact the way people understand and consume fur. It expands the existing binary fur debate of pro or anti-fur stakeholders by evaluating the perspectives of consumers and their attitudes to sustainability, ethics and the role of fashion and fur for their clothes. The research uses a combination of industry stakeholder interviews and a consumer survey to explore these different perspectives. By considering the complex nature of the history of fur use in human society, the changing dialogue for sustainability, and by challenging pre-existing norms and expectations, this research poses a number of questions about the sustainability of fur in today's modern society. By understanding the relationship between different stakeholders, the role of fashion and new ways of framing sustainability, this research provides an informed and objective response to the research question to allow others to consider and debate whether different types of fur can be sustainable.

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Chapter 1 - Introduction

There is a widespread of disagreement about whether it is ethical and sustainable to use fur within fashion. Within these debates, there is further disagreement about the relative ethical and sustainable merits of real and faux fur. There are strong arguments from those who support real fur which emphasise real fur as being a sustainable material, regarding its perceived environmental and social benefits. For example, real fur's ability to biodegrade in landfill (Organic Waste Systems, 2018), its waste reduction mechanisms (Fur Europe, 2021) which strengthen its by-product value, and its re-use capabilities which increase its longevity. The fur industry has also implemented programmes which aim to follow sustainable practices (International Fur Federation, 2018). However, real fur has, and continues to be criticised regarding its perceived unethical practices from those who are anti-fur, including the mistreatment and demise of animals (Jena, 2017). Additionally, fur farming's environmental impacts have been questioned (Bijleveld et al., 2011), and fur regulations have been criticised, including their lack of effectiveness to meet basic animal welfare needs (Four Paws, 2020). Together these factors are used to argue against fur being sustainable.

Faux fur has been perceived as an ethical alternative to real fur due to it eliminating animal slaughter. However faux fur has been criticised from pro-fur stakeholders who argue that faux fur production is unsustainable and can have severe environmental and social implications. For example, faux furs ineffectiveness to biodegrade due to its chemically intensive manufacturing (Farley and Hill, 2015), and its plastic composition which leads to microfibre issues within oceans (The Microfibre Consortium, 2021). However, faux fur has been praised on its ethical aspects which eliminate animal slaughter (Foley, 2018). It can also be accessed by those who cannot afford real fur, highlighting its economic merits. This minimisation of animal slaughter could argue that it is more sustainable with regards to ethics than real fur.

Looking at these contradictory arguments, it is clear the use of fur is complex and there are differing viewpoints regarding the ethics and sustainability of using fur in fashion. The lack of consensus regarding whether it is ethical or sustainable to use fur seems related to there being no agreement on what being ethical or sustainable is (Evans and Peirson-Smith, 2018). This

research recognises that if we are to move towards an understanding about the ethics and sustainability of different types of fur, it is necessary to recognize what it means to be ethical and sustainable in relation to fashion.

By understanding the role of fashion within society, and its sustainable and ethical merits and challenges, it allows for us to have a broader, more contextual understanding of how this can reflect on the different types of fur. We must also understand why fur provokes such strong emotions and what the wearing of fur means to different stakeholders, including the consumers. These stakeholders not only include those within the binary pro and anti-fur debate, but also those situated within the middle, including environmentalists, those within fashion brands, and stakeholders who are not directly involved within fashion, but work alongside similar topics to the use of animals. Obtaining this middle-ground perspective allows for us to gather a rounded outlook of how different stakeholders perceive fur, and can move us away from strong, subjective perceptions which can interfere with how we utilise the entire sustainability concept to assess whether fur can be sustainable. These understandings consolidated will allow for an informed decision to be made when answering the central research question of 'Can fur be sustainable?'

1.1) Research Aim

This research aims to provide a broader understanding of the ways fur is used within fashion and how this relates to questions of sustainability and ethics. It does so by providing various frameworks and arguments which highlight the complex relationship between fur, fashion, and sustainability, and explores how this impacts the way people understand and consume fur. The thesis will build a framework of sustainability which will be used when exploring real and faux furs challenges and opportunities, encapsulating environmental, social, economic, and ethical issues with regards to both animals, humans, and environment. This research will explore and consolidate a range of perspectives, to move away from the binary fur debate of for or against fur. These different industry stakeholders and consumer perspectives will present a rounded understanding with regards to how they perceive fur in relation to other animal-based products and what is influencing consumer discourse regarding furs sustainability. The discussion of these will add new dimensions when understanding furs contention regarding its

ethics and sustainability. This will also provide broader perspectives on these issues to fashion industry stakeholders, and consumers, whilst rethinking their perspectives of the type of fur they advocate, now they have a more nuanced understanding of the industry. Thus, this thesis will provide context to help industry stakeholders and consumers to consider whether fur can be sustainable in the contemporary fashion market in a more informed way. To achieve this broad understanding, the thesis will combine fashion theory and historical research with quantitative and qualitative data collection in the form of surveys and interviews.

1.2) Objectives

1. Set a framework of the role of fashion within society, including the cultural theory of clothing and the consumer decision-making process, with reference to biogenic, psychogenic, hedonistic, and utilitarian values.
2. Build a framework of sustainability in terms of environmental, social, and ethical implications. Produce a hypothesis to consolidate stakeholder perspectives regarding the fur options and their context with regards to sustainability.
3. Explore how the use of fur in fashion has developed throughout history and how its shifting role has contributed to discourses around the sustainability and ethics of using fur.
4. Understand different stakeholder attitudes within the fur debate, including both consumer and industry voices.
5. Present key arguments from different stakeholders to show there are conflicting attitudes with regards to how they perceive fur and its sustainability.
6. Explore who or what is influencing and shaping consumer knowledge and public discourse regarding the sustainability of fur.

1.3) Structure of the Argument

The literature review will outline the role of fashion within society, using concepts from cultural theory and the consumer decision-making process to understand the role of fur for humans and why people consume it. The literature review will then set a framework of important issues of sustainability, with regards to environmental, social, and ethical factors, and will utilise this

framework to explore real and faux furs sustainable merits and challenges. A definition for sustainability and ethics will be formulated, which can be used when the reader comes to answer the research question. The thesis then discusses how fur has developed historically and reflects to these frameworks regarding how fur's role has transitioned during its historical development and how this has contributed to its current contented nature.

The research will then consolidate this literature review with the primary research which will consist of a quantitative consumer survey and qualitative industry stakeholder interviews. The analysis of the research findings will provide a novel perspective on the sustainability of fur by exploring how consumer and industry stakeholders understand and perceive different types of fur in relation to other animal-based products. The thesis will also explore who is influencing the way people understand and discuss the use of fur in fashion. The research will conclude by bringing together the literature with the new dimensions the primary research explores, and how these allow us to look forward when answering the research question of whether fur can be sustainable, in an expansive, critical way.

Chapter 2 - Literature Review

2.1) The Role and Function of Fashion

It is widely recognised in fashion and cultural studies that fashion plays a role within society and identity formation. Some scholars focus on the psychological and social role of fashion, whereas others discuss how fashion fulfils more practical, physical needs. The emphasis on fashion's symbolic capacity to reflect individual identity is challenged by theorists, including Crane (2000) and Miller (2010), which can illuminate fashion's complexity. Understanding fashion's role as a psychological, social process supports theories on how fashion decisions are driven by psychological behavioural motivations (Sumner, 2018). These discussions about the social role of fashion raises questions about the role of fur within fashion, and subsequently, how humans use fur within fashion.

2.1.1) Cultural Theory of Clothing

Fashion Identity and Social Belonging

Clothing has a major role in the social construction of identity. Clothing helps construct social structures across eras, supporting the capability to impose social identities within public spaces, including occupations, religion, and class (Crane, 2000). Barnard (2014) stated each of these social structures became an arena where difference and identity could be negotiated through clothing consumption.

Tynan (2016) used Michel Foucault's work on discourse and the body and adopted his model of power and knowledge. Foucault's work highlights "*how dress unites communities but also potentially how it can divide them*" (Tynan, 2016, p.196). This illuminates the inclusivity and exclusivity clothing inflicts on social identities. This is also reflected in Georg Simmel's principles of union and isolation when explaining fashion (Barnard, 2014). This model illuminates fur's capability to unite communities, particularly the upper-class, but also differentiate them from the lower-class, and its power to be a dividing mechanism in class-orientated societies. It is important to discuss class systems due to their prevalence within fur's history and understand how fashion theories can relate to fur's power within these hierarchical class systems.

Class

Crane (2000) stated individualised class societies have distinct cultures, each class sharing similar values. Clothing and fashion create tensions between each class and portray them differently within the public space. According to Day (2001), defining class is difficult due to the range of disciplines it occurs across including sociology, politics, and cultural studies. From the Middle Ages, the British class system form of societal division, whereby the family you were born into influenced your social status, occupation, and political influence (Day, 2001). The lower down in the class system you were, the less authority you inherited. It could be suggested that this is the reason why those in the lower-class typically admired those higher up who had cultural influence and power over political and social aspects of everyday life. The Sumptuary Laws (discussed in Chapter 2.3) illuminate furs importance in differentiating classes, illuminating the power they have as a fashion material.

Social class affiliation defined a person's identity and clothing behaviours and were indications of characters and subgroups (Crane, 2000). Barnard (2014) posed two methods of conceiving social class groups: Marxism, where individuals social class is determined by their societal ranking; and Functionalism, where individuals who share values collaborate in groups in comparison to the opposition between class groups.

With regards to fur, during the era of Sumptuary Laws, Barnard's (2014) theory of Marxism prevailed however, in contemporary British society, new developments of fake fur are more accessible to all class systems due to their affordability. Due to this, the functionalism theory could prevail due to groups forming based on shared interest. These shared interests could be consumers who share similar fashion styles, for example, they all wear fake furs, or they are all apart of anti-fur groups, hence they share ethical perceptions. Relating Barnard's (2016) theories for conceiving social class groups to fur, it highlights the different ways fur, real or fake, can formulate societal groups, indicating it is a more symbolic material than we may think.

Simmel was interested in socialisation which McNeil (2016) emphasises is that society is not determined by acts of an individual. Simmel's trickle-down theory depicts how lower-class fashion consumers use clothing to satisfy their needs of belongingness and conform to imitate

upper-class fashions, to climb the social ladder (McNeil, 2016). As a result of this, the upper-class abandon these fashions and adopt newer styles, allowing the middle and lower-class to appropriate them. When thinking about the equity issues fur presents within class differentiation, fur could defy the trickle-down theory due to its high economic value. Real fur is adopted by the upper-class due to those with great expenditure being able to access it, therefore the ability for fur to “trickle-down” to the lower-class is limited because of the lack of economic capital (Bourdieu, 1993, cited by Rocamora, 2016). However, faux furs have given some capacity for the lower-class to imitate the upper-class due to its value as a social construct to project status, as well as being cheaper to purchase. Despite this, Simmel’s theory is not applicable to real fur due to prevailing equity issues, unless the furs be second-hand or gifted. What this does support however is the idea that furs high expense has been used as a status symbol to differentiate class societies. Thus, fur helps to support Crane’s (2000) challenge to Simmel’s theory, arguing that although status groups adopted new styles, the upper-class status was secured by other factors including wealth.

Theorist Pierre Bourdieu was concerned with the way cultural tastes were formulated and spread. His theories highlight how a social class system exists and continues to be perpetuated because of the system you are born into and the upbringing you are given to learn tastes of that specific class. These tastes classify distinctions between class systems and what we consider to be our own individual tastes are shaped by the culture and societies we have surrounded ourselves with. Bourdieu’s idea of tastes being shaped by society can suggest theories on why real furs stance within society shifted during the nineteenth century when animal welfare organisations started targeting the material due to ethical issues. It could be suggested that when the anti-fur campaigns arose, these made real fur less desirable causing the taste and cultural meaning of it to shift because society was less accepting of it. Using Bourdieu’s concept to show how the material itself did not change, but the way people perceive it shows not only the power fashion has on society, but societies power on clothing tastes and its cultural position.

Rocamora (2016) describes Bourdieu’s use of capitals to determine one’s social positioning in relation to fashion. The four capitals are determined by:

- Economic - financial assets.
- Social - strength of networks.
- Symbolic - amount of status held.
- Cultural - a set of cultural resources.

With each capital possessed, social power and distinction is gained. Real fur fulfils the economic and symbolic capital due to one's financial worth and status being exerted when wearing the garment. The economic capital signifies one's financial assets which is made possible by a privileged social positioning (Rocamora, 2016). The lower-class generally lack these capitals which restricts their consumption of fur, distinguishing them from the upper-class. This further supports the discussion of fur not adhering to Simmel's trickle-down theory due to the lower-class lacking economic capitals, hence not being able to afford real furs.

Crane (2000) also depicted Bourdieu's work on the culture of necessity which characterises class systems. If one was to move to a higher class, they would have to adopt the expected clothing behaviour. This would apply to fur garments prior to the nineteenth-century and if you shifted class systems, the correct *uniform* would be required to preserve the levels of tastes.

Sex/Gender

Barnard (2014) outlines the differences between sex and gender and how gender identity is partially constructed using clothing and fashion. Sex is assigned at birth and is subjected to biological reproduction and physiological differences whereas gender is the cultural reproduction and behavioural differences of someone (Barnard, 2014). Carter (2003) highlighted Veblen's concerns with there being great difference between the dress of men and women. Miller (2010) supports this, discussing how gendered clothing, such as the Sari, holds power as a form of manipulation within society and supports Veblen's concerns of the power of clothing to make men and women "*look as if they belong to separate species*" (Carter, 2003, p.41-58).

The principles of Miller's (2010) depiction of the Sari as an instrument of power for women as well as clothing which can complement her daily life can be reflected in how furs usage. Furs can be utilised to draw attention to bodily features, like the Sari, whilst at the same time concealing them, leaving the male gender confused. Despite Miller (2010) emphasising women's power through clothing, Bolton (2004) explores how fur was a way for men to also assert their dominance. He states, "*a mink coat...is a pimp's most palpable display of economic and sexual supremacy*" (Bolton, 2004, p.53). Furs sexual commodity is further illuminated in Bolton's discussion of Freud's ideology of fur being a visual device to cover female sexual organs and be presented as an object of male sexual pleasure.

Barnard (2014) emphasises the power of clothing to not only inflict but shift gender identities. He highlights Wright's (no date) argument who used a stiletto heel to build an alternative gender identity in the 1960s. At the time, women were stereotyped as housewives however, by associating themselves with stilettos, they constructed a new identity that was energetic and independent. Wright's discussion can be useful in explaining how fur can also convey different identities, such as when shifting class systems, as Crane (2000) depicted when analysing Bourdieu's work.

2.1.2) Consumer Decision-Making Process

Having an understanding on the cultural theory of clothing is useful in helping explain the way fur functions in fashion and how it provides a symbolic capital, and differentiation between class, gender, and identity. To help further explain the role of fur in relation to consumer needs, it is necessary to look at the consumer decision-making process. This will provide the ability to not only analyse how furs encourage the formulation of identities and social groups, but also the motivations behind consumer desires and needs to consume fur products.

Solomon and Rabolt (2004) define needs as a discrepancy between a consumer's present state and their ideal state. Needs recognition is typically the stimulator which leads to consumption. This is down to marketers exploiting the imbalance between the consumer's present state and providing stimulation through creating new images of their ideal state (Stankevich, 2017). This imbalance creates a need which motivates the consumer towards purchase (Stankevich, 2017),

alleviating the discomfort of not having that purchase. The larger the difference between the actual and desired state, the greater the tension (Avery et al., 2011), increasing the motivation for consumption.

Understanding the consumer decision-making process allows us to understand the different types of needs. With regards to fashion and why humans wear clothing, Kefgen and Touchie-Specht (1981) encapsulated this into physical and psychological needs to serve four basic functions: to protect the body, exalt the ego, arouse emotions in others, and communicate by a means of symbols. The most generic theories of motivation for wearing clothing however are established as the modesty, immodesty, utility, and adornment theories (Dunlap, 1928). With Dunlap's (1928) literature being an older set of theories, it can highlight how people have perceived motivations behind clothing consumption for decades. Despite this, Soloman and Rabolt (2004) use a contemporary needs model which emphasises that fashions function within society can also be classified as Biogenic, Psychogenic, Hedonic and Utilitarian needs. These two theories have been collaborated to set the discussion in this chapter.

Biogenic

Biogenic needs ensure the maintenance of life which includes clothing that provides protection against the environment (Soloman and Rabolt, 2004) which can be considered essential to survival in harsh environments. In the British contemporary climate, the use of clothing to satisfy biogenic needs is only prevalent only during the winter months, however, our fashion choices are heavily influenced by our environmental climates. For example, we wear insulating layers during the colder seasons and strip these layers down during the warmer months.

During the stone age era biogenic needs prevailed as the main clothing function. Animals historically were hunted for food to keep man alive, and their skins utilised to cover the body, especially in cold climates where this was a necessity to survival (Thomas et al., 2018). This need for warmth and protection gained from the fur skins satisfy biogenic needs. This theory is also known as the protection theory in the older literature sources (Dunlap, 1928). Kefgen and Touchie-Specht (1981) and Dunlap (1928) expressed how most humans do not need clothing which offers extreme environmental protection except Inuit Eskimos who need

clothing for climate protection. They would use furs from skins of animals that provided their food, not only satisfying their need against the harsh temperatures but also their need for nutritional survival. This utilisation of the entire animal can be considered sustainable due to the minimisation of waste. Comparing this to the use of fur today, it can be questioned whether the fur industry is achieving a strong sustainable value due to fur-bearing animals not being consumed nutritionally. This is explored in more depth later. This inconsistency in why animals are valued as socially acceptable to use when they are not just for clothing will also later be investigated.

Kefgen and Touchie-Specht (1981) assumed that the role of dress was to show rank, wealth, and status instead of protection, suggesting clothing was transitioning away from its biogenic properties. This can relate back to the cultural theory of fashion and class systems which prevailed as a main symbolic role of fashion and when relating to fur. It is quite clear why fur and fashion's role were more to show rankings and class differentiations simply due to the other elements which come with the material including cost. In today's western society, we have climate-controlled buildings, negating the need to wear fur garments for biogenic purposes. This reinforces the ideology that the use of fur to portray symbolism including wealth and status is a potential need factor which consumers may attempt to satisfy.

Psychogenic

These types of needs are known as psychogenic needs which are acquired in the process of becoming a member of a culture, hence the need for status, power and affiliation prevail (Solomon et al., 2004). Demographic subcultures, including social class and economic conditions, influence psychogenic needs which determine the type of clothing we purchase. Crane (2000) highlighted how different classes have different values and Solomon et al., (2004) supported this stating power groups throughout history have maintained the class distinctions. This can reflect on the Sumptuary Laws which restricted the lower-class from wearing certain types of furs.

Satisfying psychogenic needs is a dominating motivator within the affluent class who utilise clothing as status symbols to show their economic wealth which reflects on their social ranking.

Veblen's (1998) theory of conspicuous consumption shows how the conspicuous display of furs within social groups has been prevalent for centuries. This conspicuous consumption of furs evidences consumers great expenditure and how it fulfils consumers need for affiliation to categorise them into social groups and the need for power and uniqueness to assert one's identity.

Psychogenic needs have been associated with the broader theory of clothing for adornment. Dunlap (1928) thought that this supposed conspicuousness is attained by adornment however, adornment fails when every member of the group wears the same thing, highlighting how psychogenic needs are even present within each sub-class group. With Simmel's trickle-down theory being invalid for real fur due to the lack of economic capital from the lower-class can support Dunlap's (1928) extension of how adornment fails when everyone wears the same clothing; hence if the lower-class succeeded in Simmel's trickle-down theory, the upper-class would adopt new styles.

The psychogenic values associated with furs prevail greater within western consumption due to individuals not necessarily needing furs for biogenic purposes but purchasing furs for psychogenic reasons because they can. Miller (2010) described how clothing is not superficial and that there is a range of relationships between clothing and individuals within society. He suggests clothing should not be a symbolic representation of who one is however clothing does play an active part in what kind of person they are. Putting his work in practice, it is difficult to depict the complex reasons for why fur within fashion is important to individuals, whether this be biogenic or psychogenic reasons and one should not assume that by wearing fur that it is an attempt for an increased social positioning. It is vital to note that there are complexities in deeply understanding clothing's function due to these psychogenic needs being innate tensions.

Utilitarian

Kang and Park-Poaps (2009) associated wearing clothing for utilitarian purposes to be a rational process of consumption. Utilitarian needs are desires to achieve functional or practical benefits (Solomon et al., 2004) which can associate it to the theory of modesty where clothing is worn

as a primary motive to cover the body (Kefgen and Touchie-Specht, 1981). Dunlap (1928) connected this theory to biblical ideologies within the Garden of Eden and using clothing to conceal body parts and prevent shame. Real fur has had a symbolic role in Biblical stories where the Bible stated, “unto Adam also and to his wife did the Lord God make his coats of skins and clothed them” (Genesis 3:21, cited in Ewing, 1981) “to conceal the shame they suffered after tasting of the Tree of Knowledge”, (Ewing, 1981, p.13). This belief is supported by Skov (2005) who stated the first fur coats therefore confirmed the affirmation of humans and the start of clothing in prehistoric times. Regarding these biblical connections, this utilitarian need for fur to fulfil a modesty benefit suggests furs function as a clothing piece shifted as humans evolved.

The utilitarian needs and theory of protection have been closely associated with one another in existing literature due to their ability to achieve a practical benefit. Whether this be a practical benefit for modesty or a benefit for climate protection can provide this literature with the idea that all the theories on why we wear clothing are very interlinked to some extent and that human consumption is very complex.

Hedonism

Kang and Park-Poaps (2009) suggested that researchers are abandoning the utilitarian perspective and have begun exploring hedonic needs as a consumption motivator. The need to wear clothing as a way of exhibiting an emotional response such as self-confidence or a fantasy are hedonic needs (Solomon et al., 2004). Hirschman and Holbrook (1982) also defined hedonic consumption as “*facets of consumer behaviour that relate to the multi-sensory, fantasy and emotive aspects of one’s experience with products*” (p.92). Arnold and Reynolds (2003) cited Hirschman and Holbrook (1982) stating that hedonic consumption is driven by the “*fun a consumer has in using a product*” (p.78). Fur could be utilised to express self-confidence, achieving their hedonic need as well as conveying psychogenic symbolic value. This shows how like utilitarian and biogenic needs are interlinked, so are hedonic and psychogenic needs. To further understand the shift towards these types of symbolic and innate needs it is necessary to look to the historical evolution of the material (Chapter 2.3).

2.1.3) Conclusion

The key argument presented in this section is that fur fulfils multiple physical and social needs. Human needs for clothing and fashion are very complex and involve a mixture of physiological and psychological motives, and the fashion system fulfils a range of these different needs. A consumer may use fashion to satisfy two needs, including the biogenic need for warmth as well as the utilitarian need for practicality, or the need to collaboratively satisfy a hedonic and psychogenic need. The role and value of fur use in fashion reflects these multiple needs and physiological and psychological motives.

This section of the literature review allows the reader to be better positioned when answering the research question. By understanding the role of fashions complexity regarding its psychological and social placement within society, and the consumer decision-making process for fashion, allows us to apply a similar thought-process when understanding how these physical and social factors can also relate to fur when we think about its sustainable merits and challenges. For example, the understanding of furs biogenic and psychogenic needs can be used to assess this against its potential sustainable value. It also encourages us to think about the sustainability of fur in a broader context, like general fashion fur is also a very complex material.

2.2) A Framework of Sustainability and Ethics

The sustainability of the fur industry is extremely contested. The debate has escalated dramatically since the rise of animal activism and since sustainability became a growing area of consumer concern. For some, real fur has always been associated with unethical practices and animal slaughter, with faux fur being perceived as an ethical alternative. However, concerns about faux fur's sustainability have grown in recent years. These concerns encompass both environmental and social issues which have left the fur industry (faux and real), and consumers, in confusion. Therefore, the exploration of this contention is important from an objective perspective to frame the fur industry. Before this can be established however, a framework of sustainability needs to be outlined.

2.2.1) The Various Definitions of Sustainability

The modern concept of sustainability aligns to the principle of ecology where respecting the environment is key to ensuring regeneration of used resources. There are approximately 300 developed definitions of sustainability (Santillo et al., 2007) including: *"a situation in which human activity is conducted in a way that conserves the functions of the earth's ecosystems"* (BS ISO 15392, 2008); *"a concern with the well-being of future generations and in particular with irreplaceable natural resources"* (Kuhlman & Farrington, 2010) and *"an act that is that is capable of maintained or continued at a certain rate or level"* (OED, cited by Lo&Ha-Brookshire, 2018). The most well-known, accepted sustainability definition comes from the Brundtland Report (1987) which defines it as the *"development that meets the needs of the present without compromising the ability of future generations to meet their own needs"*. The triple bottom-line approach considers social, economic, and environmental development as interdependent factors contributing to sustainability (Kuhlman & Farrington, 2010). This concept has framed more of an understanding through the narrative:

"To the conventional bottom line (profit) should be added care for the environment (the planet) as well as being good for people... (the social dimension)"

(Kuhlman & Farrington, 2010).

Evans and Peirson-Smith (2018) examined perceptions of a green lexicon and found with 'sustainability' being a rather new term, its use in the consumer-facing media has only gained momentum recently. They found that over 75% of participants interviewed incorrectly identified the definition of sustainability. Most matched it to the term 'ethical', however, this was understandable given the broad scope of sustainability. Hur and Cassidy (2019) highlighted that there is a lack of agreement over the sustainability definition, with the term mainly being considered as environmentally conscious design as opposed to considering all elements of the triple bottom-line approach. This further supports Evans and Peirson-Smith's (2018) recognition of sustainability being a broad topic.

2.2.2) A Framework Regarding Social, Environmental, and Ethical Aspects of Sustainability Within General Fashion

In terms of outlining a sustainability definition in context for this thesis, a framework of the concept itself was established. This project focuses on environmental, social, and ethical implications of the fur industry under the sustainability umbrella, however, has brief reflections on the economic side of sustainability when discussing faux furs accessibility towards different class systems.

Environmental

Environmental aspects within the fur industry are typically at the forefront within the sustainability debate, with numerous opposing narratives contributing to the contested deliberation. Environmental concerns mainly situate towards processes during the sourcing of raw materials, manufacturing, and disposal of garments; these primarily draw attention towards the fast fashion market.

The influx of low-cost clothing as alternatives for those who do not have the economic capital for luxury fashion but desire the hedonism and status it conveys, has continuously embodied unsustainability at its peak. The fashion industry routinely sources new trends, with weekly turnover times being achieved through poor manufacturing, low labour costs and deficient garment quality, resulting in cheaper clothing (Annamma et al., 2012). With the garment

quality being poor due to cheap manufacturing, it is prone to fault and typically disposed of. It does not provide opportunities for repurposing for a longer lifecycle, resulting in a replacement purchase. This highlights a sustainability issue in terms of there being more waste polluting the environment due to the cycle of consumption and disposal being closed loop, however, material composition and biodegradability within landfill also contributes to the garment's sustainability.

The underutilisation and lack of engagement in green recycling initiatives creates \$500 billion of discarded clothing globally annually and "*some garments are estimated to be discarded just after seven to ten wears*" (Ellen McArthur Foundation, 2017, p.19). Annamma et al. (2012) stated after the ten washes benchmark, an item will no longer perform at its best. Despite the literature giving a factual basis for fast fashions longevity, the underlying principle regarding the disposable nature of garments is unheeded by designers and consumers.

Intense manufacturing and high-level consumption push natural resources renewal beyond tolerable thresholds (Fletcher and Grose, 2011). Raw materials are classified by renewability which divides them into non-renewable (e.g., polyesters and acrylics) and renewable materials (e.g., cotton, wool, fur). However, renewable materials are not guaranteed to be sustainable when we consider the entire lifecycle.

The garment's ability to biodegrade after disposal is an important aspect of environmental impact. Biodegradability means the fibre can be deconstructed by micro-organisms. For it to have good biodegradability, the process must be over a short time period (Fletcher and Grose, 2011). Synthetic fibre, including polyester and acrylic, are non-biodegradable due to the lack of enzymes to deteriorate the fibre because of their high petroleum content (Fletcher and Grose, 2011). This overwhelms landfill sites with clothing, causing environmental degradation. Waste Resources and Action Programme (WRAP) (2017) estimated that £140,000,000 of clothing enters landfill yearly. In comparison, animal and plant-based fibres degrade into small particles easier, (Fletcher and Grose, 2011). Thus, it can be suggested that these items are more environmentally sustainable; however, this does not always reflect on their social and ethical sustainability. Fashion is reportedly the third biggest manufacturing industry worldwide

and despite this stimulating job growth, Sumner (2019) stated it also “*leaves them with the bulk of the environmental and social costs*” (p.5).

Social

Evidently the fashion industry has environmental implications, however, the social elements can be just as, if not more detrimental depending on the circumstances. The fast fashion industry is associated with poor worker wages, unpaid overtime, and unsafe working conditions (Fletcher and Grose, 2011) which facilitates the social detriment mirrored amongst the industry. The Rana Plaza disaster in Bangladesh, 2013, illuminated the detrimental social exploitations within fashion supply chains where 1,138 people lost their lives and 2,500 were injured (House of Commons, 2019). Since this catastrophic event, some fashion companies have made improvements to worker safety, pitching ethics as a key branch in their sustainability implementations. This can be seen in companies recruiting sustainability and corporate social responsibility teams as well as becoming transparent in their values and aims to the consumer. Despite this, fast fashion brands have failed to mirror many fashion brands ethical redemption acts in their core strategy, and this has continuously been exhibited through their unrealistically low prices. This highlights how the fast fashion industry prioritises readily available, cheap clothing for the masses who prioritise quantity over sustainability factors when purchasing (Fletcher and Grose, 2011).

Ethics

Like sustainability, there is not one industry standard definition of ethics (Joergens, 2006). The term has evolved through Greek philosophers but now surrounds what Haug and Busch (2015) classify as sustainable production as a framework for concern. Evans and Peirson-Smith (2018) defined the term *ethical* as “*the positive impact of a designer, a consumer choice, or method of production as experienced by workers, consumers, animals, society and the environment*” (p.256). Their findings showed that the term was associated with poor business practices, leading to social and environmental misconduct. This definition of *ethical* is collaborated with the environmental and social concerns, which the term *sustainability* separates into categories.

According to Joergens (2006), ethical fashion adopts an approach of “*fashion with conscience*” (p.361) and can elaborately be defined as “*fashionable clothes that incorporate fair-trade principles within sweatshop-free labour conditions while not harming the environment or workers by using biodegradable and organic cotton*” (p.361). This is suggested to be the most cited definition for ethics (Haug and Busch’s, 2015).

Other definitions of ethical fashion come from the Ethical Fashion Forum (2021) which defines their mission to:

“Support and promote sustainable practices; facilitate collaboration; raise awareness; and provide the tools and resources needed to reduce poverty, reduce environmental damage and raise standards”.

Haug and Busch (2015) also supported the Ethical Fashion Forums definition, however argued how ethical fashion still needed elaboration to justify who has moral responsibility for being more ethical, as well as who the victims of unethical fashion production are. With regards to fur, it is necessary to explore ethics for animal welfare as well as the entire sustainability concept as this can help answer the research question of whether fur can be sustainable.

2.2.3) Real Fur Framework

When looking at the sustainability framework in relation to fur, current literature has contributed various perspectives on real and faux furs stance in the context of sustainability and ethics. Contention has come from biased perspectives which places certain types of fur into different categories based on sustainability or ethical assumptions. This inflicts uncertainty for individuals to make decisions on where they stand within the fur debate. To explore this debate, we need to understand the different types of fur.

Real fur comprises of two types: wild and farmed. Both have regulations which claim to make the fur industry as sustainable as possible, however, both have limitations. Farmed mink fur makes up approximately 85% of the fur industry (Bijleveld et al., 2011) and is the most common farmed fur, with European production contributing approximately 65% of the world’s mink pelts (Bijleveld et al., 2011). Farmed fur can also include fox and racoon fur (Skov, 2005). Bolton

(2004) and Farley and Hill (2015) considered mink to be the most popular fur. Farley et al., (2015) associated mink with the psychogenic terminology including flattery, elegance, and status which are important associations with fur ownership, both historically and in contemporary consumption.

Wild furs make up 15-20% of the global fur industry (International Fur Federation (IFF), 2021), sourced as part of wildlife management programmes where the species are culled due to their abundance (Skov, 2005). When there is an ecological imbalance, issues including food scarcity, diseases, and pest control concerns arise (IFF, 2021), therefore, regardless of furs economic value, these species require culling (Skov, 2005) whether the fur is utilised or not. This could suggest towards wild furs sustainable value due to the utilisation of the furs encouraging waste minimisation. These culled species can include the coyote, grey fox, and Russian sable (IFF, 2021). Wild furs are less expensive than farmed fur due to there being less control over damages (Ramchandani and Coste-Maniere, 2016) which could make it more accessible to individuals with a lower economic capital. Ramchandani and Coste-Maniere (2016) also stated some consumers prefer wild fur knowing the animals are sourced from their natural habitats.

The fur industry characterises real fur as a natural material, claiming it is more sustainable than faux versions due to the industry delivering a three-pillar strategy to support welfare, the environment, and people (IFF, 2020). With regards to the social merits, the IFF have established a human rights policy and claim to enrich livelihoods, for example, wild furs support Indigenous tribes and provide jobs for rural communities (IFF, 2020). This not only enhances its social sustainability, but also provides economic benefits. Despite this, literature highlighted that employees suffer from respiratory diseases due to organic dust from the furs (Skov, 2005). The furs are also treated with harmful chemicals to prevent biodegrading (Fur Free Alliance, 2021). By understanding the social implications of fur, just because the fur industry claims to be natural, this does not mean it is sustainable across all three pillars. The Fur Free Alliance report that the fur industry has no regulations to maintain this, however, the rise of FURMARK certification could counteract this argument.

Sorenson (2011) highlighted that there were no regulations for animal welfare within the fur industry. However, from the exposure of animal mistreatment and the rise of stakeholders

considering the fur industry as unethical, strict regulations to facilitate animal welfare have been introduced. Those working within the fur industry are encouraged to follow these regulations to authorise the production and sale of their pelts. An agreement on the international humane trapping standards between the European community (AIHTS), Canada, and the Russian Federation (2019) were formulated for wild furs. These welfare standards were based on the extent of an animal to cope with their environment and aimed to ensure a sufficient level of welfare for trapped animals (Gov.UK, 2019). Welfare indications were measured based on physiology, injury, and animal behaviour (Gov.UK, 2019). The standards indicated thresholds which include at least 80% of trapped animals being unconscious within a time limit (dependent upon the animal) and remains in this state until death; and the correct animals being trapped including wolf and lynx (Gov.UK, 2019). Welfare issues occur however within wild trapping due to other animals being caught including birds and deer's (The Fur Free Alliance, 2021). This is wasteful due to these animals not being utilised within fashion, hence suggestions to this being unsustainable and ethical issues emerge. Animal welfare organisations highlight how trapping does not kill the animals immediately, causing for them to sometimes chew off their limbs for freedom, or even bleeding to death (Four Paws, 2021), which poses major ethical issues. Consolidating the fur trapping criticism, it can be suggested that it is an unsustainable practice, not only due to ethical reasons but the idea of waste if an unwanted animal is caught. However, reflecting on the previous comment regarding these animals still being trapped for population culls, whether the fur is utilised or not, can argue towards the practice being sustainable and using the waste by-product fur rather than this being disposed of.

The FURMARK certification and traceability scheme aims to “*ensure the highest animal welfare and environmental standards*” (IFF, 2018, p.4). It amalgamates multiple programmes which monitor aspects including auctioning, dyeing, and wild and farmed fur practices. Welfur is an example of a FURMARK programme which stated if farms are not Welfur certified by 2020, they are unable to sell their furs through international auction houses (IFF, 2018), putting non-certified farms out of business. More than 95% of the 3,500 mink and fox farms participate in the programme across Europe (Fur Europe, 2018). Traceability has become a key initiative mandated by the fur industry (Furmark, 2021) where they express their confidence in their management and supply chain. The public also have the opportunity to visit fur farms in some

European countries on 'open farm days' (Figure.1) which allows them to see first-hand the standards being implemented (Fur Europe, 2015). By providing transparent information they aim to diminish allegations regarding animal mistreatment.



Figure.1 – Open Farm Day.
(Fur Europe, 2015).

Despite these programmes, the fur trade still encounter backlash due to perceived animal welfare issues. Jena (2017) argued that fur farms do not care for animal welfare and keep animals in filthy wired, overcrowded cages, which restrict movement, causing the animals to display aggressive and psychotic behaviour. Farley & Hill (2015) illuminated the perceptions of animal welfare organisation People for the Ethical Treatment of Animals (PETA) and stated how animals within fur farms receive inhumane treatment during the rearing and execution processes. Jena (2017) stated that these slaughter processes are extremely painful which prioritise the protection of the fur against animal welfare. These include electrocution and gassing (The Fur Free Alliance, 2021). Some fur-bearing animals, as a result of barren and restrictive farming conditions, result to abnormal repetitive behaviours including chewing their fur, which can occur because of fear, distress, and frustration (Franchi et al., 2015). PETA highlighted how fur farming is a byword for cruelty and that fur farms leads animals to self-mutilation, cannibalism and fighting with other animals which can cause missing limbs, festering and untreated open wounds (PETA, 2021) (Figure.2).



Figure.2 – Mink Fur Farming Conditions.
(PETA, 2021).

Additionally, minks are semi-aquatic animals and their lack of access to water poses welfare and ethical issues (Bonesi et al., 2006). The Fur Free Alliance (2021) supports these claims of animal mistreatment. These arguments against fur contradicts the fur trades regulations and illuminates the contention which lies within the industry regarding welfare. Animal welfare provides comfort and the freedom of movement prior to death whereas animal rights imply the end of animal abuse (Jena, 2017). Arguments from animal activists aim to achieve animal rights, whereas the fur industry only provide welfare mitigations. Despite this, the arguments from Sorenson (2011) and Bonesi et al. (2006) suggest the fur trade are unable to even achieve animal welfare, which shows how contested the welfare system is from different perspectives. When consolidating these ethical issues associated with the fur industry, it can be argued that fur is unethical and therefore unsustainable.

Farley & Hill (2015) regarded the fur regulations as methods in which the sustainable use of animals emerged and when transparency became established. Sorenson (2011) regarded these initiatives as an attempt for the fur industry to reposition themselves as environmentally conscious and ethically sourced. Despite the contradictions between authors, they both stated that associating the fur industry with the term 'eco' or 'environmentally friendly' is a euphemism and is subject to greenwashing, which Sorenson (2011) highlights is an attempt to designate certain parts of their activity to be addressed ethically, at the expense of disregarding

another, this being animal welfare. He further suggested that these regulations gave consumers the opportunity to indulge in furs without being troubled by the associated ethical implications. It could be suggested that consumers may disassociate themselves from animal demise when wearing furs which can contribute to Sorenson's (2011) assertion. However, how informed the consumers are regarding the regulations is not covered in the literature, neither is whether consumers may advocate environmental sustainability over ethics. The measurement of what consumers find to be ethical and view as good animal welfare is not established in the industry, however, can impact how ethics is measured and what is perceived to be ethical; this can differ dramatically across the industry and consumers. These factors influence this thesis' methodology.

A concern is whether the current regulations are attributed worldwide. China is the main exporter of fur to the United States and have been accused of deliberately mislabelling their products, causing for the consumer to be unaware of what they are wearing (PETA, 2021). Regulations "*can vary enormously in their standards across the world, without any international principles*" (Act Asia, 2019, p.23), suggesting that issues like product mislabelling can occur if laws are weak for ethical practices. FURMARK does not cover the Chinese fur markets so there is a possibility of this being true. This highlight's concerns regarding whether furs, unregulated according to British laws, are entering the country. These can include importing illegal animals, including seal fur, or using animals which have been caught in leg-hold traps (HM Revenue&Customs, 2018). Cases of mislabelling have surfaced with high-street stores selling real fur under the guise of faux. The Humane Society International (2021) investigated this and found racoon-dog fur was being sold for as little as £35. This not only poses the concern to how these furs were leaked into a high-street fashion supply chain but also illuminates apprehensions for how these animals can be produced and sold inexpensively. It also illuminates the lack of fur regulation, with the implication of there being loopholes within the supply chain. Suggestions also pose the lack of animal welfare allowing farmers to sell their pelts cheaply, flagging ethical welfare issues. Further ethical issues question how an animal's life could be worth so little, highlighting a moral concern that welfare and environmental standards are being compromised.

The Fur Free Alliance (2020) presented a scientific review 'Certified Cruel' which claims why Welfur fails to meet the most basic animal welfare needs. According to the review, Welfur's scoring system does not consider 'absolute welfare', but instead what the 'current best practice' is and that the Welfur standards are lower than the law in certain EU countries. It also establishes how the measuring of overall welfare of the farm obscures individual measurements, which poses serious threats to welfare. Minks and foxes supposedly display unhealthy behaviours which lead to severe physical and behavioural abnormalities, including pacing along cage walls and repeatedly sucking and biting themselves, causing tissue damage, infections, and wounds. A counterargument suggests it is in the fur industry's best interest to ensure animal welfare; when stressed they shed their hair and self-harm, causing inevitable pelt damage. It could be suggested that allegations of animal mistreatment are not to be validated as a worldwide activity but result from emotive beliefs that animal fur generally should not be used. Despite this, the contested nature of animal welfare and how this is managed adds to the understanding of the complexities within the fur industry.

In terms of environmental benefits, fur can last long; the fur trade has implemented re-used, recycled, and re-worn initiatives (IFF, 2020), all which deter consumers from disposal. DSS (2012) assumed within a sensitivity analysis that a real fur coat has a 30-year lifespan compared to 5 faux fur coats with a 6-year lifespan. When disposed of real fur has the capability to biodegrade into the environment (OWS, 2018). The fur industry claims that due to this circular process, fur is a renewable material (IFF, 2020). Additionally, the IFF state the fur industry follows a low-impact production which ensures transparency of chemical uses and designs out waste and pollution through the value chain (IFF, 2020). The Organic Waste Systems (OWS) (2018) tested furs biodegradability and demonstrated real fur biodegrading quicker than fake, for both dyed and undyed fibres. Figures 3-8 represent the before and after statuses of a type of fur and their degradation state after 4 weeks in mimicked landfill conditions.



Figure.3 – Undyed Mink Fur at Start.
(OWS, 2018)



Figure.4 – Undyed Mink Fur After 4 Weeks of Disintegration.
(OWS, 2018)

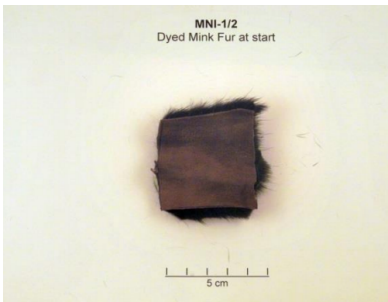


Figure.5 – Dyed Mink Fur at Start.
(OWS, 2018)



Figure.6 – Dyed Mink Fur After 4 Weeks of Disintegration.
(OWS, 2018)

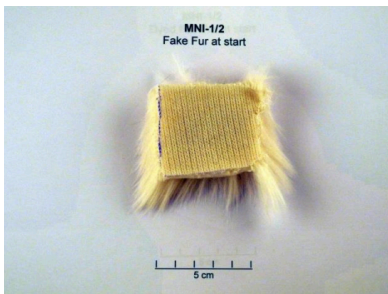


Figure.7 – Faux Fur at Start.
(OWS, 2018)



Figure.8 – Faux Fur After 4 Weeks of Disintegration.
(OWS, 2018)

Real fur displays faster biodegradation than faux, however, when dyed, it slowed its deterioration. Figure.6 vs Figure.8 shows a minimal difference in biodegradation from the original sample which can suggest real fur has biodegradable potential, but when dyed, it degrades at a similar rate to faux fur. This illuminates that the treatments added to fur can be non-environmentally friendly, allowing for its environmental sustainability to be questioned. FURMARK aims to mitigate environmental damage through their Dressers and Dyers certification programme which finds the best sustainable solutions for the customer, product,

and environment (Furmark, 2021). The OWS investigation was conducted in 2018, whereas FURMARK was implemented in 2020, so the validity of these results due to potential changes in dyes is unknown. Despite this, the impact chemicals had on the environment was shown for both real and faux fur, regardless of whether mitigations are considered, meaning both furs environmental impacts after treatment can be questioned regarding its sustainable value and its ability to biodegrade.

CE Delft’s (2011) life-cycle assessment (LCA) of mink furs production on the environment illustrate furs by-product value. A by-product is a secondary product made as a part of producing something else (Cambridge University Press, 2021). This idea of by-products within fashion is prevalent with leather and the meat industry. Mattick et al. (2015) illuminated leathers by-product value from the meat industry. Canals (2002) stated “cattle are raised in stables for 10 months, and then slaughtered for meat production” (p.40). What differentiates fur and leathers by-product value is that fur is the primary reason for the animal slaughter in comparison to being a by-product from another industry. As a result of this fur produces by-products instead of being a by-product. Whether this is deemed ethical is down to individual stakeholders’ opinion.

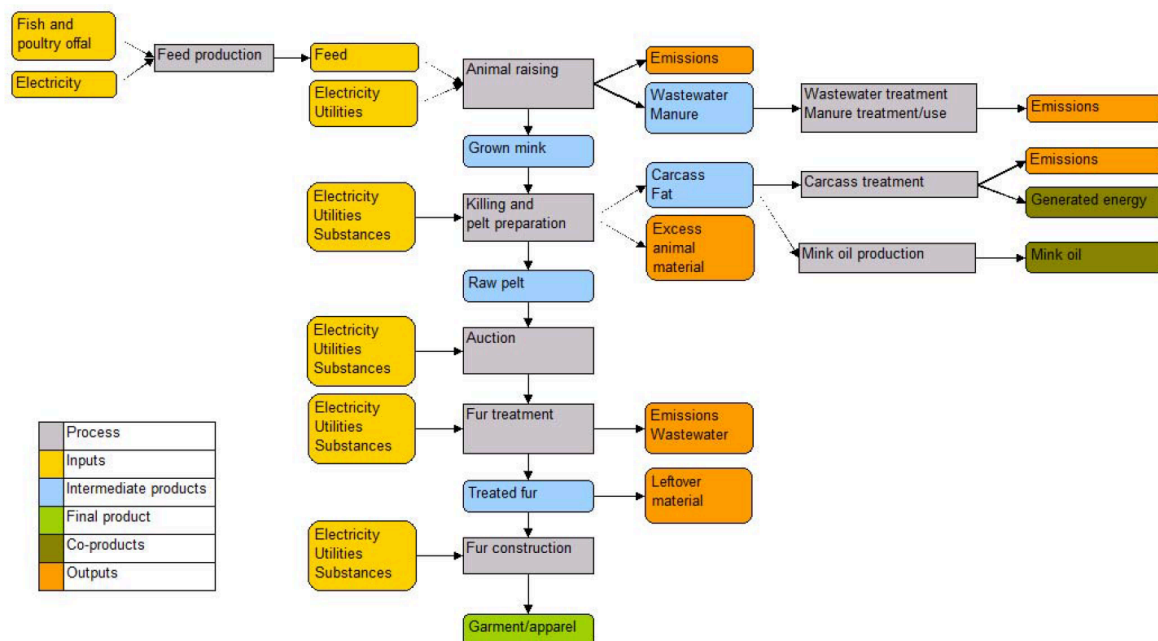


Figure.9 – Fur Production Chain.
(CE Delft, 2011).

Figure.9 illustrates the fur production chain and what the outputs are within the process. CE Delft’s (2011) LCA places mink oil production outside the system as a co-product due to there being no evidence that this comes from minks directly. The mink oil is used for cosmetic and medicinal products and for the conditioning and preservation of leather (Bijleveld et al., 2011). Mink manure, which is also placed outside the system, has fertilisation properties, and is used on farmlands or digested in biogas plants (Bijleveld et al., 2011). Singer and Mapa (1998) define ethical allocation as resource allocation which distribute resources among competing programmes or people. The minks are fed by-products from the fishing and poultry industries which the fur trade deem as sustainable due to the allocation factor situating greater with those industries as opposed to the fur industry (Bijleveld et al., 2011). Consolidating the mink feed, manure, and oil by-products, it highlights how the fur industry minimise wastage from minks which reflect to how fur was utilised during early history where they utilised all of the animal. This could argue towards fur being sustainable. Despite this, the environmental impact of chicken offal contributed a greater share of the environmental strain on the fur industry (Figure.10).

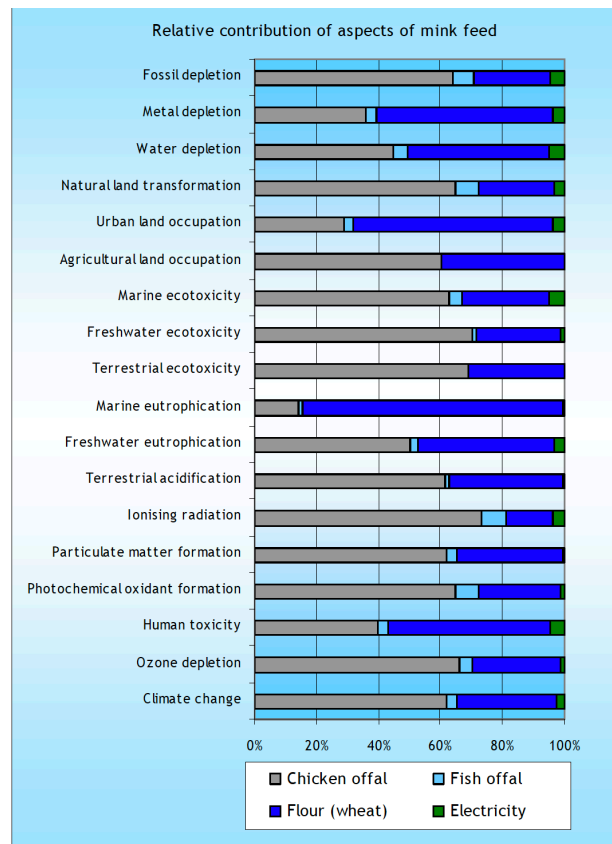


Figure.10 – Factors Contributing to the Environmental Impact of Mink Feed. (CE Delft, 2011).

DSS Management Consultations Inc. (2012) carried out an LCA of natural mink vs acrylic faux fur and concluded that real fur outperforms faux in terms of environmental considerations. The LCA was commissioned by the IFF who represent the fur industry. CE Delft (2013) conducted a similar LCA comparing real mink and acrylic faux fur environmental impacts and found significant differences between the two products, including a real fur coat having a greater environmental impact than a faux fur coat. This was evident especially from the climate change results (Figure.11) which showed real fur leads to the highest climate impact.

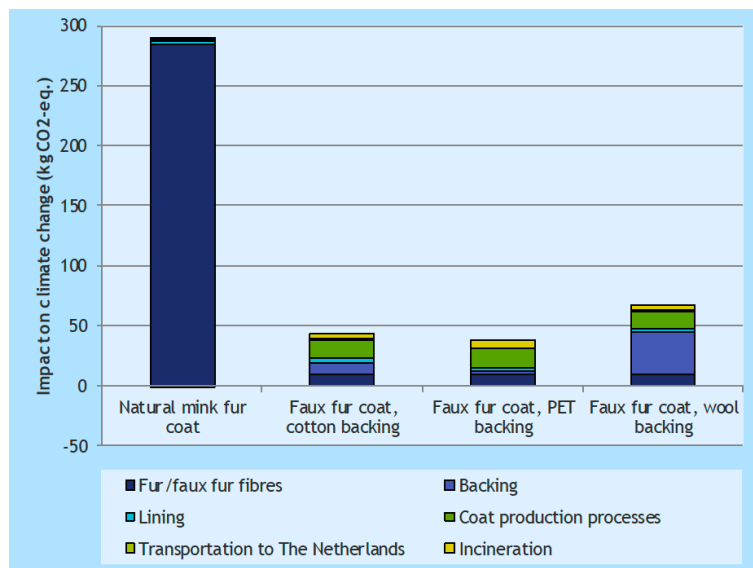


Figure.11 – Impact on Climate Change Comparison Between 1 Real Mink Fur Coat And 1 Faux Fur Coat, Excluding Maintenance. (CE Delft, 2013).

Overall, it is clear LCA's can be misleading in terms of their findings differing which can create more debate due to their inconclusiveness. Some real fur may be more sustainable than faux furs, however this is dependent on the fur. Understanding these discrepancies within LCA's can conclude that the idea of faux being more environmentally sustainable than real cannot be applied to everything.

2.2.4) Faux Fur Framework

Fake fur was introduced as an ethical alternative to real fur due to the elimination of animal demise and it being a cheaper alternative which could be accessed by the masses. During the surge of faux fur during the 1970s, environmental challenges related to the material arose (Farley and Hill, 2015), which stimulated the conversation of furs sustainable value being

questioned. The fibre compositions are often non-biodegradable which have energy intensive manufacturing (Farley and Hill, 2015) and for these reasons, it has been said that fake is less sustainable than real fur (Brucculieri, 2019). However, as demonstrated when discussing real furs' potential welfare issues, fake fur mitigates these by removing the use of animals from the production chain.

Designers have been shifting from real to fake fur for decades due to these supposed ethical issues, including Versace, Burberry, and as of 2021, Canada Goose (Sachkova, 2021). Faux fur allows for new, fun versions of fur to be produced (Farley and Hill, 2015). Additionally, fake furs have undergone intense innovation that only an expert could detect the difference from the real thing (Farley and Hill, 2015). Fendi (as cited by Foley, 2018), stated "fake fur worked like it was real". Despite the ethical advantages fake fur brings, designers are still aware of the environmental impacts the material has. Karl Lagerfeld stated, "*fake fur pollutes the world more than anything else*" (Foley, 2018). Dries Van Noten also discussed how cruel it is to use synthetics, but also as well as animals, concluding he does not know where to stand (Foley, 2018). This transition of real to faux fur from luxury designers highlights how faux alternatives share very similar aesthetics to real fur, suggesting that if luxury designers will utilise them, that they have the capability to satisfy similar psychogenic needs real fur does. It also suggests how consumers desire the look and feeling of fur, hence the development of luxury faux alternatives. What is interesting though is the contention even amongst some luxury designers as to what is sustainable which can contribute to the fur debate and how consumers purchase.

Fake furs also shed microplastics during the production and consumer care, an issue which is prevalent within synthetic textiles (The Microfibre Consortium, 2021). These microfibres are too small to be filtered through water treatment systems, meaning they end up in oceans, contributing to plastic pollution (Foley, 2018). It could be suggested that even though faux fur does not directly kill animals, it can still damage wildlife and ecosystems indirectly due to the harsh chemicals and microfibres present (Tiffin et al., 2021; Forrest & Hindell, 2018). By entering the food chain of aquatic life, this can have indirect detrimental effects (The Microfibre Consortium, 2021).

Some faux furs are also priced considerably low and are sold within fast fashion companies (Figure.12) which can encourage unsustainable consumer actions due to their low price and easy disposability.



Figure.12 – Fake Fur Jacket Sold at a Leading UK High-Street Company. (Pretty Little Thing, 2021).

Reflecting to the framework of general fashion, the influx of low-cost clothing allows those without great economic capital to satisfy hedonistic needs and status luxury clothing conveys. This can highlight furs economic value and illuminates the function it can have within society to continue inhibiting status, however, in an alternative, cheaper way to real fur consumption. However, with low-cost clothing embodying unsustainability due to its unethical labour practices and poor manufacturing (Annamma et al., 2012), it can be suggested that faux fur embodies these unsustainable practices, hence it can be priced so low. Additionally, due to faux fur being so cheap, it can be accessed by more consumers, however, can also be discarded easier. This can be supported by the principle of clothing being worn seven to ten wears before disposal (Ellen McArthur Foundation, 2017). With this easier disposability, it contributes to this idea of there being greater wastage and due to the synthetic and chemically intensive fibres, it will not biodegrade effectively (demonstrated by the OWS (2018) experiment). Comparing this to the higher priced real furs, it suggests real fur is an investment piece which deters consumers from disposal, unlike faux fur. These factors consolidated for faux fur could suggest an increase in environmental issues which could suggest its non-environmental sustainability. Despite these factors, it demonstrates how even though faux fur has a role to play within

fashion, it is a very complex material, like real fur, and when understanding its sustainable value, the role it plays within society and for consumers must be considered.

It is clear from this section that with these sustainable debates arising between the different types of real and faux fur, it further proves the need for this contention to be explored objectively to help consumers understand new theories on what is considered sustainable, as well as how they can use this information to make informed purchasing decisions. Collaborating this section with section 2.1 also supports the reader when answering the research question of whether fur can be sustainable by being able to consider fashions complexity as well as its contention regarding the sustainability topic. They will then be able to answer the research question in a more holistic and well-informed manner.

2.3) The Historical Development of Fur

2.3.1) Fur in Early Human History

Fur has played a role in clothing humans for thousands of years Ewing (1981). Neolithic cave carvings show furs being consumed by primitive man Bond (2016). These paintings were discovered in northern Spain from 3,500 B.C. (Figure.13) and reflected the lives of those within the Stone Age era.



Figure.13—Rock Art Founded in Catalonia. Can Date Back From 10,000BC To 3,500BC. (Bond, 2016).

Furs were an important by-product of the animals that were hunted for food and were used to cover the body for warmth and protection. During this era, humans avoided waste, adhering sustainable qualities.

The British Museums *Frozen Tombs* (1978) exhibition revealed the supposedly oldest fur coat (Figure.14). The coat was a relic from the Tashtyk culture of Siberia, during the third to fourth century (Hermitage Museum, 2021) and its archaeological state was “*under the back of a man’s body which was dressed in two fur coats, one with the fur inside and the other, outer one, with the fur outside*”, (Ewing, 1981, p.14). This supports Thomas et al. (2018) argument of furs biogenic properties for warmth and insulation; an aspect this design element carries out. The reason for the furs placement is unknown, however culturally, furs distinguished alpha characters in early tribal hierarchies to lower ranking citizens who wore less extravagant pelts (Ewing, 1981). This suggests that the man was buried with the fur as a symbol of higher ranking

and leadership. The literature can also highlight that fur's function was not just a warm, protecting material, but also as a long and preserved status symbol that can closely relate to its functional properties.

The National Museum of Denmark (2020) proposed an even earlier fur garment was a cape lined with fur (Figure.15) found in Borremose, Northern Jutland. This was found on a mummified man who lived between 365-116BC (National Museum of Denmark, 2020). With the literature stating that both fur garments were found with dead bodies further contributes to the idea that tribal cultures utilised fur to denote dominance and elevated societal presence since it was considered important for the furs to accompany the bodies into the afterlife.



Figure.14 – The Oldest Fur Coat in The World.
(The State Hermitage Museum, 2021).



Figure.15 – The Oldest Fur Cape Discovered.
(The National Museum of Denmark,2020).

There is widespread evidence for furs cultural value in a variety of ancient civilisations. Ancient Egyptians considered leopard skins a luxury and the animals were considered sacred and with religious significance (Ewing, 1981), making the furs not just a high social commodity. Ancient Egyptian furs are demonstrated through drawings of Tutankhamun wearing a leopard skin robe (Figure.16) which supports the ideology of the power these animals inhibited on their wearers to have societal status and a prestigious look.



Figure.16 – Drawing of Tutankhamun on The North Wall Wearing Leopard Skin. (Balaji, 2018).

Ancient Egyptians were not the only culture to have worn fur to denote dominance and portray psychogenic values which represent the superior individuals in cultures. Greek legends such as Hercules also wore furs to portray psychogenic values which represent superior individuals in cultures. The Greek myth stated Hercules wore a strangled lion skins to symbolise strength and by wearing the thick skin, this would become one of his attributes (The National Museum of Denmark, 2020).

These examples of fur being used to illustrate the psychogenic symbolism of fur show the material has greater value than just biogenic protection. It can be suggested that fur is one of the first means of adornment known to humans, hence becoming a symbol of status establishment and leadership (Ewing, 1981). Sables, beavers, and foxes were the most established furs worn in Britain for those of a higher class, which left cat skins and food by-products for those who were inferior (Ewing, 1981). As clothing progressed from skins to woven materials, this symbolic attribute of fur intensified as the Middle Ages evolved.

2.3.2) Fur During the Medieval and Early Modern Period

During the fourteenth to the seventeenth-century, Britain emphasised furs symbolic significance (Bolton, 2004). Privileged citizens spent great amounts of royal expenditure on fur, increasing its desirability amongst the upper-class, appearing in most elements of dress and home furnishings (Ewing, 1981). This idea of furs being used in home furnishings as well as clothing show the extent to which fur was an elite commodity and a symbol of societal ranking.

This was reflected through a series of Sumptuary Laws (1337) that indicated who could wear what furs (Breward, 1995).

The first Sumptuary Law (1337) was brought in by Edward III of England (Britannica, 2021) who forbade the wearing of furs to anyone not in a higher-class to distinguish societal position (Freudenberger, 1963). Prostitutes were forbidden to wear furs which allowed society to differentiate them from what was considered a respectable woman, and to protect women privileges (Emberley, 1998). If these furs were indulged by the wrong people severe consequences were at stake (Freudenberger, 1963).

Sumptuary Laws were revised, allowing for the lower-class to only wear coarser versions of fur, including fox, and lambskin (Ewing, 1981). This prohibited the middle-class from acquiring the same fashions as those with monarchical privileges (Emberley, 1998). The rarer the fur, the more it would enhance one's status, hence luxurious furs, like ermine, were reserved for the upper-class (Bolton, 2004). This law was revoked in 1364 due to a petition by those outside of nobility (Ewing, 1981). This poses the suggestion that the lower-class desired furs and this desire was great enough that raising action to diminish equality issues between class systems was necessary to gain access to furs.

During the sixteenth-century in the reign of Henry V, Sumptuary Laws became stricter and high-ranking clergy were not allowed to wear sable or gold, only Lords were granted permission (Ewing, 1981). This demonstrated a hierarchy within the upper-class with furs being used as a distinction material. Ermine pristine white colour signified moral purity, becoming the luxurious fur for royalty (Breward, 1995). Furs portrayed wealth, power, and status, contributing to what was a divisional, contested class system. The material was perceived as an important attribute to human portrayal that even the furs colour was deemed pedestal worthy, supported by Bolton (2004).

At the start of Queen Elizabeth, I reign in the sixteenth-century, fashion changed, and furs symbolism diminished (Ewing, 1981), and its wealth and status value weakened more when all Sumptuary Laws were revoked as James IV came into power in 1604 (Worth, 2020). Fur lost its exclusive association with the elite and because of these laws continuously interfering in

individuals' lives throughout the Middle Ages, this stimulated the outset to new fashions and expenditure.

However, for a time during the Elizabethan period furs became scarce and expensive due to a population spike (Ewing, 1981). This resulted in fashions that incorporated fur trimmings in garments (Worth, 2020). This idea of trimmed fur to continue satisfying psychogenic desires is interesting and it could be suggested that due to a fur shortage, it needed to be consumed sparingly, and trimmed fur allowed consumers to purchase consciously. Elaborate muffs (Figure.17) was one of the most developed fur garments within this era. Despite furs scarcity, during the seventeenth-century, Ewing (1981) the size of muffs increased extravagantly. This suggests individuals desire for fur was so intense, that they wanted more, highlighting how powerful furs were to society.



Figure.17 – Print by Wenceslaus Hollar Portraying Fur Muffs.
(The British Museum, 1644).

2.3.3) Fur During the Industrial Revolution

The eighteenth-century became the era of change as the Industrial Revolution began to shape modern society. The Industrial Revolution was a time of radical shifts through technological

change, economic growth, innovation, and the development of urban growth (Hudson, 2014). During this period, a major increase in production and mass consumption took place, which increased productivity and inventions (Wyatt, 2008). The manufacture of goods being implemented into worldwide trade increased wealth for Britain. Philanthropic reforms including access to education allowed the working class to obtain key skills, facilitating them to acquire properties and follow fashions (Kindersley, 2012). Additionally, improved transport systems supported the trade market, allowing for fashion trends to spread globally through media communications, including magazines and newspapers. This allowed greater communication between class systems and can suggest that the contested class division system began to diminish.

The Industrial Revolution was the outset to when fashion materials were undergoing development, during which the modern fashion system emerged. Fashion goods generally were becoming innovative, and the concept of luxury fashion was changing. Worth (2020, P.36) argued that *“the very definition of luxury was reshaped”* due to the higher wage influx (Freudenberger, 1963), which allowed what once was luxury products to be consumed by most citizens (Worth, 2020). This stimulated the demand for a broader market, giving manufacturers incentives to expand production (Freudenberger, 1963). Near the end of the eighteenth-century, the fur farming and trapping industry boomed (Skov, 2005) and furs went from a local to a global commodity chain. It is clear the Industrial Revolution was breaking down the class system, and that fashion was a foregrounding attribute to follow this movement (Freudenberger, 1963).

The nineteenth-century saw the growth of a mass fashion press, including the famous *La Belle Assemblée* (1806) and fashion plates (Ingham, 2021) (Figure.18). With fashion trends changing quickly, these plates were mandatory for indicating what was appropriate dress (Ingham, 2021). Plates from 1818-1828 proved the restoration of fur within royalty (Ewing, 1981). The National Portrait Gallery illustrates fashion plates showing Ermine use within dress, mixed with satins (1847) (Figure.18). This can support the argument of furs no longer being a strong wealth indicator alone and that individuals collaborated other lavish materials with fur to satisfy their psychogenic needs.



Figure.18 – Fashion Plate Illustrating Ermine Mantelet with a Satin Border.
(The National Portrait Gallery, 1847).

The nineteenth-century saw a rise in fur trapping (Farley, 2015). This practice caused the depletion of animal populations due to the lack of management (Farley, 2015), which resulted in the insufficiency of resources to keep up with the demand of these furs. As a result, breeding animals for fur garments became the favoured alternative (Farley 2015), where the level of animal skins produced could be controlled, allowing fur farming to become an extremely profitable industry.

As the late nineteenth-century approached, the fur industry blamed the wildlife population decline on overindulging consumers and merciless hunters who aimed to meet the increasing demands (Farley, 2015). At this point in time the animal's full value was not being consumed by the meat or other industries, highlighting fur was no longer a by-product, but the primary source for the animal's demise. This raised ethical concerns, and led to the formation of humane societies including the American Society for the Prevention of Cruelty to Animals (ASPCA) in 1866 (ASPCA, 2021). The New York Times published articles which directed consideration towards the insufficient amount of attention which had been paid towards wild animals (Farley, 2015) regarding their utilisation.

Founded in 1892 (Persson, 2017), Vogue devoted a significant part of its magazine to animals titling it *Concerning Animals* (Farley, 2015). Josephine Redding, Vogue's first editor, was responsible for this coverage and it became part of the younger generations ethical teaching for kindness to animals (Farley, 2015). These columns featured topics of concern including animals used for science (Vogue, 1901), varieties of cats (Vogue, 1903), and the prevention of

abuse in animal experimentation (Vogue, 1910). A *Concerning Animal* column (1901) stated rising animal welfare committees “*indicate an interest in a matter – that of child education – which is of more importance even than the immediate protection of animals, urgent and vital as that is*”, (p.126). This mirrors Redding’s encouragement for ethical teachings for children and suggests educating the younger generation on ethics within animals has reflected in current opinions.

It was clear that by the twentieth century, the acknowledgement of animal welfare issues rose. A Vogue Archive issue specified that “*there are over twenty societies of the prevention of cruelty to animals*” (Vogue, 1905, p.vi), highlighting animal welfare concerns were rising amongst consumers. Before the suspension of the column in 1910 (Farley, 2015), the inhumane use of fur traps and nests was covered, citing the American Humane Association which depicted the cruelty within fur traps through an illustration of a caught rabbit’s leg (Bull, no date, cited in Vogue, 1909), titled as “*My Lady’s Hat, My Lady’s Furs: What They Cost*” (Hough, no date, cited in Vogue, 1909, p.193). In the early nineteenth-century, the higher the financial cost, the greater the status conferred upon the wearer but by the twentieth century, the ‘cost’ was also being measured in the value of taking an animal’s life.

2.3.4) Fur in Modern Fashion

Despite growing ethical concerns, fur continued to be significant in early twentieth century clothing. During the First World War (WW1) fur was adopted for many purposes by those in the Royal Naval Air Service and Royal Flying Corps for protection against climates through fur in caps, lined helmets, muffs, and masks (Ewing, 1981). The Imperial War Museum collections illustrate furs use in the linings of the famous Sidcot flying suit by the Royal Air Force (Figure.19). The thick fur collar could “*be worn up and secured across the throat*” (Imperial War Museum, 2021). The literature establishes furs use within WW1, however, fails to discuss that these furs were of such value due to their biogenic properties; this shows how, even in the twentieth century, fur served both biogenic and psychogenic needs.



Figure.19 – The Famous Sidcot Suit – Anthony Harold.
(Ewing, 1981, P.125).

The Second World War (WW2) proved a bigger challenge to the fur industry as clothing prices, including furs rose by 25% (Rouse, 1989). Clothes began to be rationed during 1941 with the aim to reduce consumption to preserve raw materials and ensure workers and factory space was available for war-specific functions (Imperial War Museum, 2021). This followed on from food rationing which ensured fair distribution amongst civilisations. Each type of clothing item had a points value which could be spent via fixed quantities of clothing coupons (Figure.20) and money (Rouse, 1989).

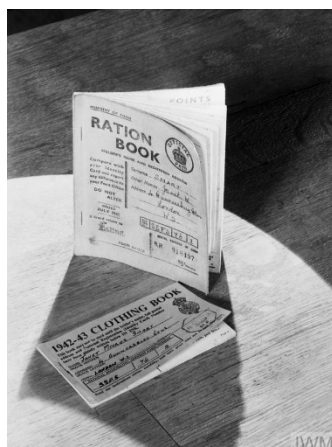


Figure.20 – Clothing Coupon Book.
(Imperial War Museum, 2021).

The number of coupons a fur garment would require was based on how much fur was incorporated within it for instance a fur coat required 18 coupons whereas a fur stole, or fur

trimmed garment would be 5 coupons. *"If you wanted to be wrapped in furs you gave up something else"* (Ewing, 1981, p.131). This shows how fur during the wartime relates to the idea of sacrifice and necessity and that fur consumption was no longer easy, even for the upper-class. Despite this, fur consumption was encouraged by higher authorities and was deemed responsible as it preserved wool for the armed services who required it (Ewing, 1981).

Decisions made regarding fur rationing show how the value of fur has historically been a balancing act between needs and wants. As the war progressed, these coupons became limited making it more difficult for individuals to consume (Howell, 2012) due to the limited amount of fabric available for clothing. With this rationing came creativity and originality. The Government announced a 'make do and mend' campaign which encouraged women to reuse preowned materials within clothing to either remake or repair them into something new (Imperial War Museum, 2021). These shortages made furs longevity an important part of its appeal. Even after the war fur remained heavily regulated, and their price escalated substantially, due to the high rates of purchase tax that rendered fur garments were *"unnecessarily expensive, prestige ranges"* (Howell, 2012, p.165-182). This ensured furs remained inaccessible to those who did not have the economic capital to afford them.

However, this was to change with the growth of intensive fur farming. During the mid-1940s, mink farming gained great economic significance (Skov, 2005), and mink become more fashionable as a fur coat (Bolton, 2004). Come 1933, 4,500 farms had been founded in the United States and Canada, making up 20% of the fur market at that point (Farley, 2015). Considering the first fur farm in the United States was founded in 1910 (Farley, 2015), it shows how swiftly fur farming's popularity boomed. It could be suggested that the rise of fur farms could reflect broader moves towards mass-produced clothing and the emergence of ready-to-wear fashions in the early twentieth century.

During the mid-twentieth century the mink coat dominated fashion and was perceived to be the *"nicest of all furs"* and people chose it *"not for the price but for its quality"* (Dior and Teto, 2008, p.77). Their careful harvesting allowed for farmers to obtain desired colours (Farley, 2015). Farley (2015) cited a 1944 *Time* magazine article which stated that the colour

possibilities for mink were so varied you could even select one to match your hair colour. Mink inevitably became a staple fabric of the industry (Skov, 2005) and continues to prevail now.

Come the late twentieth-century, furs declined and, like previously, had limited accessibility due to their continuing rising cost. Furs resided towards those with disposable incomes and who would spend great expenditure on their wardrobe to maintain social status. Furs became an investment piece where its longevity prevailed, and this also contributed to the diminishing statistic of fur consumption as furs would last a long time.

This luxury positioning of fur within fashion has continued to thrive during the twenty-first century. What is interesting which the literature does not establish is how the prevailing need and desire for fur continuously transitioned from biogenic to psychogenic throughout its development. The actual material itself did not change much, however, the way consumers perceived and utilised it continuously shifted from its use for survival to it portraying social hierarchy, and so on. This was all dependent on which of these values were more significant to consumers at a given time. The literature illuminates how fur distinguished civilians into class systems and depicts furs shift in society as a post-war consequence but lacks details of how in fact the merge of class systems during the war could have triggered the change in people's narratives about what fur really meant to them in their new merged social setting.

During the second half of the twentieth century the fur industry faced a growing public awareness about ethical concerns regarding the use of fur. The fur industry also needed to contend with the development of increasingly realistic fake furs.

2.3.5) The Rise of Faux Fur

According to The American Encyclopedia of Textiles "*simulated furs started in 1929, when they were used for women's coats because they combined warmth, lightness and a luxury look*" (Ewing 1981, p.146). These simulated furs were made of polyesters and acrylics. Come the 1950s and 1960s when fake fur innovations prevailed, the real fur trade did not see it as a threat due to faux fur attracting a different market (Ewing, 1981). This market was likely consumers who wanted real fur but could not afford it and thus these simulated furs were

marketed towards them as alternatives. This is interesting as it shows a differentiation between what people wanted vs what they could have. It can be assumed that the idea of 'want' thrives after the introduction of manmade fibres as consumers had greater choice of fashion products.

According to Hines (2015), faux fur began as a simple pile material with the aim being to replicate real fur materials through aesthetics and tactility. Idacavage (2018) highlighted another motivation for faux furs introduction was the need for fabric manufacturers to make money efficiently as substitutions to real furs intensive craftsmanship. Harper's Bazaar (1867) provided one of the earliest mentions of faux fur where the material was used for childrenswear and small accessories solely for convenience and cost.

Fake fur was not initially a huge success. When faux fur was gaining recognition from the public, Harper's Bazaar (1899) stated, "*imitation fur is a dangerous investment*" (p.877). Considering this as a public warning, class-based anxiety would have climaxed suggesting consuming faux fur would be a social evil due to individuals attempting to cross a class boundary. With faux fur having a negative stigma, it is assumed that no high-class company wanted to be associated with the material or have the responsibility of jeopardising the hierarchy system which had been developed over centuries.

"The trade refers to them as "fake furs", a term that is frowned on by the Federal Trade Commission because it violates a strict interpretation of the Textile Fiber Products Identification Act"

(Koshetz, The New York Times, 1964, p.59).

With this new identification of faux furs as 'fake' it highlights how faux manufacturers did not attempt to associate faux fur with real fur, suggesting they were not trying to deceive the public on faux's true form (The New York Times, 1964). With faux manufacturers compromising with the fashion industry to not associate the term 'fur' with their faux versions of real fur (The New York Times, 1964), it highlights the contention those within the fashion community had towards faux developments. It also illuminates how threatened the real fur industry felt by these new faux developments, also contributing to the contention between the two materials.

The question here is why did people fear such an innovation? The suggestion this review makes as to it being an attempt to cross a class boundary can be most likely attributed towards why individuals looked down on imitation fur. The class system was so ingrained within society during this era that people most likely feared their social position to be at risk, hence they tried to protect this at all costs.

The idea of fur being dangerous was echoed by Vogue, 1912, which suggested attentive women would never consider fake garments (Idacavage, 2018), however, this juxtaposes post-WW2 Vogue, 1949 which stated, *“Frankly artificial, plush-soft, pleasant to watch and to wear, fake furs are a natural to the hearthside role”* (Farley, 2015, p.164). This shift indicates the outset of the materials acceptance and relates to the technological development of the material which focused on its tactility and how aesthetically pleasing the material was. Farley (2015) expressed how fashion editorials stated that faux materials *“not only imitate the animal kingdom, but poke fun at it”* (p.164). Additionally, the New York Times (1989) changed their attitudes stating:

“A decade or so ago, fake furs meant mainly fake minks in traditional mink styles that appealed to an older audience. Now the emphasis is on swingy short coats, bomber jackets and duffel coats: styles attractive to the young and the fashion conscious”

(Schiro, The New York Times, 1989, p.7).

They also stated:

“The tiger, leopard and ocelot-patterned furs are more obviously fake, but that is part of their charm. Those imitations are not intended to fool anyone”

(Schiro, 1989, p.7).

This further proves contradictory to the New York Times article during 1964 when faux furs were considered misleading and supposedly “tricking” society. Despite Schiro’s (1989) comment on faux not intending to fool anyone, modern day faux materials, after years of development, can now ‘fool’ anyone who do not know how to tell the difference between real

and faux fibres due to their aesthetics, and texture being so realistic to the real thing. This shows how far faux developments have come which can suggest their popularity escalated more of a demand for them. Literature expresses faux furs acceptance, however, fails to recognise how fashion editorials dramatically shifted their perceptions of faux fur, from it being a contested material to praising the qualities possessed. This suggests how threatened society felt with a potential interference within the class system, with mainly the upper-class protecting it. It also shows how unstable and panic-driven the media and consumers felt about faux fur.

At this point in time, it was inevitable that the rise of faux fur within people's wardrobes flourished as a replacement fabric to real fur. Faux manufacturers, alongside animal welfare organisations, revolutionised the ethical merits faux fur portrayed and intensified this through the development of colourful 'fun furs', which gave consumers something different, whilst attributing a guilt-free shopping experience.

E.F. Timme & Sons. Inc., fur manufacturers to the famous 'Timme-Tation' faux furs, highlighted that *"one woman...is actually wearing 1/60 of the world's tiger population on her back"* (Vogue, 1970, p.14). They supported this with an image of their faux imitation of tiger fur (Figure.21). This reinforces the concerns of animal extinction which were highlighted initially during the nineteenth-century however at this point in time, the action intended to end real fur altogether by replacing it with imitation fabrics.



Figure.21 – Timmie-Tation Imitation Tiger Faux Fur.
(Vogue, 1970).

This 1970 Vogue advertisement was supported by a Timmie-Tation commercial too which quoted *“we think people should wear our fake fur and leave the leopard furs where they belong, on leopards”* (Timmie-Tation, 1970). This strike at the real fur industry became the outset of a severely contested deliberation between real and faux furs.

The key argument drawn from the literature regarding faux furs outset encompasses the idea of fur being a heavily contested industry in terms of its initial acceptability and what needs it fulfils for consumers. The introduction of faux fur was extremely contested by not just the fur industry, but the entire fashion system which can reflect to the argument within Chapter 2.1 regarding fashion being a complex topic, therefore fur will also have complexities. When faux fur began to be accepted it also highlights how the role of furs within fashion shifted dramatically, however, this can also be down to how consumers perceive and understand fur materials within fashion which impacts their acceptability.

This section of the literature review provided a broad overview of some of the key historical times when real and faux furs role and position within society was of great importance. It is imperative to understand how fur has historically shifted and been positioned within society as when it comes to answering the research question of whether fur can be sustainable, by having this awareness of its rich historical development allows for the reader to make a more informed decision, whilst also collaborating this information with the previous literature provided.

2.3.6) Hypothesis

When consolidating the literature review and discussing both sustainable and ethical terminologies in relation to the different types of fur, a hypothesis is needed to examine the perceptions of these materials' sustainability. Based on the literature explored, establishing whether different types of fur can be sustainable should be investigated, however, it is vital to note that this research does not aim to answer this question for the reader. The research aims to provide new knowledge regarding the topics required in relation to fur, allowing the reader

to make their own informed decision from an unbiased perspective on what they perceive to be sustainable.

Literature sources have been noted as confusing with regards to defining sustainability, therefore, in relation to this research, sustainability has been defined as ‘the environmental and social development which values providing future generations with the ability to meet their needs without sacrificing the needs of the present’. This is mainly associated with the most popular definition of sustainability from the Brundtland Report (1987). This research also defines ethics as the ‘development which supports and promotes sustainable practices whilst adopting and raising industry standards to ensure environmental and social harm is diminished at all possible parts of a lifecycle’.

Each section of the literature review builds upon previous themes to form this hypothesis. Section 2.1 provides the reader with a contextual understanding of the role of fashion with regards to psychological and physiological needs and desires. By breaking down complexities regarding how fashion shapes class systems and gender, whilst demonstrating how intricacies arise during the actual consumer decision-making process with regards to different needs and desires. These theories can be reflected within fur to represent complexities regarding humans psychological, social processes and physiological behavioural motivations.

Section 2.2 delved deeper into what defines sustainability and ethics and discusses the sustainable and ethical merits and challenges of real and faux fur, encompassing both the environmental, social, and ethical aspects. With this context, the reader is enabled to not only understand the sustainability concept itself, but this also places them in a better position to more confidently answer the research question of whether fur can be sustainable, whilst also having the understanding of furs different roles to humans, established in section 2.1.

Section 2.3 then takes the reader through the key eras of furs history, using the theory of furs physiological needs and psychological social processes to consumption, and relating it to key moments in furs development. The section is also able to utilize the different sustainable merits and challenges and link them to historical periods to help the reader understand when these sustainable concerns began.

By consolidating all the theory within these three sections, it is hoped that the reader will have more understanding to answer the research question of whether fur can be sustainable. It is important they have this broader understanding of not just the sustainable merits and challenges of fur, but its complexity regarding human psychological and physiological processes and its rich historical development, to show that when answering the research question, all of these should be considered as the fur debate may be more complex than initial considerations may have realised. Figure.22 visually illustrates how each literature section builds on one another in order to support answering the research question.

As well as defining key terminology for this thesis, a hypothesis needs to be formulated for the discussion of furs to be tested against. The notion of what furs can be considered ethical has been broadened beyond just the result of what happens to the animal once sustainability is considered. Previous debates have lacked attention to the sustainable and ethical merits and challenges and do not look deeper into how the role of fur within fashion and how its historical development has influenced where it is now in the sustainability debate. What is important however is understanding the complexity of sustainability issues surrounding fur. As a result, the research hypothesis aims to highlight the complexity of sustainability issues surrounding fur and explore how this impacts the way people understand and consume fur with regards to its sustainable and ethical merits and challenges.

Can Fur Be Sustainable?

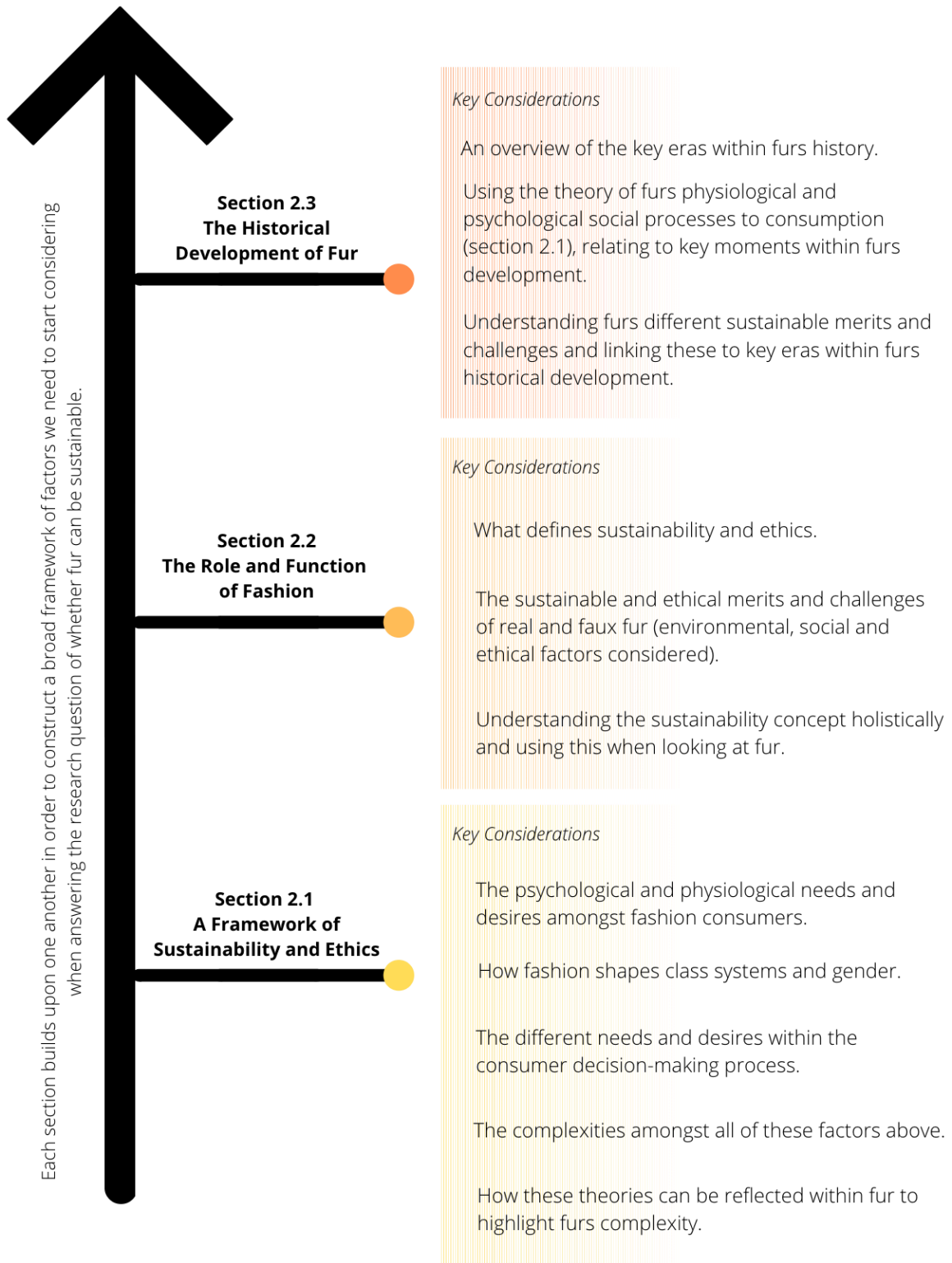


Figure.22 – Infographic on how the literature review sections build upon one another to provide a broad framework of factors for consideration when answering the research question.

Chapter 3 - Methodology

The thesis took a mixed-method approach, triangulating both quantitative and qualitative methods. Wilson (2014) refers to triangulation as using more than one approach to get stronger data - a key influence for this research methodology to evaluate the thesis' hypothesis. Noble and Heale (2019) also support triangulation and its ability to "explain complex human behaviour using a variety of methods to offer a more balanced explanation" (p.67).

Creswell and Clark (2007) depicted four types of triangulation design. The explanatory design best informed this research due to its two-phase approach where qualitative data can build upon and strengthen quantitative data. This model is straight-forward and the most suitable method of consolidating the two research design methods. This consists of quantitative surveys and qualitative interviews.

3.1) Quantitative Methodology

Given the available resources during the Covid-19 pandemic, a quantitative online survey was conducted which collected data from consumers within the public regarding their opinions about fur in fashion. This provided an appropriate method for collecting measurable data to test the thesis' hypothesis by exploring how furs sustainable complexity impacted the way consumers understand and consume fur. It also allowed for trends to be identified regarding consumers notions towards ethics and sustainability generally, and how this was reflected towards the different types of fur. It was an efficient and effective method where nominal statistics could be used to present factual and visual information. The 236 consumers who completed the survey have been allocated a respondent number, for example, R1 will abbreviate respondent 1, which maintains anonymity.

The survey was formulated through the University of Leeds online survey tool (Appendix.9). A snowball sampling method was used to maximise the number of respondents, with initial subjects being collected from social media platforms, LinkedIn, and industry contacts, who then circulated the survey to different groups. Due to the thesis being a contested topic of

discussion, conducting research can be challenging, which supported Cohen and Arieli (2011) who suggested this was because of the complexity and attitudes of distrust amongst different stakeholders. They discussed how the snowballing sampling method could be used to mitigate some of these challenges within conflicted research topics, including making it easier to reach a larger respondent collection from different stakeholder groups.

The survey questions (Appendix.9) were predominantly collecting quantitative data and the questions were grouped into categories and aimed to investigate:

- Consumer purchasing habits
- How sustainable consumers consider themselves to be
- Consumer perceptions on fur products
- Consumer perceptions on other animal-based products
- What influenced consumers when purchasing fashion products

These categories allowed the data to show how consumers perceived regular fashion vs fur products and if there was a shift in perception between the two types of products. Chapter 2.2 insinuated people are striving to achieve sustainable actions, however, are not thinking expansively when it comes to furs sustainable merits and challenges. Chapter 2.3 highlighted how individuals purchased fur not only due to its ability to satisfy psychogenic needs, but also have biogenic properties which extend its value across a broader sense of versatility. Therefore, the methodology also aimed to test whether these factors were still valid. This aligned with the methodology testing consumer engagement in green initiatives and whether this reflected in their fur perceptions. Chapter 2.3 provided insight into influencing actions which shifted people's perspectives on certain types of fur, so the methodology wanted to test whether these actions, such as activism and the media, influenced consumption habits and the perception of fur products. Obtaining this data allowed for the thesis hypothesis to be tested in terms of whether consumers find fur products sustainable.

The respondents were also grouped into four categories, based on their demographic information and were important for various reasons:

- Diet: the differentiation between meat-eaters and non-meat-eaters was important to know when analysing respondent data in terms of how they perceived fur.
- Age: important due to fur being a material with a rich history, evidenced in Chapter 2.3, suggesting different age groups might have different perceptions of fur.
- Income: valuable to know as real and faux furs economic value differ significantly, so understanding how different income groups perceive fur would be interesting.
- Gender: different genders may have different sustainable actions and perceptions, which could reflect onto fur.

This allowed for the analysis of whether different types of respondents showed trends or discrepancies in their perceptions as well as a general reflection into what the overall type of consumers thought about each topic. In addition, Chapter 2.3 discussed the class associations of fur, so whether demographics, including income and diet, impacted their perceptions of fur was also assessed. To identify initial trends, each question's results were put into Excel where visual methods of data analysis, including the creation of appropriate charts (Appendix.11), helped provide a clear visual format to analyse the data and present the findings efficiently.

To test the research hypothesis from a consumer perspective, this survey was the most effective method for achieving the objectives in the most convenient way to obtain data from a variety of public consumers. Despite the strengths, there were also limitations. Due to the large number of respondents, there was a lot of information to examine. Analysing each question and consolidating questions, whilst considering the categorised respondent groups was very time-consuming. This had the ability to impact the research question due to the potential for more detailed analysis behind key findings to be missed. To overcome this, the survey was closed at an appropriate juncture, which allowed time for an adequate response rate, plus facilitated the right level of depth within the analysis to take place.

3.2) Qualitative Methodology Within the Survey

Qualitative data was collected through the survey where participants were given the opportunity to expand on their answer in certain questions. This was particularly useful in

obtaining information regarding why consumers favoured some furs greater than others and how the type of fur impacted their perceptions. Consolidating the survey data with the interview findings allowed for a further level of depth to be added to the quantitative information. This allowed for hypothesis testing, with more expansive and contextual data to address how consumers perceive fur in relation to sustainability and ethics, with the qualitative information providing a justification for the reasoning.

3.3) Industry Stakeholder Groups

Despite this, stakeholder interviews with industry experts made up the bulk of the qualitative data as part of the triangulation method. These stakeholder groups allowed for triangulation as they provided a different perspective from the consumers and the literature, which came from an industry level as opposed to a consumer level. The perspectives coming from an industry level allowed us to become more knowledgeable when understanding how those within the industry perceive fur and the different perspectives which prevail.

The industry stakeholder groups were selected based on literature research when exploring who the prevalent stakeholders are within the fur industry, as well as those who are in associated fields. The stakeholders are included within the methodology design to provide supporting data which can add greater depth to the consumer survey, and present why the fur industry is contested with regards to sustainability and ethics. Industry stakeholders have been assigned a key to aid the reader to understand which participant belongs to which group (Appendix.6):

- Middle-grounder stakeholders - MG
- Pro-fur stakeholders – PF
- Anti-fur stakeholders – AF
- Environmentalist stakeholders – ES
- Brand stakeholders – BS

The individuals within each stakeholder group will be referred to as participants in this thesis and to maintain anonymity, they have been assigned a figure, in alignment with their

stakeholder category. For example, participant 1 who was a part of the middle-grounder stakeholder group will be referred to as MG1. The anonymity of their name and the company they work for is crucial due to the nature of the topic of discussion, and it is vital to ensure opinions cannot be traced back to the individual or company. This has been protected through the ethical consent form (Appendix.2).

Anti-fur stakeholders

The anti-fur movement have provided a strong argument to end the use of animals since the nineteenth-century (Chapter 2.3). Amongst the extensive collection of animal welfare organisations in our current day, according to People for the Ethical Treatment of Animals (PETA, 2021) website, they are the largest animal welfare organisation worldwide. They use their extensive platform of more than 6.5 million supporters (PETA, 2021) to campaign against the use of animals within different industries, including food and clothing. Their most iconic campaign was their 'I'd rather go naked than wear fur campaign' which featured celebrities including Tyra Banks and Naomi Campbell (Figure.23), however, in 2020, PETA retired the campaign due to its success (PETA, 2021).



Figure.23 - PETA's 'We'd Rather Go Naked Than Wear Fur' 1994 Campaign. (Waite, 2020).

Anti-fur stakeholders carry out a mixture of actions including protest campaigns, celebrity endorsements, public education, and legislation. Four Paws, founded in 1988, advocate for animals to be treated ethically with respect (Four Paws, 2021). What differentiates them from PETA is their problem-solving approach in their 'reveal, rescue and protect' plan of action (Four

Paws, 2021), unlike PETA who take a protest for action approach and force people to listen to their cause. Other animal welfare organisations which campaign against fur include Act Asia, who mainly focus on educating consumers about the Chinese fur trade (Act Asia, 2021) and the Fur Free Alliance.

Exploring different kinds of anti-fur stakeholders are crucial within this project due to their strong positioning within the fur industry. They have influenced the methodology questions regarding not only how consumers perceive them and their actions (Q18 - survey), but also how they perceive the fur industry themselves. Literature highlights their strong contention against the fur industry however, this study also wants to test the extent of this opinion, and how they perceive other animal-based products and whether sustainability and ethical merits and challenges can impact their perceptions. This cohort of participants provided rich data which can be used to balance with the pro-fur stakeholder group.

Pro-fur stakeholders

The pro-fur side of the debate also act as a key stakeholder due to them driving the fur industry forward. To provide an objective argument throughout the thesis, it was essential to include this stakeholder group within the participants to provide a balance with the anti-fur stakeholder group, and to understand the opposing side of the binary fur debate from the anti-fur stakeholders.

The pro-fur group consists of those within the fur industry who support its use. This can include fur farmers, trappers, manufacturers, auctioneers, and anyone who works within the fur industry. The International Fur Federation (IFF) and the British Fur Trade Association (BFTA) are the leading representative bodies within the fur industry and promote the logistics such as certifications, traceability programs, and provide information regarding furs sustainable viability (IFF, 2021). The pro-fur stakeholders are important to this thesis as they provide information regarding furs supply chain as well as those involved within it. They possess a subjective view of fur, as do the anti-fur stakeholders, however, by providing readers an understanding into their attitudes towards fur, it can allow for the pro-fur stakeholder perspectives to be understood with regards to furs contention within sustainability.

Middle-grounder stakeholders

The middle-ground stakeholder group consist of organisations who are not directly associated with the fur industry, however, are a part of related fields which work with textiles or animals. These organisations can include the World Wildlife Fund (WWF), and the Textiles Exchange. With the anti-fur and pro-fur stakeholder groups possessing strong perceptions of fur, it is important to consider the opinions of groups who lie in the middle of this binary fur debate and how their perspectives can help test the thesis hypothesis.

Environmentalist stakeholders

With the rise of sustainability issues (demonstrated in Chapter 2.2), environmentalist organisations have risen and become key in presenting issues within fashion and the environment. They advocate for a cleaner planet and declare climate emergencies that encourage people to become more sustainable, which can lead to a better planet for future generations. Extinction Rebellion is an example of an environmentalist organisation who have strong activism campaigns, like PETA, to raise awareness, educate and make change. Their most impactful actions have been disruptive protests (Figure.24) which have made media headlines and caused numerous discussions, bringing attention to their cause.



Figure.24 - Extinction Rebellion Protest.
(BBC, 2020).

The environmental stakeholders are important due to the rising arguments around the sustainable capacity of real and fake fur (Chapter 2.2). It is expected that the environmentalists would prioritise the environment, as opposed to the use of animals, which means their opinions would be shaped around what they find more sustainable, whether this be real or

fake fur. This provides the thesis with an interesting perspective to test the hypothesis, one which is in a different field of contention but whose values can align with other stakeholders to provide interesting sustainability discussions. In addition, environmentalist organisations do not focus on fur specifically, but the topic of fashion in general, which will provide a broader, more nuanced perspective.

Brand stakeholders

The brand stakeholders situate within the luxury and high-street fashion brands or innovative brands who use different types of furs. It is typically the luxury brands which sell real furs, with fake fur being used by both market ends due to its cheaper value and availability. It was important to include brands due to them directly engaging with consumers who purchase fashion and fur products. They have the capability to shift consumer perceptions on fur products as well as provide sustainable designs and by including them, it allows the reader to understand how they perceive furs sustainable merits and challenges, which can be passed onto consumers. Their perceptions on fur, as well as other animal-based products, can determine whether they sell it. Additionally, many brands have policies regarding the use of animals, and this is typically easily accessed by consumers. This is something which could also influence consumer perspectives on fur, therefore, it is essential for brands to be involved in the methodology to understand where they lie in the debate and how this could line up with the consumer survey.

3.4) Qualitative Methodology with Stakeholder Interviews

The use of qualitative semi-structured questions (Appendix.5) provided descriptive data as well as flexibility to maneuverer slightly off structured questions to have interesting discussions, whilst being able to come back to the formulated questions.

The researcher, prior to recruiting participants, assessed what kinds of individuals within each stakeholder group would provide the research with valuable data. This included activists, sustainability advisors, and designers. The participants were recruited mainly by LinkedIn, allowing the researcher to see who worked within these roles within companies which fell under each stakeholder category. When contacting each participant, they were sent a

participant information sheet (Appendix.1) which documented details about the research and how they as a participant would be of use. They were also sent a consent form (Appendix.2) which they signed and returned prior to the interview and the University of Leeds research participant privacy notice (Appendix.3) so they knew their participant rights. After the interview had been conducted, a thank you email was sent to show appreciation for them participating (Appendix.4).

To aid the analysing phase, the interviews were all recorded on an Audio Notetaker software, which were then transcribed (Appendix.8). When analysing the interview data, a set of key themes were extracted from the questions asked and documented in an Excel spreadsheet (Appendix.7). Under these themes, sub-themes were extracted from the transcribed interviews. To make the analysing easier, each larger theme was assigned a colour, and the sub-themes discussed within the transcribed interviews were highlighted in that colour to ease navigation. These sub-themes were then collaborated to condense the data and from this it became easier to see what stakeholder focused on what themes, and whether it was a topic of consideration to them.

The interviews took place via Zoom, a teleconferencing software, due to the Covid-19 pandemic and this posed some limitations. Trying to organise the interviews with participants faced challenges due to most stakeholders working from home. Another challenge was that a lot of the participants were in different areas of the world causing time-zone challenges when trying to organise a time which would work for both the researcher and the participant. Despite the use of Zoom being considered a limitation however, this also was an advantage as it allowed for interviews with people all over the world to take place, something which would not have been possible without the use of virtual platforms. Additionally, conducting all interviews virtually meant it was much cheaper to conduct the method due to the lack of travel required.

Chapter 4 - Findings and Discussion

4.1) The Contradictory Attitudes within Stakeholders' Perceptions

This chapter uses the findings from the industry stakeholder interviews and consumer survey to highlight the contradictory attitudes present within their perceptions. It depicts why these contradictions are occurring, including the discussion of the contradictory attitudes towards fur vs other animal-based products in relation to by-products, the associations of cruelty and class and the attitudes towards different types of products. It examines perceptions on the methods of sourcing fur, including wild and farmed fur and animals that have died of natural causes.

4.1.1) The Demographics of Responders

236 respondents engaged with the survey who had a wide range of occupations, including education, hospitality, and fashion. 80% of the respondents were female. Females typically engage in fashion more than males which could have influenced this outcome. Figure.25 shows the age ranges between the respondents, with the most common demographic being the 22–30-year-olds.

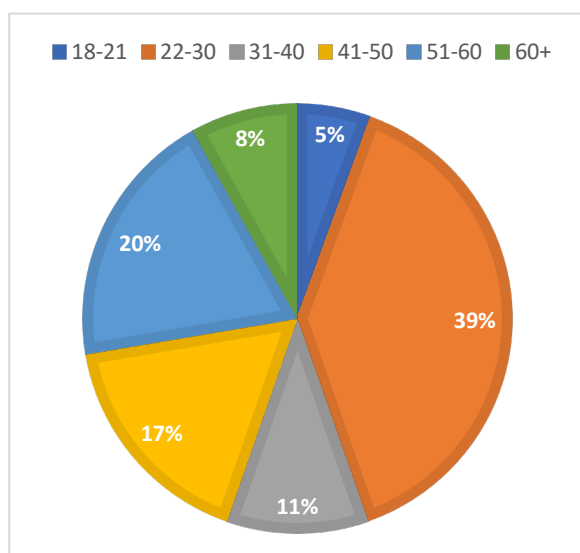


Figure.25
236 Respondent's Age Range.

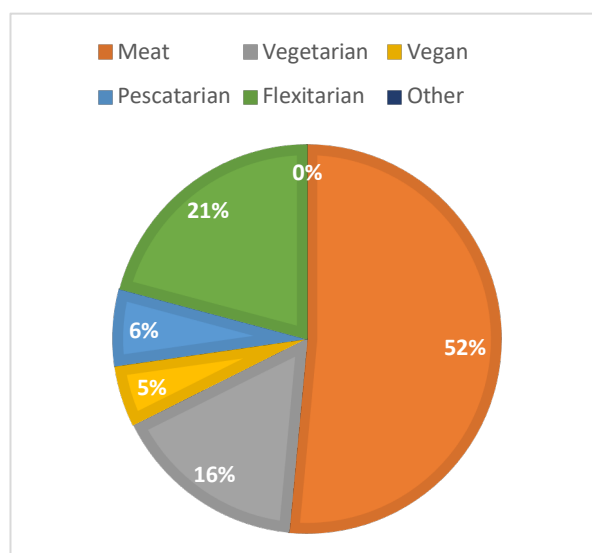


Figure.26
236 Respondent's Dietary Results.

Figure.26 shows the respondents diets. 52% were meat-eaters, the most popular diet, but when summarising the results into broader meat-eaters and non-meat-eater groups, including the flexitarians, pescatarians, vegetarians, vegans, and meat-eaters, 79% ate some form of animal-based products, regardless of quantity and type, with 21% not consuming any animal-based product. There was no specific overriding annual income category (Figure.27), however, most respondents earned between £10,000 and £49,000. Only 8% had no form of income and these were typically students.

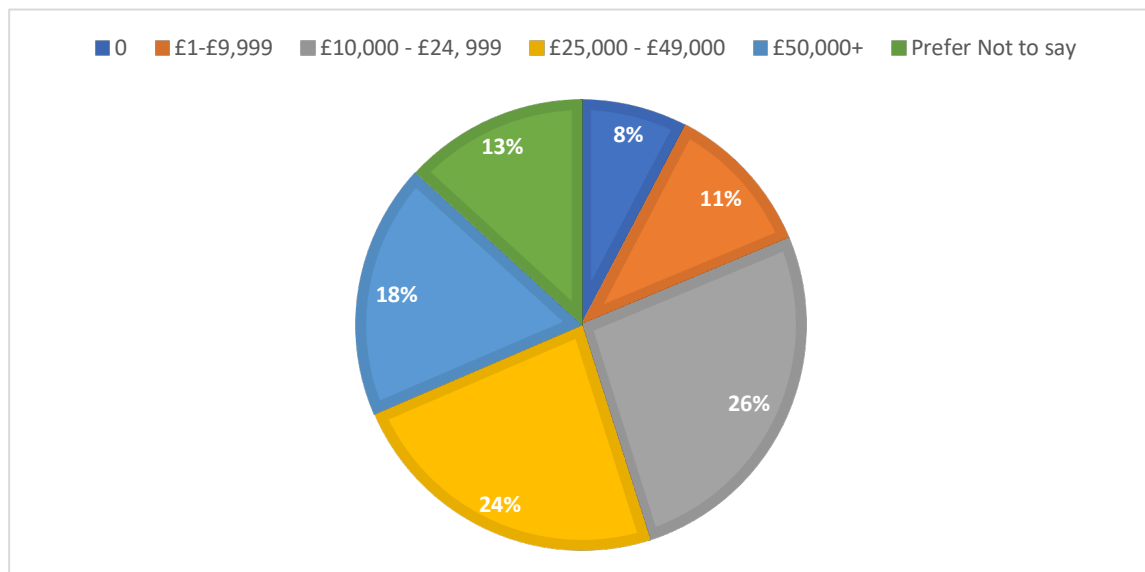


Figure.27
236 Respondent's Annual Income Results.

4.1.2) Attitudes Towards Consuming Animal Products

Looking deeper into the survey results, Figure.28 and 29 present how many out of the 52% of meat-eater respondents have or would purchase real fur. These survey results show there are interesting consumer attitudes in that although meat-eaters are content to consume animal-based products in food form, there is a different attitude when it comes to fur-based products as the majority are not keen to purchase them. This raises questions about why eating meat is perceived differently to wearing fur.

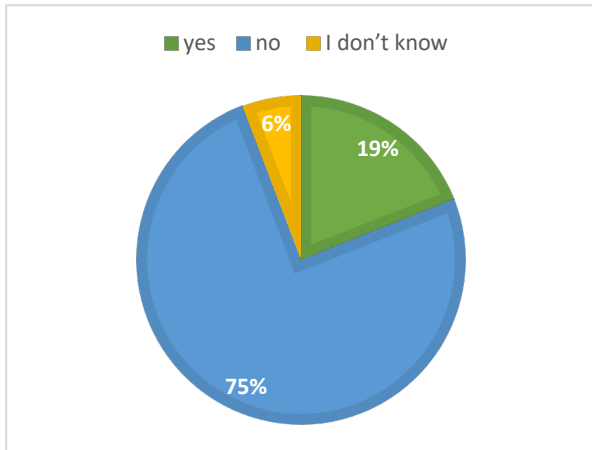


Figure.28

Q.12.1- Have You Ever Owned Real Fur?
Results From 52% Of Meat-Eaters.

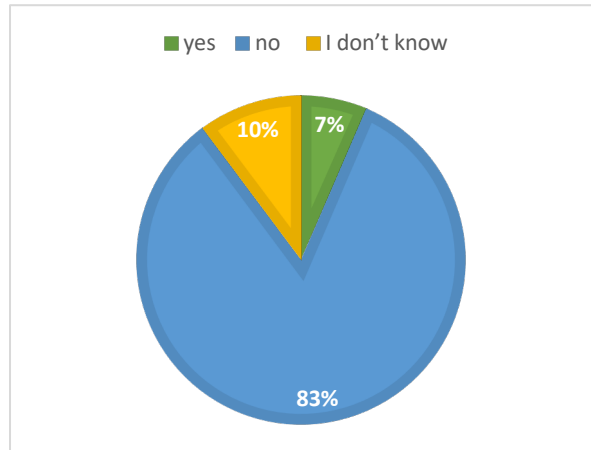


Figure.29

Q.12.2 – If Not, Would You Purchase It?
Results From 52% Of Meat-Eaters.

Before we can answer this question however, we should assess whether this is the case for other animal-based products in the meat-eater’s perceptions, to further understand why fur products might impose this attitude and whether it is the same across a spectrum of other animal-based products.

When looking at the type of animal-based products consumers would be inclined to purchase (Q.15 - survey), it was clear the meat-eaters were more inclined to purchase leather in comparison to real fur, for most types of fashion products (Figure.30). Comparing the results which highlighted fur ownership (Figure.28) and whether consumers ate meat to Figure.30, it shows meat-eaters also have different attitudes when it comes to leather compared to fur. This raises the question of what could be triggering these different attitudes between the use of different types of animal-products?

	New large item	Small item or accessory	Gifted or second-hand
Real fur	12	11	23
Fake fur	33	29	21
Leather	37	74	37
Wool	72	51	32
Cashmere	52	34	30
Exotics	6	15	17

Figure.30

Raw Data from the 121 Meat-Eater Respondents When Asked Whether They Own Or Would Like To Own These Types Of Products In These Animal-Based Forms (Q.14 - Survey).
Key: Yellow Highlight = Highest Score, Orange = Lowest

4.1.3) Fur, Food, and Understandings About Animal By-products

To investigate this question further, it is important that this section illuminates the contradictory attitudes present within consumer and industry stakeholder findings with regards to how they perceive fur in comparison to other animal-based products which are utilised for the food industry. The discussion of animal by-products is key when analysing what individuals find acceptable in comparison to fur and leather. By having this understanding, it can allow for the research question to be answered more critically in terms of understanding how the by-product value of fur and leather impact the sustainability of each material.

The literature review stated that cattle hides are a primary by-product from the meat industry (Mattick et al., 2015). Using Mattick's (2015) literature and the survey results collected, it could be suggested that people are more comfortable consuming leather due to its by-product value from the meat industry in comparison to fur. People may also feel that because the cattle is not killed just for their skin that it is more acceptable to use. More exploration into the survey results is needed to investigate whether this suggestion is true.

Figure.31 shows 86% of consumers would use an animal if the animal was not slaughtered, for example wool. Figure.32 shows that 62% would purchase an animal product which had been slaughtered. These results seem logical due to the ratio of those who consume meat compared to non-meat-eaters. However, what is interesting is when comparing this to Figure.33, 86% of respondents would refrain from purchase if the animal was slaughtered solely for clothing.

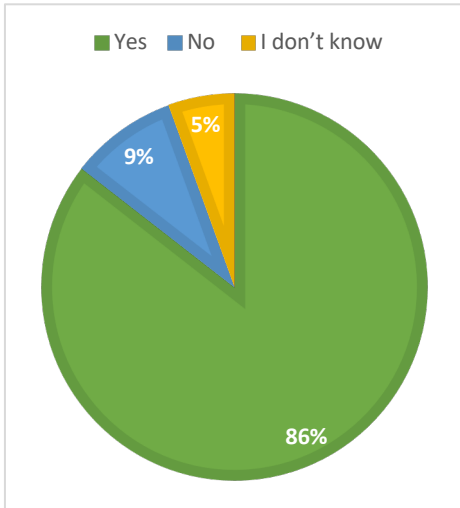


Figure.31. Q.17.1.

Would You Consider Buying a Product If the Product Came from An Animal, But **the Animal Wasn't Slaughtered?**

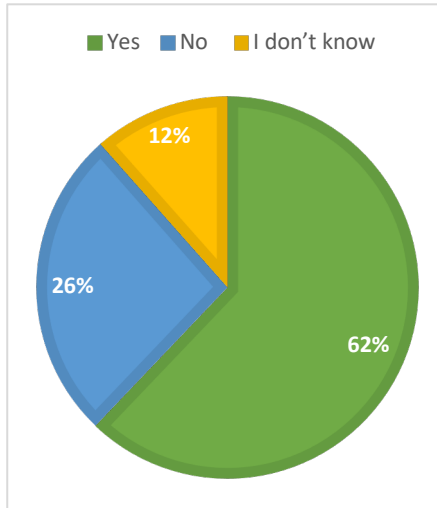


Figure.32. Q.17.2.

Would You Consider Buying a Product If the Product Came from An Animal, But **the Animal Had to Be Slaughtered?**

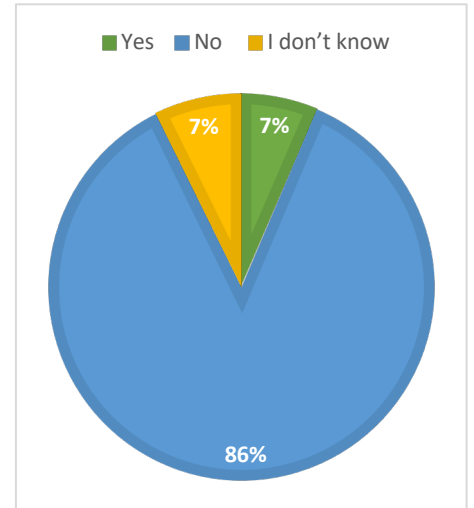


Figure.33. Q.17.3.

Would You Consider Buying a Product If the Product Came from An Animal That **Was Slaughtered Solely for Clothing?**

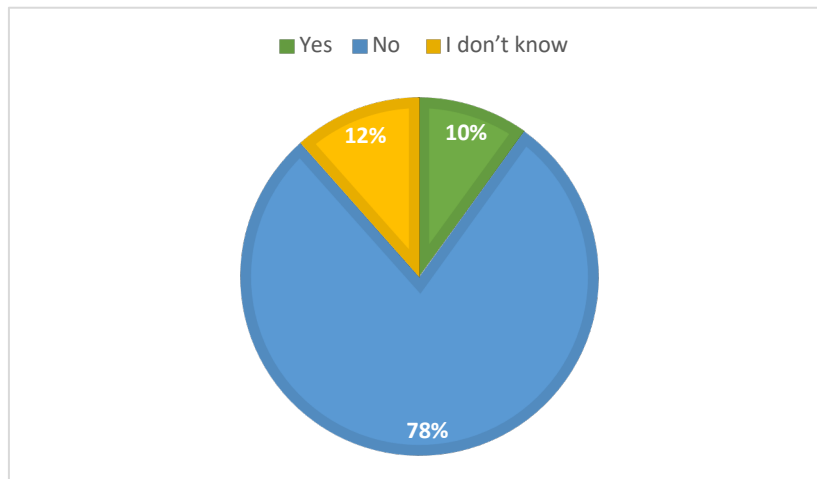


Figure.34. Q.17.3.

Would You Consider Buying a Product If the Product Came from An Animal That **Was Slaughtered Solely for Clothing?**

Responses From The 121 Respondents Who Stated They Eat **Meat**.

Consolidating these results (Figure.31-33) shows an unexpected shift in attitude to what consumers found acceptable. What is interesting is that it seems acceptable to use animals that had to be slaughtered, but when told that they would be slaughtered specifically for clothing, attitudes shifted dramatically. Figure.34 shows how 78% out of the 121 consumers who stated they were meat-eaters would not buy a product if the animal was slaughtered

solely for clothing. This is interesting as it suggests they accept the consumption of animals for food, but when it comes to clothing, the majority do not tolerate it. The question this argument raises queries what is it about clothing which makes some people reluctant to utilise an animal that has died primarily for fashion? Relating this to the by-product argument, Figure.30 could suggest that due to the cattle not being slaughtered primarily for leather, as opposed to real fur and exotics, leather is more accepted. Literature also stated that farmed fur-bearing animals' primary purpose for death was for their fur, regardless of the by-products which come from the process of extracting the skin. This indicates people might find it more ethical to wear something if it is a by-product, which seems logical, but still does not justify the argument of why it is more acceptable to slaughter an animal for food than it is for fashion. Referring to literature, food is considered a biogenic need for humans, but as clothing evolved (Chapter 2.3), it is clear furs primary need shifted from being biogenic to psychogenic, depending on what humans required more. If this perception reflected amongst consumers, it could show the perceived frivolity of fashion in comparison to meat consumption, and how clothing is not deemed as important as meat, hence the fragmented attitudes between meat consumption and animals for clothing.

This preference for by-products is also evident in the stakeholder interviews. BS20 who worked for a high-street fashion brand stated, *"we can only use materials that have come from animals that have been slaughtered for the food industry, so it's a by-product"*. Additionally, brand stakeholder BS19 stated, *"within our brands they're happy to use wool and down because they know they're sourcing the most ethical version of that product possible"*. These perspectives are interesting as they show some brands will use leather due to its by-product value and other animal-based products which are perceived more ethical, but they will not use fur. This supports the idea that even brand values have different attitudes amongst different animal-based products, and that by-products are more accepted for the use of fashion. When it comes to answering the research question, it could be suggested that with brands being more accepting of leather due to its by-product value as opposed to fur, that leather is deemed more environmentally sustainable due to this minimisation of waste from the food industry. Brand stakeholder BS16 furthers this argument by making the connection between food and clothing stating, *"In terms of by-product, nobody eats mink, nobody's eating racoon-dog or coyote"*. A question to pose here is that if people did eat fur-bearing animals, would their use be accepted

within fashion, and would this allow fur to be perceived as more sustainable due to the minimisation of waste?

So far it can be established that leathers by-product value is more known amongst both consumers and industry stakeholders. The pro-fur stakeholders highlight fur's by-product value within Lifecycle Assessments; but it can be questioned whether other stakeholders are as aware of furs by-product value, as they are leathers. Middle-grounder stakeholder MG2 illuminated the lack of awareness of fur by-product value, stating, "*fur is a commodity and it's just for fashion. There is no other purpose*". Even though fur-bearing animals are killed primarily for the fashion industry, this demonstrates people may be unaware of furs secondary products, including mink oil, which have medicinal and cosmetic purposes (Bijleveld, 2011). The literature review described the concept of ethical allocation, which could contribute to the lack of awareness on furs by-product value, due to the fur industry allocating environmental responsibility to other industries. Pro-fur stakeholder PF10 stated "*the fat off the animals goes to lipsticks*" which contributes to the knowledge of the destination of minks' by-products. The pro-fur stakeholders praised fur on its by-product value, using this to highlight furs perceived sustainability. When reflecting this back to Bijleveld et al., (2011) literature (Chapter 2.2), it also can suggest the fur industries minimisation of waste by utilising the by-products can argue towards fur having sustainable qualities. However, it is important to remember that these understandings of furs by-products have come from those within the fur industry and these reflections of fur by-products have not been mentioned by stakeholders not directly involved in the fur industry. The environmentalist stakeholders felt that "*we don't need any more new product*" and felt using an entire animal would be the most sustainable way forward. What is interesting here is that if people recognise this as the most sustainable way to use animals, why is fur not accepted like leather is, even though it utilises by-products? It could be suggested that people's ethical personas are refraining individuals from recognising furs sustainable value due to the idea of the animal dying primarily for fashion, which can also be evidenced in Figure.33.

Despite this, most other stakeholders did not acknowledge furs by-products, and if they did, it was not in a positive manner. For example, anti-fur stakeholder AF12 discussed how farmed fur-bearing animals are fed, stating "*they do use offal from the intensive fishing industry which*

I would say is not a sustainable industry". Even when the fur by-product value was known, the typical response would be stakeholders continuing to dislike fur due to the primary purpose of an animal's demise being for fashion, as opposed to it being a secondary by-product from another industry. This stakeholder perspective supports the consumer survey findings displayed in Figure.33 where 86% of respondents did not want to use an animal that had died solely for clothing. This further supports the question addressed earlier which challenged what it about clothing is which makes some people reluctant to utilise an animal that has died primarily for fashion.

Throughout this discussion of fur vs other animal-based products, the findings could suggest that furs ethical debate is more advanced than other animal-based products which could contribute to its perception on whether fur can be sustainable. Pro-fur stakeholder PF9 stated *"it is targeted because people look at things in a little bit of a reductionist way sometimes"*. This idea of reductionism is interesting as already the findings highlight that people's attitudes towards fur are more complex than we may perceive, which raises the argument of whether consumers and industry stakeholders are associating/disassociating fur products to a perceived stigma.

4.1.4) Societal Equality Issues - Exploring Influence and Associations to Cruelty

This idea of association is key to this section's discussion in terms of understanding what industry stakeholders and consumers associate with fur. Looking into how fur is associated with slaughter in comparison to other animal-based products like leather and understanding this association in terms of ethics, and the equity issues associated with fur can provide a deeper understanding into how fur is perceived by stakeholders. It also illuminates the impacts furs association can have when reflecting on its sustainable value. This will help answer the research question when it comes to exploring whether fur can ever be sustainable.

The emotive nature of furs ethical debate compared to other animal-based products is mimicked across the anti-fur stakeholder group, for example, AF12 stated, *"I think the ethical debate on fur is quite advanced"*. Generally, stakeholders associated fur in its material form to the live animal it came from, however this was not the case for other animal-based products.

When considering their views on fur many of the industry stakeholders during the interviews focused on their perception of welfare standards and the ultimate demise of an animal. Industry stakeholders highlighted more explicitly the association of fur to a dead animal:

“Real fur there is the obvious abuse of animals and cruelty”

(BS14).

“There will never be a good way to kill an animal, there’s no better way to kill someone who doesn’t want to die”

(AF11).

“Fur to me I just associate it to be something you remove from a dead carcass”

(MG5).

Neutral stakeholder MG1 stated, *“fur it’s very obvious it’s come from an animal”*, but why is this case for fur in comparison to other animal-based products, like leather? Pro-fur stakeholder PF18 indicated *“it is because it’s an expensive product”*, and PF10 associated fur as being an *“exclusive”* product. This is interesting as it aligns to the idea of people disapproving of fur because of a potential equity issue. Trying to understand why this is the case within the findings presented multiple theories; the prevalent considerations focused on availability and cost issues.

“It’s a contradiction because a lot of people say fur is disgusting but wear a leather jacket or leather shoes...they ignore one because it’s probably more common and more available and cheaper”

(MG1).

MG1’s statement aligns to MG2 who suggested *“maybe it’s partly to do with the availability”* when discussing why leather is more accepted than real fur. Meat is a very accessible product which can be purchased in most supermarkets, and due to its affordability, it is accessible to most class levels within society. However, during World War Two, meat was a rationed luxury and during this period, farming practices massively expanded (Kumekawa, 2017). Come 1954 when rationing had ended, meat became accessible due to the intense breeding work which

had taken place (Kumekawa, 2017). Resultingly, leather prices shrunk because of the levels of waste that were being produced and as a result, leather has also become a cheaper commodity to purchase. This idea of waste is interesting as it suggests that the more abundant something is, the cheaper its economic value to eliminate wastage which can have environmental implications. When relating this to fur and leather it becomes clear why fur is perceived more expensive due to it being more exclusive than leather and there not being much wastage, suggesting it could be more sustainable, which also can increase the value. MG1 stated that *“People don't even make the link to where leather comes from”*. MG2 also stated, *“You can still buy leather on the high street...whereas if you saw a fur coat in Topshop there would be huge uproar”*. This supports the idea of leather being more accepted amongst all market levels as opposed to furs due to the perceptions people have become accustomed to. It also highlights how even though there may be arguments towards fur being sustainable, it still may not be accepted like leather.

When discussing the potential inequality fur supposedly inflicts amongst society, going back to the literature from Ewing (1981), fur has been a rare and elite commodity symbol used for societal ranking (Beward, 1995), which commanded high prices. With it remaining in the contemporary luxury market, it shows how people can continue to associate fur more with the upper-class. It could also suggest that due to fur not following Simmel's trickle-down theory (Chapter 2.1), those who cannot afford real fur might not like the material for this economic reason. PF18's statement exemplifies this:

“it's so expensive and maybe you don't have the history in your family that you have a fur coat so it's not accessible, its only something they see rich people wearing so they're like fuck them.”

With PF18 being a part of the pro-fur stakeholder group, their comment indicates they might have first-hand experience in witnessing a backlash from those unable to afford fur. The language used here can suggest that fur also brings a contested class distinction and inequality resentment due to it being unavailable to the masses, unlike leather. This idea of fur coming to represent inequality is very interesting and whether this is one of the key reasons why fur is not as accepted amongst industry stakeholders could be possible.

When looking at the industry stakeholder perspectives discussed so far, particularly the idea of fur-bearing animals being killed primarily for clothing, it could be questioned whether levels of guilt is an influence in terms of why fur is associated more with animal death amongst industry stakeholders as opposed to other animal-based products, like leather. MG5 stated, “*I see meat slaughter as fair access*” however, when it came to fur, they said “*I have a massive problem with breeding an animal just for their skin*”. This goes back to support the argument that having an animal die solely for clothing and the way it is treated would make people feel more guilty due to there not being any other industry to put the blame on, like there is for leather with the meat industry. Additionally, the ethical issues associated with killing an animal mainly for its fur, despite the by-products which come from this, can be greater and therefore can pose some level of unsustainability. This idea of there being a supposed ‘ethical allocation’ within products seems to be a key factor in terms of what people find more acceptable. The ethical impacts of using leather can be allocated towards the meat industry greater than fashion, which is essentially being more sustainable by using the by-product, but furs ethical allocation is more towards the clothing industry, hence the levels of guilt could be higher.

The consumer survey findings also reflected this idea of fur possessing equity issues and demonstrates further suggestions which can help when trying to understand the industry stakeholder perspectives. When discussing the idea of leather being more accessible, the material can be found in many mid-market retailers, which 37% of respondents purchased clothing from monthly in person, and 51% yearly. When looking at these results in comparison to the 4% of respondents who purchase clothing monthly from luxury fashion brands in person, and the 23% who purchase yearly, it is clear consumers will be more exposed to leather when shopping as opposed to fur, which generally appears in new larger garments in the luxury fashion market. This exposure could suggest consumers have adjusted to seeing cow-based products and by having them at a low, accessible market and cost, it disassociates them with the demise of an animal.

Figure.35 details how many people would and would not purchase certain products. When looking at how people perceived animal-based products where the animal did not have to die, it is clear respondents are more inclined to purchase those that do not have to die, including wool and cashmere.

	New large item - would buy	Small item or accessory - would buy	Gifted or second-hand - would buy	New large item - would not buy	Small item or accessory - would not buy	Gifted or second-hand - would not buy
Real fur	15/236	16/236	37/236	221/236	220/236	199/236
Faux fur	75/236	52/236	49/236	161/236	184/236	187/236
Leather	56/236	144/236	78/236	180/236	92/236	158/236
Wool	143/236	85/236	68/236	93/236	151/236	168/236
Cashmere	92/236	61/236	64/236	144/236	175/236	172/236
Exotic skins	6/236	25/236	26/236	230/236	211/236	210/236

Figure.35. Q.14.

Raw Data of Who Would and Would Not Purchase Certain Animal-Based Materials Against the Type of Item.

Key: Yellow Highlight = Highest Score for Those Who Would Not Buy the Items...Green Highlight = Highest Score for Those That Would Purchase the Items.

However, when looking at this raw data, it is clear the type of item is a contributing factor to whether consumers would purchase certain types of animal-based products.

4.1.5) Attitudes Towards Different Types of Animal Products

This section argues how the type of product impacts how people perceive certain animal-based products, including fur, and their acceptance. Contradictory arguments prevail within this section in terms of how people are against fur, but when it is gifted or second-hand, their perceptions change regarding acceptability. Whether the animal must die or not and how this reflects on consumer guilt is also a key argument within the section. Understanding these contradictory attitudes with regards to fur is important knowledge to have when answering the research question as it is important to consider these arguments of how the type of products can shift consumer attitudes during consumption and how this contributes to furs complexity.

When looking at the data from Figure.35 it is clear most respondents would not buy any type of item in any of the animal-based materials. However, what is interesting is the raw data of those who would buy the animal-based products. When it comes to consumers who would

purchase wool, cashmere and faux fur, a new, large item was preferred in comparison to a small item/accessory or gifted/second-hand item. This supports the previous argument regarding individuals potentially being more inclined to purchase animal-based products where the animals did not have to die for ethical reasons. It could also be suggested that because the animal does not have to die, consuming the item in a larger form would inflict less consumer guilt. This could be associated with society having more acceptance over these materials therefore, consumers feel more comfortable possessing them.

Comparing this idea of animal demise to real fur and exotic skins where the animals do die, consumers who would purchase them would be more inclined if it was a gifted/second-hand item. This difference between a new, large item and a gifted/second-hand item is interesting as there are variables which deter consumers away from larger items which utilise animals. To try and unpick what these variables are it was important to look beyond consumers purchasing habits.

Figure.36 shows how often the 236 consumers undertook certain activities which have environmental impacts. It is clear most consumers carry out sustainable acts, including the mending/repurposing of clothing instead of buying new. This evidence could further suggest why consumers would prefer gifted/second-hand real fur as opposed to buying it new, due to their sustainable actions of not buying regular clothing new all the time. This could suggest if they purchased second-hand fur, it would be perceived as more sustainable.

	Weekly	Monthly	Every 6 months	Yearly	Never
Recycling	211	14	4	4	2
Cycling/walking instead of driving	170	45	6	4	10
Mending/repurposing instead of buying new	40	71	58	32	34
Donate to charity shops	14	41	111	55	14
Wearing layers	106	69	25	17	18
Using alternatives to plastics	143	53	14	10	15
Machine washing clothing in cold water	95	41	17	11	71
Using tumble dryer	74	39	24	7	91

Figure.36. Q.9. How Often Consumers Undertake Green Activities.

Key: Highlighted Green Cells Indicate Sustainable Actions; Highlighted Red Cells Indicate Unsustainable Actions.

However, when asked how often consumers shop at second-hand stores, both online and in-person (Q.6) for general clothing, Figures.37-38 show most consumers tended not to shop at either as frequently.

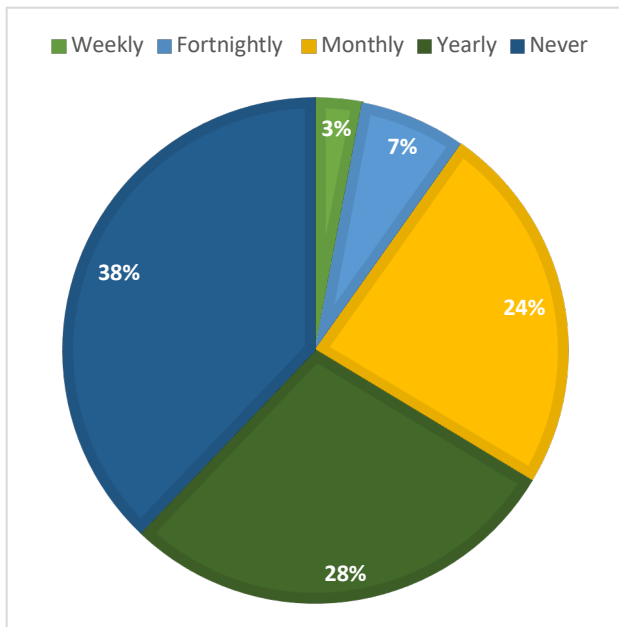


Figure.37. Q.6.7

236 Consumer Responses When Asked How Often They Shop at Second-Hand Stores **In-Person** for Their Clothing.

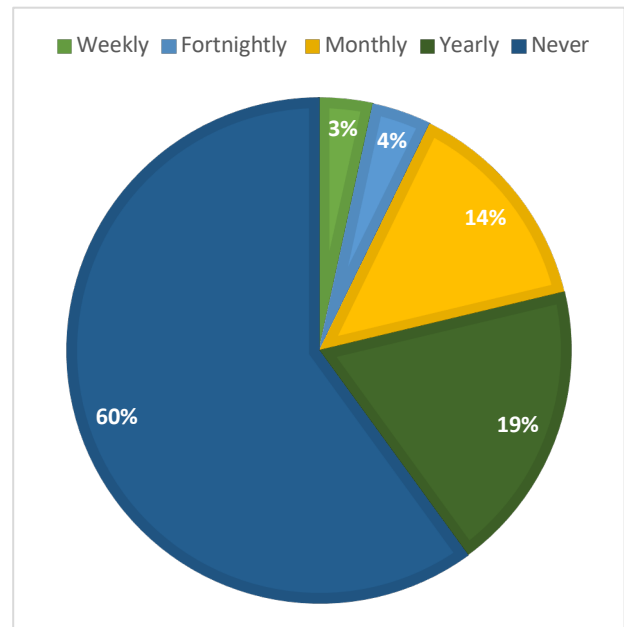


Figure.38. Q.6.8

236 Consumer Responses When Asked How Often They Shop at Second-Hand Stores **Online** for Their Clothing.

These results (Q.6) could suggest that the way people perceive general clothing in comparison to animal-based products differs, and it could be suggested that when it comes to an animal-based product, consumers are more conscious of where they are obtaining the products from. This could be because of the association to the animal’s demise, which would mirror the industry stakeholder perceptions and reflections of consumer sustainable actions.

Figure.35 could also suggest that there is some sort of desire for fur amongst some consumers and if they obtain the fur which is not new or it has been gifted, they will not mind wearing it. The difference between new and second-hand products is captivating and when questioning why consumers potentially have this taciturn desire for purchasing fur, we can further suggest that the negative stigma associated with fur, as seen within the industry stakeholder findings, might make consumers not want to wear a real fur product which is obvious and directly new from the animal source. Consumers might feel less guilty if they wore a second-hand/gifted fur

item for these reasons of it not being new and directly from the animal. Additionally, this can reflect back to Soloman et al. (2004) literature (Chapter 2.1) when discussing the psychogenic role of clothing and could suggest consumers may desire fur for this idea of status but might not want such an obvious piece of clothing to emulate this.

Looking back to Figure.27 which shows the annual income for the survey consumers, over half earned £49,000 or less annually. Fur garment prices can start from £1,000 and be priced higher than £18,000, however this depends on whether the fur is just a trim, or a large item. It also is dependent on whether the garment is new or second-hand. The idea of fur possessing equity issues prevailed in the industry stakeholder findings and the exclusivity of fur subjects it to the luxury fashion market. With the majority of consumers not earning enough income to purchase fur garments as easily as they would standardised clothing, it is clear why fur might be disliked due to it being a symbol of inequality, which divides societies, which can link back to Foucault's and Simmel's literature on how clothing is used to distinguish social groups.

When looking specifically at the exotic skins (Figure.35), these could follow a similar pattern to real fur in terms of consumers potentially wanting to have it but not in an obvious, direct form as exotic skins are also perceived a controversial material. Looking at leather, it is interesting as most industry stakeholders typically accepted leather due to its by-product value, however, most consumers would not purchase, and for those that did, they would in a small item/accessory form. As discussed before, leather is more accepted in the high-street fashion market, and is more accessible. It could be suggested that consumers would be content purchasing a small, leather items including shoes and belts, for a similar reason to real fur in that it is not as obvious as a large item.

Despite these results, most consumers still would not purchase any of these products which could suggest people would feel guilty or unethical wearing any type of animal-based products since there are clearly issues with all types, impacting their sustainable value. But where is this guilt coming from as there is evidently another factor which is causing most consumers not to associate themselves with any animal product, whether they have to die or not. When looking into the industry stakeholder findings, the method of sourcing the fur had a significant impact on their acceptance of fur.

4.1.6) The Perceptions of Farmed, Wild, and Other Methods of Sourcing Fur

This section examines the different methods for sourcing furs and the industry stakeholder and consumer perceptions of these regarding their sustainable capability. The understanding of consumers being inclined to purchase slaughtered animals but not those which come from certified farms poses discrepancies which this section depicts. Discussions regarding farmed and wild fur can reflect to the literature review (Chapter 2.3) which discusses the sustainable value of each. This section however utilises these frameworks of farmed and wild fur to pose arguments regarding how consumers conflicting attitudes prevail in terms of acceptance and how this impacts how they perceive its sustainable value to be. The understanding of industry stakeholders' perceptions also allows for greater discourse to be considered when answering the research question. Furthermore, the reflection of utilising animal furs which have died from natural causes allows for alternative methods of sourcing fur to be considered with regards to sustainability and the ethical merits and implications of these.

From the findings and literature review it is clear a prevailing reason why the fur industry is under contention is the perceived unethical treatment of animals for human consumption. Chapter 2.3 highlighted how animal welfare organisations began exposing the unethical issues within the fur industry during the twentieth century. However, the different methods of sourcing furs and the welfare of animals during the keeping and fur extraction process illuminated shifts in stakeholder attitudes. It has also become apparent that individuals purchasing decisions are heavily impacted by this.

Farmed Furs

Farley (2015) suggested that due to wild furs causing the depletion of animal populations, farmed furs prevailed as the most popular method of sourcing furs. Figure.39 shows consumers responses when asked whether they would consider buying an animal product if the product came from a certified farm.

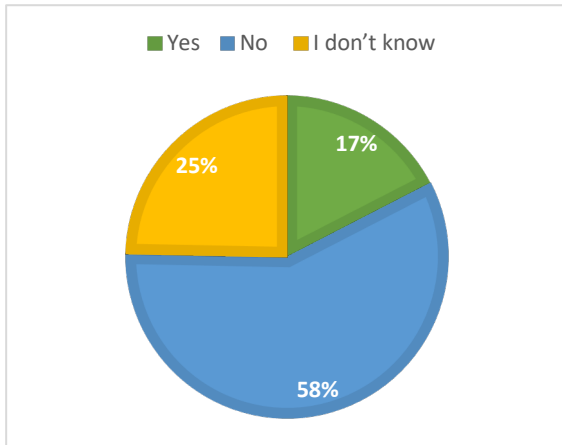


Figure.39. Q.17.5.

236 Consumer Responses When Asked Whether They Would Consider Buying a Product If the Product Came from An Animal from A **Certified Farm**.

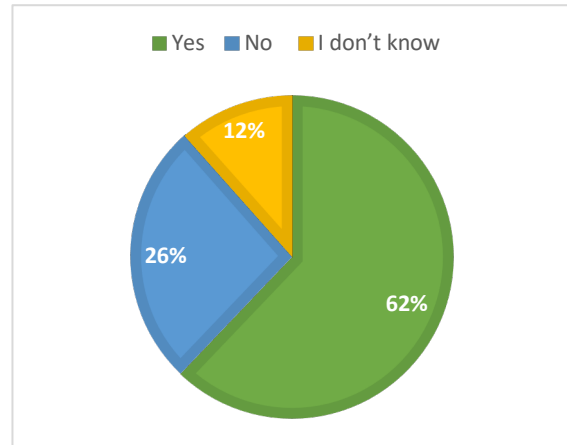


Figure.40. Q.17.2.

236 Consumer Responses When Asked Whether They Would Consider Buying a Product If the Product Came from An **Animal That Had to Be Slaughtered**.

When comparing Figure.39 to Figure.40, most consumers are content to buy a product from an animal that has been slaughtered but the majority refrained from purchase if the slaughtered animal was from a certified farm. This is interesting as animals from certified farms are still being slaughtered, but Fur Europe, 2021 highlighted the regulations farms obligate to, to be more sustainable (Chapter 2.2), but it is important to remember the criticism against this. The attitude of consumers shifted when they found out where the slaughtered animal was coming from. The question to ask here is what is it about a certified farm which refrains consumers from purchasing an animal product which comes from them.

Looking into the 25% of consumers who did not know whether they would purchase an animal product from a certified farm, it was generally the £10,000-£24,999 income group who fell into this category. This could support the argument made before which suggested those who had a lower income typically do not have the economic capital (as classified by Bourdieu in Rocamora, 2016) to purchase fur products due to their elevated price. It could also be suggested that due to this, they have not had the opportunity to explore this option of purchase, hence they did not know how they would feel when asked to state this.

When it came exploring whether diet impacted consumer perceptions of farmed furs, Figure.41 shows the 121 meat-eaters response when asked if they would consider purchasing

an animal product from a certified farm (Q.17.5). When comparing this to their results when asked if they would purchase a product from a slaughtered animal (Figure.42) (Q17.2), again, there are clear contradictions in consumer attitudes as the majority (73%) would purchase a product from a slaughtered animal, but 47% would not if this slaughtered animal was from a certified farm. This clear attitude shift can be tricky to understand as the literature review highlighted how certified farms follow strict regulations which comply to animal welfare standards, therefore it would seem more logical for consumers who would purchase slaughtered animal products, to purchase them from a certified farm where they can ensure regulations were in place. This also poses a contradictory attitude in relation to them accepting meat consumption, but these results could suggest if the product came from a certified farm the majority would not. This further escalates the need to understand what is it about certified farms individuals do not like.

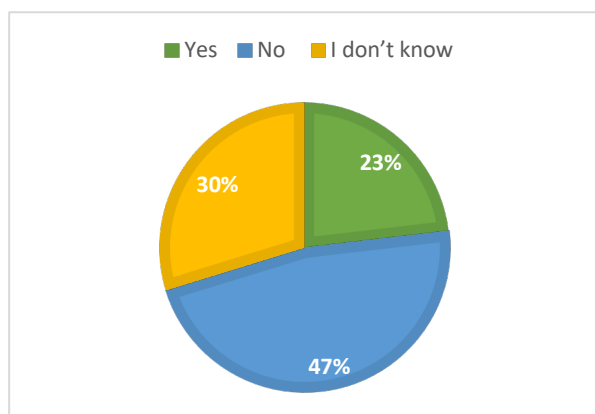


Figure.41. Q17.5.

Findings From 121 Meat-Eaters When Asked If They Would Consider Purchasing a Product If the Product Came from An Animal from A **Certified Farm.**

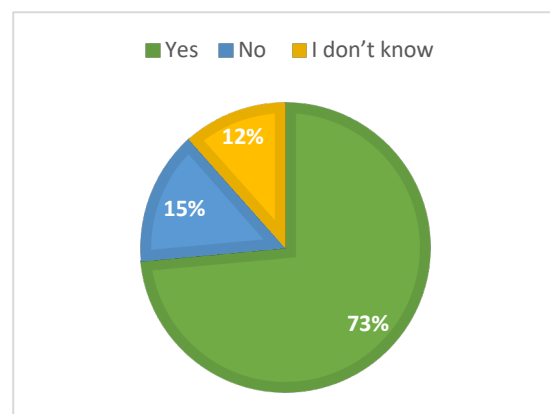


Figure.42. Q.17.2.

Findings From 121 Meat-Eaters When Asked If They Would Consider Purchasing a Product If the Product Came from An Animal That **Had to Be Slaughtered.**

When looking at other types of diets, 100% of vegans said no, as expected due to their moral positioning with the use of animals. The pescatarians, flexitarians and vegetarians all shared similar views (Figure.43-45). The flexitarian and pescatarian results were interesting as overall the majority of individuals would not use an animal from a certified farm no matter what their perspective was on the meat. This highlights again the discrepancies in meat consumption to other animal-based products – in this case animals being farmed.

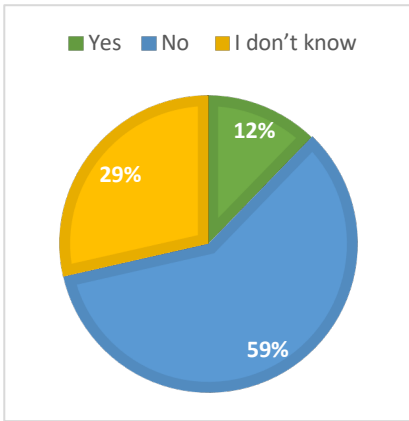


Figure-43. Q.17.2.
Survey Results From 49 Flexitarians When Asked Whether They Would Purchase a Product If It Was from a Certified Farm.

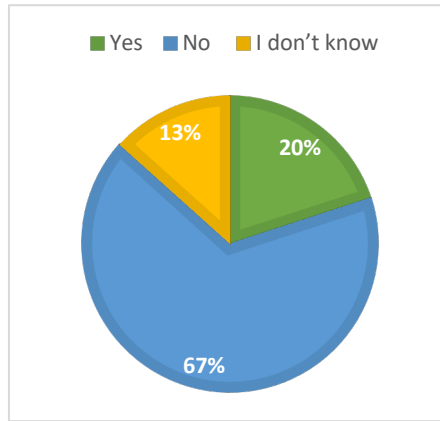


Figure-44. Q17.2.
Survey Results from the 15 Pescatarians When Asked Whether They Would Purchase a Product If It Was from a Certified Farm.

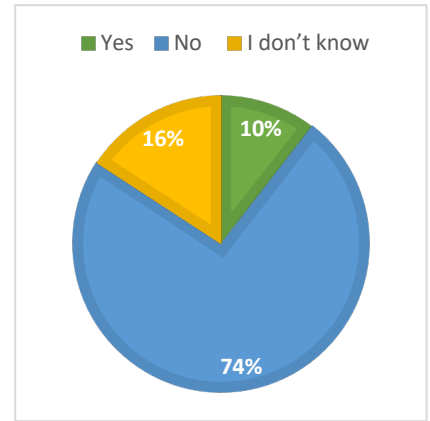


Figure-45. Q.17.2.
Survey Results from the 38 Vegetarians When Asked Whether They Would Purchase a Product If It Was from a Certified Farm.

The qualitative data from the anti-fur group have clearly been disseminated and consumed by a wider society which has shaped consumer views. Anti-fur stakeholder AF11 stated, *“just the impact of raising animals for fur is very environmentally damaging”* when discussing perceived issues with fur farming. Chapter 2.2 highlighted sustainability is something people are paying increasing attention towards, and it was clear consumers engaged in green initiatives (Figure.36). This can suggest if consumers have the same perception as AF11, then this might be why the majority will not wear animal products from certified farms.

When asking AF14 what they found to be good animal welfare, the five freedoms prevailed. These encourage good animal welfare and freedom from unethical treatment including the lack of water, food, and infliction of pain (RSPCA, 2021). When asked if AF13 would consider fur farms okay if they followed the five freedoms, their response was *“the farms just can't fulfil the basics”*.

AF11 further highlighted:

“Animals live in these tiny cages, they're stacked on top of one another, they resort to self-mutilation, cannibalism because these extreme confinements so this is just something that's not acceptable”.

It is predictable that the anti-fur stakeholders would perceive fur farming negatively due to their moral positioning, and this also reflects to Jena (2017), Franchi et al., (2015), and Sorenson (2011) literature regarding fur farming being unethical, therefore unsustainable. As a result of this, we need to explore how other stakeholders perceived fur farming to maintain objectivity. Looking at the pro-fur stakeholder findings, PF9 stated *“you have an open farm and you come, and you see the animals for yourself”*. PF10 stated:

“Most of the animals get fed 2-3 times a day. Not many humans get fed that often. You have drinking water 24 hours a day...if an animal is sick then you treat it with antibiotics like you were supposed to do with humans...it's important that the farmers or the companies who raise the animals are also checked that their financials and everything is handled properly and that they treat the farms and animals properly.”

This transparency of open farm days and the apparent treatment the animals receive certainly juxtaposes the anti-fur stakeholders' perspectives on fur farming showing the contention and inconsistent perceptions people have. The broad difference in perspectives between the anti-fur and pro-fur stakeholders clearly is disseminating into the consumer perspectives, inflicting various attitudes, as their findings demonstrated. It also contributes to furs complexity when answering the research question. The middle-grounders perspectives were interesting as most of them did not like the idea of fur but became contested when speaking about fur farming practices. MG2 stated when discussing farming:

“You have impacts on the animals themselves with a welfare issue but environmental impacts from pollution and the treatment of the animal's generating lots of waste and chemicals being used, as well as how they're disposing of unwanted things so there is also an environmental impact which comes with it as well as social. There are workers that are working in the not very nice conditions and are having to be paid poorly and lots of these different negative impacts that come with things like fur”.

This is interesting as it suggests fur farming is perceived unsustainable across the three sustainability pillars by MG2 who is not directly involved within the fur industry. This could be similar within consumer perceptions too who also are not directly involved with fur. MG5 held a rounded perspective of the use of animals but when it came to fur farms they stated, *“people who breed mink I don't think they should be executed but I think they should be persuaded to*

do something better with their time". This language displays the contention associated with fur farms and this can reflect into the consumer attitudes too.

When looking at environmentalist perspectives to fur farming, generally they did not like the use of fur however were more concerned that if it is being used, that it is *"not about overproducing"* (ES8) and that the entire animal was used. This was reciprocated throughout some middle-grounders who felt that *"if you are going to breed an animal you owe it to that animal to use the whole animal at the end and not waste the resources"* (MG5). This can link back to the idea of the use of by-products being more acceptable as it is perceived more sustainable to use the whole animal including the secondary products, but as discussed, this acceptance lies mainly with leather, not fur. This also links to the argument of fur being sustainable due to the minimisation of waste. This again, highlights the attitude differences from when an animal material is a secondary product, like leather, as opposed to a primary product, like fur where the animal is killed for its fur, which then produces by-products.

Brands stakeholder BS16 said *"I haven't seen a fur farm ever that I've been even remotely happy with"* and this perspective was echoed across the whole stakeholder group. With brands having these negative perspectives of fur, there is a greater chance of consumers being directly exposed to these perceptions when shopping through the lack of fur within high-street fashion markets, as opposed to luxury markets, as discussed before. Hence if they do not see them when shopping, negative ethical associations become attached to the material, including animal death.

Overall, it is clear fur farming is a topic of contention amongst most stakeholders, excluding the pro-fur group. With this contention comes the assumption that fur farming has a negative stigma associated with it and this is reflected in the findings and the literature review (Chapter 2.2) which highlighted how fur farming can be perceived as unsustainable. However, there are some sustainable attributes fur has regarding its minimisation of waste within fur farming, however this complexity of furs sustainability can also encourage the contradictions in perceptions prevailed when discussing other methods of sourcing furs.

Wild Furs

Wild furs share similar contention and mixed responses amongst stakeholders as farmed furs do. Wild furs are a by-product from wildlife management programmes which diminish ecology imbalance (IFF, 2021). Figure.46 shows how consumers responded when asked if they would purchase an animal-based product if it was part of an approved culling programme.

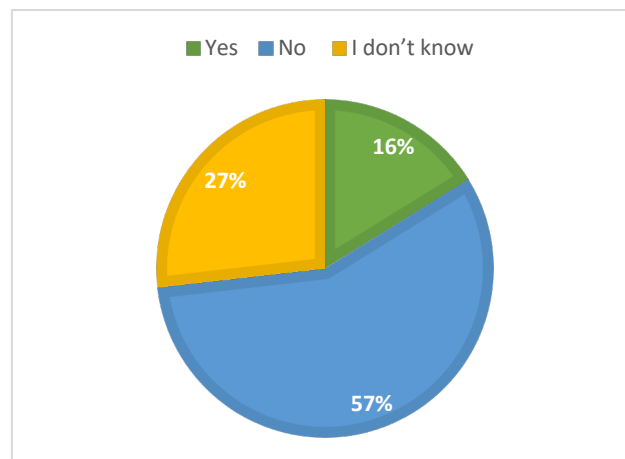


Figure.46. Q17.6.

236 Consumer Survey Responses When Asked Whether They Would Consider Purchasing a Product If the Product Came from An Animal Slaughtered as Part of An **Approved Culling Programme**.

As suggested previously, leather is more accepted due to its secondary by-product value from the meat industry, unlike fur, which is the primary reason for animal slaughter, despite the by-products. However, when fur is a secondary by-product from wildlife management programmes, the findings show it still is evidently not accepted. As highlighted from Skov (2005) and IFF (2021) (Chapter 2.2), whether the fur is utilised or not from these programmes the animals will still be dying, which not only argues towards its sustainable value due to waste minimisation but causes further questioning to what else is causing consumers to not accept wild furs, even when they are a by-product from another industry?

Looking further into Figure.46, the majority of the 16% who said they would purchase products from an approved culling programme were in the £50,000 income category. This can link back to the argument which highlighted furs equity issues and that those who possess the economic capital have the ability to consume fur. For those that have this economic capital, pro-fur

stakeholder P18 highlighted how *“designers like this wild look”*. When looking at whether this was reflected within consumer responses when asked to rank fur images favourite to least favourite knowing where the fur was obtained from (e.g., farmed, wild) (Appendix.10) (Q.13 - survey), respondents who ranked image 4 as their first or second favourite typically liked the *“nostalgic, vintage look”* (R23). R126 stated *“I like the vintage style-classy and quality”*. Despite this, only 13% rated image 4 as their favourite when they did not know it was wild fur (Q.10) and this went down to 11% once they found out it was. R126 had image 4 as their favourite in Q.10 but then said in Q.13, *“I strongly object to farming for fur or using real fur at all”* once made aware it was real. With this pattern reflecting amongst a lot of the results it suggests consumers do like furs aesthetic, however, evidences that the method of sourcing the fur and whether its real or fake fur are key attributes when determining consumer perceptions. This could also link back to the findings which discussed consumers desire for gifted/second-hand furs, but not new, large items made from fur and could suggest the vintage aesthetic of furs could be reflected in these second-hand fur garments, hence they were the more popular preference if consumed.

Figure.47 shows how the consumers responded when asked to rank the importance of certain factors when purchasing general clothing vs fur clothing. The findings show that when purchasing both clothing (Q.8) and fur garments (Q.15), the way the garment looks is the most important factor for consumers. However, the categories relating to ethical purchasing (sustainability and animal rights) grew substantially when it concerned buying fur. This can also support the ideology that people like the look of furs, but they will always consider the importance of ethical attributes when it comes to fur.

	Very & Extremely important total – General clothing	Not important at all & Slightly unimportant total – General clothing	Very & Extremely important total – fur clothing	Not important at all & Slightly unimportant total – fur clothing	Very & Extremely important difference	Not important at all & Slightly unimportant difference
Price	109	23	98	34	11	-11
Quality	157	4	149	20	8	-16
Brand	16	151	22	155	-6	-4
Way garment looks	208	0	174	18	34	-18
Sustainability	84	62	125	38	-41	24
Animal rights	100	55	164	25	-64	30
Way garment makes me feel	173	15	145	30	28	-15
Enjoyment of shopping	64	100	53	119	11	-19
Functionality	119	19	139	30	-20	-11

Figure.47.

Summarised Results from When Asked to Rank the Importance of These Factors When Making A General Clothing Purchase (Q.8) And A Fur Purchase (Q.15).

Key: Yellow Highlighted Cells = Highest Score for General and Fur Clothing Along Each Category. Red Highlight = Most Significant Differences.

It is clear from the consumer responses that their attitudes when it comes to accepting secondary by-products from other industries differs depending on the material, and that the way they look prevails as the most important purchasing criteria. With the industry stakeholders, again different attitudes in how they perceived wild furs raised further questions but also allows us to understand how their perceptions could be influencing consumers inconsistent attitudes with fur against other animal-based products.

Brand stakeholder, BS20 stated that the fur-bearing animals are “*captured in traps and left which don’t kill them straight away so the animal can be in a lot of pain and agony and die a really slow death*”. Reflecting back to the trapping standards from AIHTS, (2019) BS20’s statement can be challenged as the standards regulated time constraints for animals to die once trapped and enforced the minimisation of welfare implications. In contrast to this, BS16 who had designed with furs and had strong animosity against the material stated:

“The one sort of area behind fur that I could get around was the wild coyote...they live their most natural life in their natural habitat and as a pest control, they’re being shot or trapped...we’re not talking mechanical jaws, they get trapped in cages and then shot. It’s not some agonising, nasty, horrible, horrible death...it has to be incredibly closely managed so that you’re not giving out too large quota that would damage the population or upset the balance too much.”

This is interesting as with this coming from someone who is not a pro-fur stakeholder and portrayed strong feelings against the use of fur, they seemed to be more in alignment with AIHTS (2019) standards. However, pro-fur stakeholder PF18 said *“it can be there for days in a catching thing”*. This comment could suggest the practice of obtaining these furs might not be as ethical as the fur industry make them out to be and that there could be potential for greenwashing within these trapping standards. What makes this even more interesting and questionable is that it has come from a stakeholder within the fur industry, which allows us to question the reliability of what the fur industry tells us vs reality. These stakeholder comments not only contribute to the complexity within the wild fur discourse, but also adds new dimensions which need to be considered when answering the research question.

Animals That Have Died of a Natural Cause

Figure.48 shows consumer responses when asked if consumers would consider buying an animal product if it had died of natural causes. By natural causes, the thesis refers to animals which have been killed via road accidents, other animals in the wild, old age, health issues and other ways which are not directly from fur farming and wild culling.

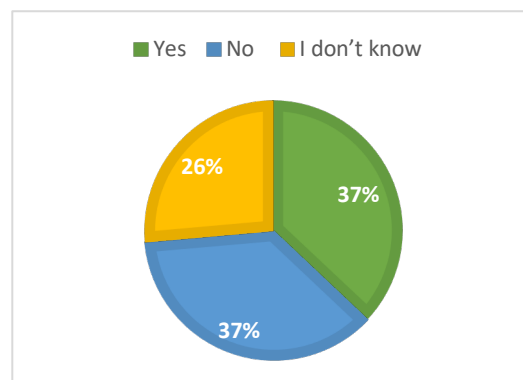


Figure.48. Q.17.4.

236 Consumer Responses When Asked Would You Consider Buying a Product If the Product Came From an Animal That Died Of Natural Causes.

The findings were very mixed for consumers with 37% of consumers stating they would and would not buy a product if the product came from an animal that died of a natural cause, leaving 26% unsure on whether they would. This mixed response was interesting when comparing it to consumers evident refrainment of purchasing farmed or wild animal products, as the results above show there is something about an animal which has died naturally which might make it more acceptable to consume. When looking into what could make using an animal which has died naturally more acceptable however mainly situates around it being perceived more ethical and sustainable and this can be reflected within the industry stakeholder findings.

Most industry stakeholders, even those who detested fur, when asked how they would view furs which have come from animals that have died naturally, did not mind the use of it. This yet again highlights attitude differences in stakeholders as the majority despised the use of farmed and wild fur but their attitudes towards the use of fur from an animal which has died naturally is perceived okay. When it comes to humans inflicting death on the animal for consumption this is where their attitude shifts, which is logical, but, all stakeholders, besides the pro-fur group, highlighted concerns within utilising animals which have died naturally due to availability, regulation, and demand concerns. For example, environmentalist, ES6 said *“You will never have enough animals anyway to produce a coat with the number of foxes you need to reproduce a coat”*. Middle-grounder MG5 stated *“that it is far too hard to regulate, and you cannot build an industry of it. It also wouldn’t be commercially achievable”*. Animal-activist AF12 also stated:

“This could be something which is tolerable from an animal welfare perspective...the amount of the product is so low its almost nothing...it will never fulfil the demand that the industry has now”.

AF12’s comment even highlights contradiction as the typical animal activist opinion detests the use of all animals no matter where they have come from, so for AF12 to see the ethical side to the use of animals which have not been killed by humans provides further evidence to suggest it is where the animal is coming from and how it is dying which raises contention. This also illuminates a contradictory attitude from the anti-fur perspective as their moral argument is to

not use any animal-based product, however it is interesting to see how this shifts when the animal has died naturally.

Environmentalist ES7 posed an interesting scenario as they believed to be sustainable *“it makes sense to me to use the entire animal”*. They stated:

“If I saw a roadkill pheasant or something I’d take that and I’d try use it and create something tasty out of it and the pheasant feathers are gorgeous. So yeah, if it’s entirely natural yeah, I don’t see a problem with that”.

This was interesting as most environmentalists had a *“we have everything we need”* (ES8) mentality to be sustainable and this action supports that.

What is interesting from the idea of utilising animals which have died naturally is that they can be seen as more sustainable as if the fur industry did not utilise them, then the fur would be wasted. However, most stakeholders did not think this was feasible, no matter how sustainable it is, suggesting no matter how sustainable a material is, implications can still prevail.

4.1.7) Conclusion

Throughout the methodology, what was particularly interesting was the continuous contradictory attitudes in consumer and industry stakeholder perceptions of fur, especially when comparing fur to other animal-based products. The contradictory attitudes illuminate how contested the fur industry is and can contribute to its complexity, especially when answering the research question on whether fur can be sustainable.

Discrepancies were recognisable within the by-product arguments which prevailed as with there being a by-product influence within consumer and industry stakeholder opinion, it allows us to understand what different stakeholders find acceptable and where contention starts to rise, however shows how despite some people accepting some factors over others, these apparent contradictory attitudes in stakeholders prevails. In relation to this idea of leather being more accepted, some industry stakeholders actually recognised the discrepancies on leather being more tolerated amongst the fashion industry, but fur is not accepted amongst

most consumers, and the illumination of equity issues arose and underlined accessibility and cost issues with fur in comparison to leather. Additionally, the discussion regarding the methods of sourcing fur presents inconsistencies in that consumers and industry stakeholders are more accepting of the use of animals which have died naturally and do not mind consuming these types of fur, however, when it comes from a farm which follows regulations or as a by-product from approved culling programs the majority did not tolerate these. This can also consolidate with the inconsistency regarding the unacceptability using wild fur which is a by-product of approved culling programs.

When consolidating these contradictory attitudes together it is clear fur is a very contested topic of discussion and individuals depending on their stakeholder group will follow different opinions, however, despite this they all present discrepancies in their opinion and actions with regards to fur in comparison to other animal-based products and how they perceive the types of fur. With these discrepancies being so consistent throughout each argument presented, it makes us question whether there is anything else which could be influencing these contradictory attitudes from both consumers and industry stakeholders. The findings illustrate that activism groups could influence consumer and industry stakeholder opinions through their actions and values. Due to these groups potentially having an impact on consumers and industry stakeholders' opinions which might be influencing these inconsistent opinions, it is essential to discuss these in greater depth.

4.2) What Influences Attitudes to Fur Within the Industry?

In order to understand why different stakeholders and consumers display contradictory attitudes towards fur it is important to understand who could be influencing the discourse and consumer knowledge of furs ethics and sustainability and what mechanisms are used to exert influence. This will allow for industry members and consumers to recognise where their understanding of fur could be stemming from and what is shaping their views, helping provide context for the research question on whether fur can ever be sustainable.

4.2.1) What Influences the Views of Consumers Who Responded to the Survey?

Survey consumers were assessed on what they were mostly influenced by in terms of their fashion purchases (Q.18) and Figures.49-55 illustrate the results of the 236 respondents.

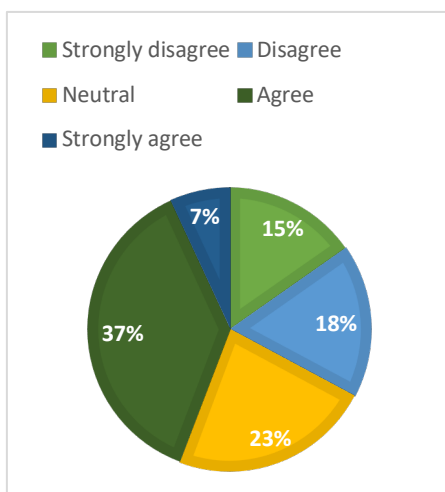


Figure.49. Q.18.1.
Current Trends

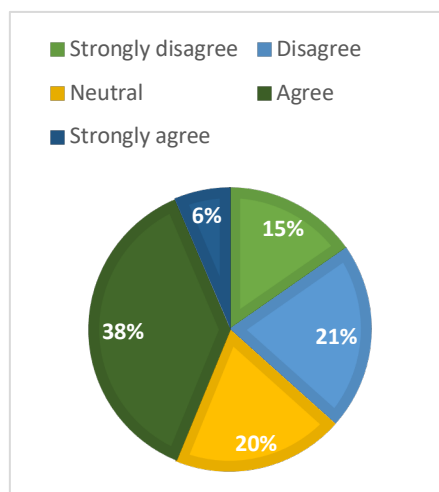


Figure.50. Q.18.2.
The Media

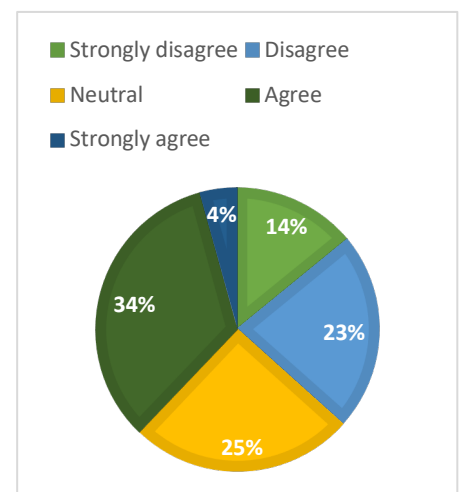


Figure.51. Q.18.3.
Fashion Brands Marketing

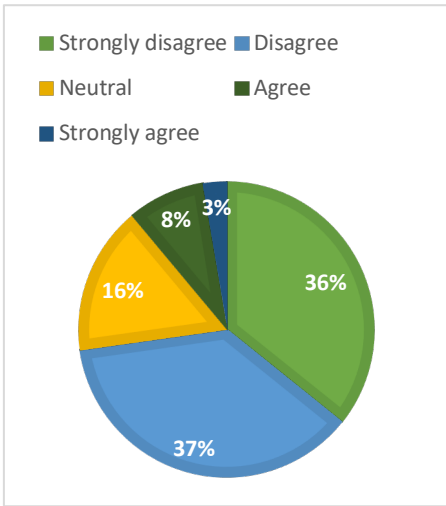


Figure.52. Q.18.4.
Celebrity Endorsements

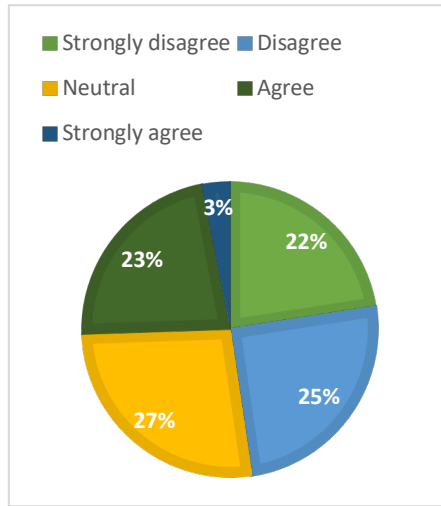


Figure.53. Q.18.5.
Society's Opinion of Their Fashion Choices

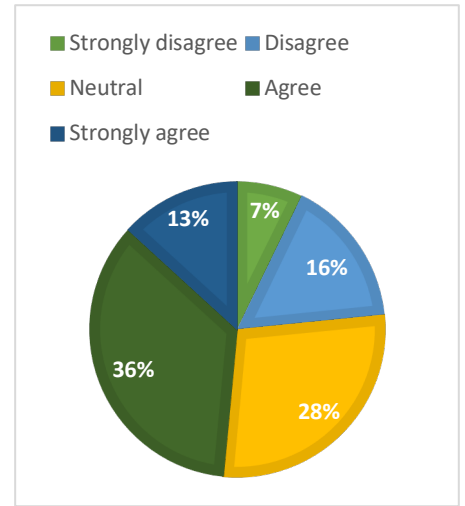


Figure.54. Q.18.6.
Animal Welfare Activism

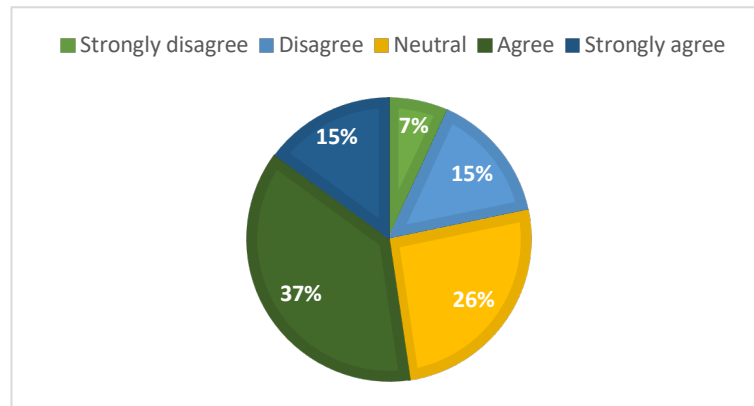


Figure.55. Q.18.7.
Environmental Activism

When it came to purchasing fashion clothing, consumers felt environmental activism was the most influential in terms of their high agreement when consolidating the strongly agree and agree data, with animal activism being the second most influential. The results between these influencing variables were very close, however it is interesting to see how out of all the variables, consumers said that activism was the most influential factor determining the fashion they purchased. Why this is the case however needs to be questioned in terms of whether this aligns to their sustainable concerns and actions regarding fur preference and consumption. It is also important to acknowledge that these results are based on what consumers understand to have influence on them, and influence is not always as conscious as we may think.

4.2.2) Discrepancies between Environmental Concerns and Consumer Preference for Faux Fur

When comparing the evidence from Figure.36 which showed how consumers undertake green activities, with the rising conversations of sustainability and its various definitions, including those from Kuhlman & Farrington, (2010), and the BS ISO 15392, (2008), it is clear individuals are becoming more sustainably conscious.

Figure.56-57 illustrates that consumers are more inclined to purchase faux fur over real fur. Comparing this to Figure.36, the argument of why faux is preferred when environmental activism was the dominating influencer for consumers when purchasing clothing can be questioned.

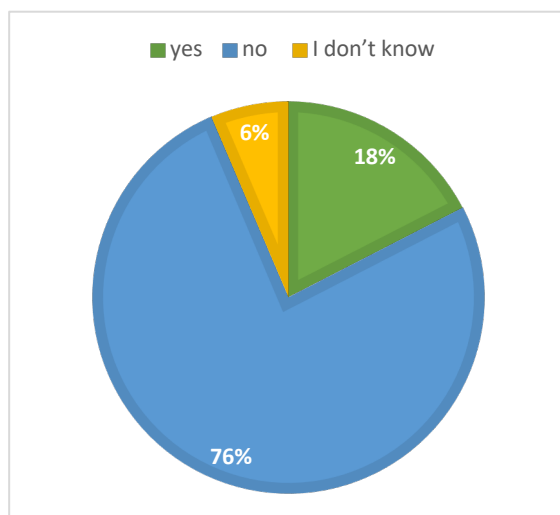


Figure.56 – 236 Consumer Responses When Asked If They Have Ever Owned Real Fur.

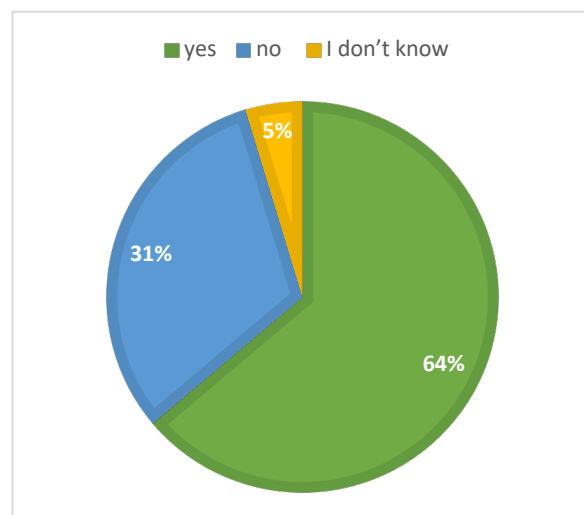


Figure.57 – 236 Consumer Responses When Asked If They Have Ever Owned Faux Fur.

Farley and Hill, (2015) illuminated how faux furs sustainable value has been challenged due to its non-environmentally friendly aspects (Chapter 2.2), including its low-cost manufacturing due to the utilisation of unethical labour practices (Annamma et al., 2012), allowing for it to be easily disposable and replaceable. It can be argued that if environmental activism is the main influencer for consumers, then why would 64% (Figure.57) of consumers purchase faux fur, when it has these non-environmentally friendly aspects?

Depicting the demographics behind this 64% (Figure.57), the majority earned less than £24,999 annually and most said no to purchasing real fur. This could suggest they firstly do not have the economic capital to be able to purchase real fur, but even if they did it suggests they still would not purchase it. This can link back to the literature from Idacavage (2018) who made suggestions towards faux fur being introduced for those who did not have the economic capital to purchase real fur to imitate those in the higher-class system who wore real fur. R15 stated when asked if they would wear real fur:

“Although I wouldn’t purchase fur myself, I would potentially consider someone purchasing vintage fur less of a problem, as the product would have been made when wearing fur was more common and less controversial and purchasing vintage clothing creates less environmental issues than purchasing a brand new faux fur product”.

R15’s statement can correlate amongst some comments other consumers provided in the survey highlighting they would wear faux fur only if it was from a charity shop or as a gift. This can highlight that although the majority of consumers would wear faux fur over real, the influence from environmental activism could be impacting where consumers obtain their clothing from. This idea of gifted or second-hand fur, discussed in Chapter 4.1 poses interesting ideas about consumers not wanting to purchase real fur but if it is second-hand or gifted, they would not mind, which again can relate to this idea of it being more sustainable and ethical as opposed to buying new and minimising waste; something the environmental organisations could be encouraging in their messaging.

Another suggestion for this inconsistency of why environmental activism was the most influential factor in shaping consumer knowledge around fur when faux fur was the preferred consumer choice, despite its environmental challenges, could be down to what consumers found more important out of harming the environment or animals. R98 stated *“although (I think) it’s more sustainable, I’d rather not walk around wearing a dead animal”* when asked if they would wear real fur. Some consumers presented the argument that it is bad to harm the environment, however it is even worse to harm an animal. R98’s comment could argue that what might be more sustainable might not be enough to compromise on their ethical purchasing decisions. Despite this being a personal preference, it still provides an interesting argument on what individuals may value more in relation to sustainability. R48 stated they

were “not sure about what some of the fake fur is made out of but I'd rather not wear something from a wild animal”. This is interesting as it shows even though they do not know the potential harm these faux furs can inflict on the environment, they still would find wearing an animal-product worse. R48 and R98's comments however can be argued against as they present issues within what consumers believe to be sustainable and how their perceptions of sustainability might not match to their actions due to their ethical responsibility prevailing.

4.2.3) Animal Activism Argument

Consolidating this argument of what is more harmful with Figure.54 which shows consumers agreeing to animal welfare activism being influential when purchasing clothing, it could be questioned whether animal activism might be more effective in educating consumers about the ethics of fur through their communication methods, in comparison to environmental organisations.

This might have encouraged the objection of fur amongst consumers, without them really knowing the potential merits and implications of both real and fake fur on the environment and animals. Additionally, Chapter 2.3 poses suggestions that animal welfare organisations have been demonstrating supposed ethical issues with the use of animals a lot longer than environmental organisations have been with environmental issues. This could highlight that this understanding of furs apparent challenges and the implantation of suggested animal welfare issues has been portrayed to consumers for decades. Despite this however, the results between Figure.54 and Figure.55 were so close that it is clear animal activism is very influential amongst consumer fashion purchasing, as is environmental activism. When comparing this to the industry stakeholder perceptions where the majority also found animal welfare organisations influential in shaping consumer knowledge and public discourse regarding furs ethics. It is clear animal activism plays a significant role in the public domain and can influence what consumers buy. Having a deeper understanding of how industry stakeholders perceived the action and communication techniques of these animal activists can allow for us to comprehend what it is about them which is so influential to consumers.

4.2.4) Industry Stakeholder Perspectives of the Actions and Communication Techniques of Activists

When asked what industry stakeholders thought about the action and communication techniques of these activists, there was a very mixed response. Their perspectives are important as it allows us to gather an understanding of what stakeholders thought of the more extreme actions from lobbying groups; something the survey did not obtain from consumers. It also allows us to compare expertise from industry professionals with the claims made by activists. What was interesting was that some stakeholders who supported animal welfare organisations also expressed challenges with them. Looking deeper into each stakeholder group, the middle-grounder and brand perceptions were the most nuanced. Animal-activists and environmentalists undertook the activism themselves and the pro-fur stakeholders, expectedly, were against any kind of activism towards them. Understanding the perspectives from those external from the binary fur debate, and not in the forefront of activism, allows us to present another opinion on the extreme activism, from a perspective which is not influenced by strong biases.

Middle-grounder MG1 supported activism protests and stated how it can *“show on mass your dissatisfaction with something and sometimes you need to grab people’s attention that will give you more media”*. They highlighted environmentalist group Extinction Rebellion as a good example for grabbing media attention by doing things where *“people have to watch, and people have to listen”*. These can include extreme actions for example, an Extinction Rebellion activist glued themselves to a British Airways plane (Telegraph Reporters, 2021) to draw attention to the climate crisis. When it comes to animal activists for instance, they have thrown fake blood over fur coats (Popper, 2019), either being worn by consumers, models, or within stores which sell fur. Their protesting also features angry language which could cause offense to those wearing real fur through their chants and campaigning. This perspective of MG1 was interesting as it can suggest that despite people’s perceptions on whether fur is sustainable or not, activists are going to make you listen to their argument regardless.

Animal activist AF11’s justified this extreme activism by stating animal activists *“have the challenge of cutting through that noise to make your voice heard”*. This can be seen amongst

PF19's perceptions too who thought it was *"those who have the biggest numbers on social media"* who were influencing consumer knowledge and public discourse on the ethics of fur, and that *"it's the noisiest one who is always best heard"*. These perceptions can suggest that by having a dominant voice within the public domain can grab media attention, which exposes their messaging across a wider audience. This can suggest why animal activists are influential to consumer perceptions, evidenced in Figure.54. AF11 further stated they use *"creative, eye-catching methods"* which grab attention and from this it sparks conversation where consumers research and learn more into their objecting stance. AF12 stated *"companies are also maybe a little bit frightened"* of the animal welfare organisations action and communication techniques. It can be questioned however whether it is ethical to impose fear on brands.

What was interesting however is AF11's opposition to this these extreme methods of activism. They emphasised they *"would not support anything that attacks anyone"* and that they have *"not seen that kind of action"*. Regardless of activist AF11 stating they would not support violent activism, what is interesting here is the complete rejection to ever witnessing these extreme actions in the media, when as evidenced from the other stakeholder perspectives, it has clearly been circulated.

Environmentalist ES6 stated they would *"go as far spraying paint on a fur coat"* and when questioned regarding this being harmful to the individual, they commented *"yes, you are destroying a piece of their clothing, but I think it's thought-provoking and it's to highlight something that is bringing so much cruelty into the world"*. This environmentalist response is really interesting as despite them being a part of an environmentalist organisation, they appeared to have more of an extreme and transparent campaigning mechanisms for fur in comparison to those within the anti-fur stakeholder group. When looking at the other environmentalists interviewed, the majority of them did not have strong objections to the more violent activism of animal activists. ES7 recognised that as being a part of an environmental organisation which also carries out quite extreme public campaigning, stated they *"have no doubt that that's a tactic and actually it has its place"* when discussing actions like *"throwing red buckets of pretend blood on people"*. ES8 stated they *"love this theatrical side"*. What is interesting about these extreme environmentalist perspectives and actions is that the literature review (Chapter 2.2) illuminated real furs benefits for the environment. This

literature included the OWS (2018) evidence to real fur biodegrading quicker than faux, and Furmark's (2020) certification programme to achieve the highest sustainable practice regarding environmental, social, and ethical aspects within fur production. It was argued that due to these factors, real fur can be more environmentally sustainable than faux fur, and if this is the case, surely environmentalists would advocate real fur, as opposed to being strongly against it. These environmental perceptions however are thought-provoking as it clearly shows how environmentalists will undertake extreme actions to tackle issues however the anti-fur stakeholders are more reserved on openly expressing their participation on undertaking these actions. This could be due to them not wanting to associate their organisation name openly with these aggressive, and sometimes illegal, actions which could jeopardise their messaging and following. This idea of jeopardising their messaging comes through clearly when discussing with the middle-grounders what they thought of the action and communication techniques of those against the use of fur.

MG2 expressed how these methods of activism can sometimes be "*misguided*" where activists have "*acted in a way that actually detracts from the cause*". These negative actions included the more aggressive, "*unnecessarily confrontational*" (MG4) actions which involve the physical violence and the destruction of personal items. MG2 further stated when this occurs the "*message you are trying to get across becomes muddled and becomes weaker as people will concentrate on the negative aspects*". MG4 stated that "*trying to make people feel guilty and guilt tripping them into doing supposedly the right things...definitely doesn't work*". With these perspectives coming from the middle-grounders who are not directly involved within fur's binary debate, it can be suggested that if they are experiencing muddled messaging from activists, then the consumers could also be experiencing this too. However, it could be argued that these perspectives are not enough to deter consumers away from them as activism was their largest influencer when purchasing clothing (Figure.54 and 55).

As expected, due to their strong position within the binary fur debate, the pro-fur stakeholders also felt extreme activism against fur was not effective. When asked how they felt about the action and communication techniques of groups opposed to the retail and wearing of fur, pro-fur stakeholder PF18 stated, "*I think it's very aggressive and some of the things their telling is not true*". As mentioned, PF18's opinion is influenced by their strong pro-fur attitude, hence

they would disagree with the anti-fur campaigns but PF18 justified this anti-fur misguidance by illuminating how an animal activist video which showed the unethical treatment of fur-bearing animals in China, was actually *“an activist who paid to skin these animals alive so they could film it”*. This was also supported by PF10 who stated:

“It's also been proven that those who treated the animals badly have been paid to do that so you come to the point that to scare people you pay people to treat animals badly...I don't think that's the way things should be done”.

However, when reflecting back to PF19 and AF11's perceptions of those with the loudest presence being heard, consolidated with the evidence from Figure.54 which shows animal activism to be a key influencer amongst consumers when purchasing clothing, it can show that despite the negative perceptions of activism, anti-fur organisations are gaining exposure, which is required to maintain a strong presence to object their issue of concern. However, it is interesting to highlight how the anti-fur activism is perceived as untrue by some stakeholders, even though this may be expected coming from the opposite stakeholder within the debate. PF19 stated *“emotions are good, it's important to have feelings, but when actually taking informed decisions, it should be based on facts”*.

This idea of paying individuals to promote is also reflected in MG5's perceptions who as a member of Greenpeace stated they are *“quite happy they have a high profile”* and indicated:

“if they were going away and doing governmental lobbying all the time, I would not know what they're doing. I see what NGOs do. I approve of what they do which is to be a pain in the backside, so they do a brilliant job on serving who pays them money”.

This is really interesting as it suggests those who support these organisations want to see first-hand what they are doing, which would not be visible if they solely worked behind-the-scenes on government lobbying. MG5 further stated:

“if they bothered to lobby effectively to the government much better legislation would come in, and they would have to do less work but if they were to lobby the government that would take them out of the public sphere”.

This idea of lobbying groups being taken out of the public domain is really interesting as it could suggest that if this was the case, they would not have as large of a following as they do now, nor be as influential to consumers as they are. There is historical evidence that these organisations have a long history of using the media and working to raise public awareness, evidenced by Vogue Concerning Animals column (1901, 1905, 1910). This can suggest their following has come with great efforts of putting themselves out there to express their animal welfare concerns regarding fur. Additionally, if they were taken out of the public sphere, their cause for action would not reach a large audience, which could suggest activists might go to extreme lengths to maintain their dominant public presence. When linking this argument back to the dilemma of animal activists supposedly paying individuals to undertake unethical actions towards animals for filming purposes as well as organisations discontinuing campaigns due to their supposed success, counterarguments prevail. It could even be suggested that if the use of fur ends for good that animal lobbying groups would not receive as much exposure anymore due to their following decreasing. In turn this could have economic and social implications as with less following, they have less income and with less income this could put jobs at risk. However, to counteract this PF18 stated how fur is the first issue these activists try push out but *“what’s the next one?”* This could suggest that furs ethical debate is greater than all other animal-based products and this was also suggested when discussing why stakeholders have conflicting attitudes regarding fur in comparison to other animal-based products. PF18’s comment suggests once activists achieve one goal, they will move onto the next one and inflict the same action and communication techniques to a different industry.

Another interesting perspective came from MG5 who thought these lobbying groups do not do a good job of changing the industry, but stated, *“although it’s really vicious stuff I don’t mind them doing it”* because they *“quite like it that people who wear fur feel uncomfortable going out in fur”*. Despite MG5 declaring they were a Greenpeace member, implying that their perspective might be slightly influenced from an environmental activism perspective, this still demonstrates how they felt people who wore fur should receive this more extreme activism and should be made to feel uncomfortable. Looking critically at this the argument presented previously regarding why real fur is looked down upon by individuals who advocate for environmental sustainability, despite real furs environmentally sustainable aspects including the use of by-products (Bijleveld et al., 2011) which minimises waste and fur’s ability to

biodegrade faster than faux fur (OWS, 2018) can be emphasised. This also relates to the previous argument which suggested if consumers from the survey are more influenced by environmentalist organisations, then why do they prefer faux fur (Figure.57), when it is perceived to have greater environmental issues than real fur.

With environmentalists being more open to these violent actions for real fur, it is questioned whether they feel the same towards faux fur, when looking at this suggested argument of faux having a greater environmental impact than real fur. Many environmentalists stated they do not purchase new fashion products, for instance, ES6 stated they *“made a pledge 2 years ago not to buy any new clothes”* buying all their clothing from second-hand stores. ES7 stated they *“have a hierarchy that the ideal is second-hand and then the next is the best new product or the most sustainable new product”*. This can suggest that faux fur is categorised within the general fashion category in that unless it is second-hand, they will not purchase it. It is also expected that if faux fur has environmental issues, the environmentalists will also not advocate these materials due to their non-environmentally friendly nature.

The key argument presented within these industry stakeholder findings is the questioning of whether animal activists have taken the debate too far through these more extreme action and communication techniques. Across the different stakeholders it is clear perceptions on this extreme activism vary with some advocating for them and some against. It is evident activism can be effective from how influenced consumers were by them however clearly this is to a certain extent and when campaigning becomes more extreme, stakeholders began to question the effectiveness of them. What was interesting was despite environmental organisations being the most influential amongst the survey consumers, they still preferred faux fur despite the environmental challenges this material has. This is reflected within some of the industry stakeholder perspectives as well when they advocated for the extreme methods of activism against real fur for environmental reasons but did not consider real furs environmental merits. This understanding presents new dimensions regarding what can be influencing consumer knowledge regarding the sustainability of fur, which should be considered when answering the research question of whether fur can be sustainable.

What can be questioned however is whether consumers find the more extreme action and communication activist techniques effective, or if they shared mixed perceptions like the industry stakeholders.

Reflecting back to AF12's statement of companies potentially being frightened of these animal activists, it could be suggested that this is similar for consumers, more so due to them being the target of the extreme activism if they did wear real fur. This inflicted fear is quite probable amongst consumers, however, a lot of consumers disagreed to the idea of societies opinion influencing their fashion purchases (Q.18.5) (Figure.53). This is interesting as if some were not influenced by societies opinion, then why would they be influenced by environmental and animal activism. With the Figure.53 results being so mixed however the suggestion of fear of being targeted by an activist could still be possible which could be the factor consumers do not like and try avoiding.

4.2.5) Celebrities Within Animal Activism

With animal-welfare campaigns being quite contested in how other industry stakeholders perceive their actions and communication techniques, it is interesting to look deeper into who these animal-welfare organisations felt were swaying consumer knowledge on furs ethics. They declared that alongside the media, the use of celebrities within their campaigns was the most impactful. AF12 suggested that animal welfare organisations, their supporters, and celebrities with an anti-fur stance have also helped educate the public. Many animal welfare campaigns have involved the use of celebrities who use their platform to campaign against the use of fur and educate the public on furs perceived negative impacts. When discussing the retirement of one of the top anti-fur campaigns which engaged celebrities, anti-fur stakeholder AF11 stated:

"We feel that this is a battle that has been won...it doesn't mean there's no more fur in the world, it still exists but its public opinion on it has shifted enormously since the launch of this campaign".

This can be questioned as it AF11 are suggesting to have won the fur debate, but it can be questioned why a successful campaign would be discontinued when fur is still present. Despite this, AF11's recognition of consumer perceptions shifting highlights the perceived success

animal welfare organisations have had through their actions and communication techniques, regardless of the industry stakeholders mixed perceptions of these. This consumer shift could be the forefront of achievement for animal welfare organisations, hence by having consumers educated enough to shift perceptions, these organisations may feel there is no need to continue certain campaigns or activism.

The perception of celebrities being influential from the anti-fur stakeholder group when shaping consumer knowledge regarding furs ethics is very interesting due to the challenges it can present. However, many celebrities who have featured within animal welfare campaigns have subsequently been seen wearing real fur. When comparing this to AF11's statement regarding the success of a now retired campaign, it can present contradictory actions among some celebrities and their perceptions of fur. Naomi Campbell is a good example of this as she featured in PETA's 1997 'we'd rather go naked than wear fur' campaign (Figure.58), however, in 2007 was promoting mink fur for Blackglama (Figure.59). This dramatic transfer in activism and promotion illuminates the questioning of why celebrities have endorsed real fur, especially after working with animal welfare groups. Campbell explained her turnaround on fur was due to her thinking that PETA went too far in their supposedly aggressive protest towards high-fashion figures, including Anna Wintour and Karl Lagerfeld (Milligan, 2009). This illuminates how even those who once supported the banishment of fur can revert back due to the action's undertaken by some animal activists. This can reflect to some of the middle-grounder and pro-fur stakeholders' attitudes towards how the actions and communication techniques from these anti-fur activists can be misguided and unnecessarily confrontational.



Figure.58 – PETA We’d Rather Go Naked Than Wear Fur Campaign (1997). (Sarsfield, 2014).



Figure.59 – Naomi Campbell Featuring in a Blackglama Campaign (2007). (Laspata, 2007).

Additionally, if celebrities are once again endorsing fur, we must question why animal activist organisations haven’t re-introduced their retired campaigns. It could even be suggested that these campaigns have been discontinued due to this shift back to real fur, which contradicts AF11’s perspective of them being discontinued due to success and poses an interesting argument regarding contradictory perspectives amongst celebrities and those involved directly within animal welfare campaigns.

What is also noteworthy is that consumers within the survey were least influenced by celebrity endorsements (Figure.52), however this is self-reported, and it is possible some are subconsciously influenced by celebrity endorsements within advertising. This is interesting as celebrity endorsements are a large part of animal activism, and because of this it was expected that celebrity endorsements would be a greater influencer when purchasing fashion for consumers. With this understanding of celebrities reverting back to real fur after featuring in animal welfare campaigns, it could be suggested that due to this, consumers do not see the reliability in celebrity perceptions on fur, hence are not influenced by them.

4.2.6) Conclusion

The methods used by some groups to influence consumer knowledge and public discourse regarding the ethics and sustainability of fur can be very contested in terms of the actions and

communication techniques of activists in particular. Activism can be incredibly influential not only due to their ability to reflect their messaging onto society regarding the ethics of fur, but also through their social dominance. However, contention arises in terms of how they portray their messaging and campaigns. The complexity of the fur debate can also come from the key argument which illuminated that even though real fur can be argued as more environmentally sustainable than faux, stakeholders who advocate for environmental protection still hold strong contention against real fur. This contributes to the complexity when answering the research question of whether fur can be sustainable or not as if real furs sustainable merits are not accepted by those who encourage environmental sustainability and the minimisation of waste, then this can make it difficult when coming to a conclusive answer.

The methods of activism are important to understand as with them having a very subjective standpoint regarding the ethics of fur, it makes it hard for those with factual and rounded perspectives to make their voice heard, especially when it comes to the relative sustainability of fur. This imposes concerns as to whether voices which need to be heard which encompass these rounded perspectives are being left out of the public discourse, due to the prevalence of loud, eye-catching messages from activist groups.

Chapter 5 - Conclusion

This research establishes that, to investigate questions relating to the sustainability of fur, it is first necessary to broaden our understanding of the role fur within the fashion industry, and to relate this to the diverse ways in which sustainability is defined. This research aimed to provide various frameworks for understanding and mapping the complexity of ideas around fur's sustainability and role, exploring how this impacts the way people perceive and consume fur-based products. These frameworks utilised literature to understand what it means to be sustainable; how sustainability has been discussed in the context of different types of fur; what the relationship between fur and society is; and how fur has developed historically.

When consolidating the entire thesis, it is clear real and faux fur are extremely complex materials with regards to sustainability and ethics. As described at the end of the literature review, the three sections brought together the following: section 2.1 which outset the role of fashion and represented how complex fashion is in terms of humans psychological, social processes and physiological behavioural motivations; section 2.2 which defines sustainability and ethics and discusses the sustainable and ethical merits and challenges of real and faux fur, allowing readers to be better positioned to more confidently answer the research question of whether fur can be sustainable; and section 2.3 which highlights the key eras of furs history, theory from section 2.1 and 2.2 and relating it to key moments in fur's development (Figure.22). By consolidating all the theory within these three sections, it gives the reader a broader understanding of not just the sustainable merits and challenges of fur, the reader should have a broader awareness and consideration of the sustainability debate surrounding fur. However, as a result of the methodology, the findings and discussion section opened further topics which allow the reader to think more holistically about fur due to the contradictory attitudes within stakeholder perceptions in relation to other animal-based products.

Section 4.1s discussion on animal by-products in relation to food and fashion contributes new information to the industry in terms of how individuals perceive animal use for food differently than in relation to clothing. It encompassed theory from literature regarding humans need for fur and its complexity within its historical development. This showed how there are

contradictions in the way people perceive fur in comparison to food, and the factors which contribute to this including, by-product value, equity issues and the attitudes towards different types of fur. The debate is currently complex due to the necessary involvement of elements relating to sustainability. Previous fur-based debates centred primarily around animal welfare and their demise as the focus of concern, however, the current climate requires us also to consider by-products, product longevity, environmental impact, biodegradability, the type of item, as well as class systems and the role of fashion in a modern society. Section 4.1's contribution to knowledge encourages the reader to think about fur as part of a larger arena of animal-based products and really understand why there are different narratives of fur in comparison to, for example, leather and the meat industry.

Section 4.2 builds on section 4.1 to discuss what consumers believe influences the discourse and consumer knowledge with regards to fur and the effectivity of mechanisms used to exert influence. This chapter builds on previous sections to consolidate the contradictory attitudes present, and elaborates to understand where else these contradictions could stem from. With the reader having this understanding, evaluation of influences shaping the way people perceive furs sustainability and ethics should allow them to take an informed stance when answering the research question regarding if fur can be sustainable. Having a historical, contextual understanding could illuminate why certain influences may be present. Section 2.2 gives an overview to furs sustainable and ethical merits and challenges, when reading section 4.2 the reader can evaluate where these influences are stemming from and how they can be influencing how we perceive furs sustainability.

When consolidating the entire thesis, the contribution it brings to the industry allows stakeholders to consider fur in relation to sustainability more broadly and be better positioned to answer the research question. Currently the industry thinks about fur in a very narrow perspective which impacts on how they view and answer the research question. We need consider fur and all the notions impacting sustainability collectively to really expand our knowledge on furs sustainability for the future.

Understanding these factors and their complexity give scope to further explore new dimensions from the primary research regarding how people understand and behave towards

fur, and what influences consumer and public discourse on this subject. Overall, the findings illuminated how contested societal views are concerning the fur industry and sustainability more broadly, and raised questions about the importance of incorporating an understanding of the cultural role of fur and other fashion goods with regard to how sustainability is discussed and promoted.

Conclusion 1 – The complexity of defining sustainability and ethics in relation to fur causes no consensus on what being sustainable actually is or how individuals should behave to be sustainable. We need to think about fur in a contextual, expansive way regarding the entire sustainability concept for a deeper reflection on whether consuming fur is a sustainable movement.

When compiling a framework for defining sustainability, it was evident both the definitions for sustainability and ethics within sustainability were unclear (Evans and Peirson-Smith, 2018). This can lead to confusion and no unanimous end goal for different stakeholders regarding what being sustainable actually is or how they should behave in order to be sustainable. This research formulated a definition of sustainability and ethics, ensuring environmental, social, and ethical areas were balanced, providing a clearer perspective on how fur is perceived and its sustainable potential. This clear understanding of the terms is required when examining real and faux furs sustainable framework within the literature review, and when answering the research question.

However, sustainability must be viewed in a wider and more contextual, expansive way when considering fur. The primary research findings made suggestions towards furs ethical debate being greater than other animal-based products, due to furs association with slaughter, which discourages industry stakeholders and consumers. This finding can suggest furs sustainability is considered in the sense of ethics for animal welfare, however, the framework of furs sustainability proposes we need to consider the broader elements of sustainability, including the environmental, social, and economic aspects, whilst not forgetting this ethical side. In terms of ethics, real fur can have challenges in relation to animal slaughter and welfare issues (Four Paws, 2021; Jena, 2017), which can reduce its sustainable value. However, when considering the broader context of sustainability, and the environmental discussions regarding furs superior biodegradability in comparison to faux fur (Organic Waste Systems, 2018), and

furs minimisation of waste due to the utilisation of by-products (Bijleveld et al., 2011), it can suggest arguments towards real fur being more environmentally sustainable. When considering these environmental merits of real fur to reflect a deeper green movement in the fur debate, the sustainability of faux fur needed consideration. Although faux fur can be ethical due to the elimination of animal slaughter, it can have environmental challenges due to non-biodegradability (Organic Waste Systems, 2018). Faux fur has also been criticised on its poor labour practices in order to achieve a cheaper value (Annamma et al., 2012) which encompasses the social and economic elements of sustainability. However, faux fur was introduced as a cheaper alternative to real fur (Idacavage, 2018) which allowed access by those who could not afford real fur, highlighting its economic merits.

What is important here is that despite the contention of the fur debate, we need to think about fur in a contextual, expansive sense with regards to the entire sustainability concept, considering both merits and challenges. Doing so allows for a deeper reflection on whether consuming fur is a more sustainable movement and contributes to the richer knowledge when making informed decisions when answering the research question.

Conclusion 2 – Stakeholders and consumers have demonstrated different perspectives which can be contradictory regarding their associated behaviour towards fur in comparison to other animal-based products.

The primary research findings allowed new dimensions of discussions to be added to this concept of fur being contested and whether it can be sustainable. In particular, the contradictory attitudes of the way stakeholders view animal use for human benefit. The findings illuminated an acceptance to slaughter animals for food, but when it comes to clothing this is extremely contested. For example, the use of leather within fashion is acceptable due to it being a by-product from the food industry (Mattick et al., 2015), but fur is not accepted within fashion, regardless of whether it is farmed, where the by-products are utilised to minimise waste (Bijleveld et al., 2011), or even if it is wild fur, where the fur is a by-product from population culls (Skov, 2005). Technically, in terms of sustainability, real fur could be considered sustainable due to these environmental mitigations through the reduction of waste. However, the findings did not corroborate this hypothesis, demonstrating prevalent conflicting attitudes in stakeholder opinion.

Further conflicting attitudes prevailed when discussing the argument of furs associations with cruelty and societal class. For example, fur was associated with animal slaughter greater than leather products. With both cattle and fur-bearing animals being slaughtered, primarily for different industries, it presented inconsistent attitudes regarding why it is more acceptable to slaughter animals for the food industry than for fashion purposes. This was suggested to be down to furs ethical debate being perceived as more advanced, as well as its connotation to possess equity issues due to its higher cost and limited availability in comparison to leather.

Furthermore, the type of product, whether this be a new, large item, a small new item or a second-hand, gifted item, also presented conflicting attitudes due to consumer perceptions of fur changing depending on the type of garment presented. Consumers generally did not like the use of fur, and most said they would not purchase a new, large item. However, this opinion changed with more stakeholders being inclined to have a gifted or second-hand garment. It was suggested that people like the psychogenic aspects fur provides, however, due to furs negative stigma, consumers do not want something as obvious as a new, large item, but a second-hand version is enough to fulfil this need of prosperity. With regards to sustainability however, the primary research showed consumers attributed environmentally sustainable actions, which suggested having second-hand fur can be considered more sustainable than buying new, hence its increased acceptability.

Despite these conflicting attitudes, the idea of fur being perceived differently from other animal products, such as leather in particular, prevails. This is interesting because both require animal slaughter for human consumption, and are associated with by-products, regardless of its primary/secondary form. This illuminates the contested nature of fur, even when it can be argued to be very similar to leather in terms of sustainability. The research also shows that stakeholders have very different perspectives and that often consumers can be contradictory in their behaviour. This suggests consumers might not have a clear understanding of the full range of ways sustainability can be defined in relation to fur.

Conclusion 3 – Fur has multiple roles within fashion and society which have prevailed throughout its historical development. Suggestions to the contradictory attitudes and behaviours may be related to the multiple roles of fur.

The conflicting attitudes of stakeholders provides new dimensions for our understanding regarding how fur is perceived. However, this research suggested that the contradictory attitudes and behaviours could be related to the multiple roles fur plays within fashion and society. Additionally, the argument of why it is perceived as more acceptable to utilise animals in food in comparison to fashion was posed.

Chapter 2.1 highlighted how fashion can be just as vital to society as food, due to the role it plays for humans in terms of fulfilling individuals' different needs. This reflects onto fur, and although fur has clearly fulfilled different needs for different individuals throughout its historical development, with sometimes its biogenic properties prevailing over its psychogenic and vice versa, this does not mean certain needs for fur disappear. Having this understanding that fur can simultaneously satisfy many different needs, emphasises its importance and versatility as a material, just like food. This questions if killing an animal for food is accepted, then why is killing an animal for fashion less palatable.

Furthermore, with fur having many different roles within society, its development has contributed to the current societal alignment of the industry being contested. Contention can also arise however, when looking at the sustainable value of real fur from its development from being a biogenic material, where the animals were utilised for food and warm clothing (Thomas et al., 2018), to its psychogenic properties prevailing. With this came waste from fur-bearing animals as people did not utilise them for food once furs psychogenic properties dominated. This can suggest arguments to fur no longer utilising its full sustainable potential due to the idea of waste prevailing.

Conclusion 4 – The research findings highlight that the public’s understanding of the ethics and sustainability of using fur in fashion could be disproportionately informed and influenced by activist groups and media campaigns. Stakeholders’ actions and sustainability values were shown to misalign, and differences of opinion within some specific stakeholder groups were illuminated. Influencers could contribute to these contradictory notions and may explain the mixed attitudes held within specific stakeholder groups elicited through this research.

Today, the public’s understanding of the ethics and sustainability of using fur in fashion could be disproportionately informed and influenced by activist groups and media campaigns. The primary research illuminated those consumers were influenced mainly by environmental and animal activism, whilst industry stakeholders were mainly influenced by the media and animal activism. What was interesting however was the inconsistent perceptions of stakeholders strongly disliking real fur, however supporting the use of faux fur, or advocating for environmental sustainability. Farley and Hill (2015) illuminated how faux furs sustainable value can be challenged due to its non-environmentally friendly aspects, including its low-cost manufacturing due to the utilisation of unethical labour practices (Annamma et al., 2012), allowing for it to be easily disposable and replaceable. This is not environmentally sustainable, therefore it can be argued that if environmental activism is the main influencer for consumers, then why would the majority of consumers purchase faux fur (Figure.56), when it has non-environmentally friendly aspects. The same argument prevailed for environmentalists who strongly contested fur, to the extent that some would inflict physical actions upon fur wearers to get their message of furs ethical challenges across. The argument here is that despite the ethical challenges of real fur, fur does have environmental merits including its biodegradability (Organic Waste Systems, 2018) and its minimisation of waste through the utilisation of by-products. With this being the case, it has been suggested that fur could be environmentally sustainable, and as environmental activists, it could be assumed that they would be more inclined to adopt real fur due to these environmental merits. This is critical to our understanding of, not only how stakeholders can have inconsistent perceptions in correlation to their sustainable thought-processes, but also how these perceptions could be influenced by activism, which clearly was the driving influencer for consumers when purchasing clothing. This suggests to us that when considering the broader sustainability concept in relation to fur, those who advocate for environmental sustainability need to think more critically in terms of how fur aligns to their sustainable objectives as opposed to focusing on the ethical aspects of fur alone.

Thinking more expansively this way could suggest that fur will be evaluated more critically, utilising the entire sustainability concept and the understanding of the influencers within the industry. In turn this could allow for deeper green movements to be undertaken when looking at the different types of fur and their sustainability status.

Conclusion 5 – The diverse methods of activism and their effectiveness can be questioned in terms of whether they are successful in influencing consumers knowledge regarding the ethics of fur.

Although activist voices are undoubtedly influential, the results of this study have suggested that direct activism may be less persuasive. With direct activism being biased from the anti-fur perspective, the question of how effective different modes of activism and communication techniques are prevails, with different stakeholders having varied perspectives.

The primary research illuminated how industry stakeholders had mixed reviews regarding activists more direct action and communication techniques. Findings illuminate the pro-fur and anti-fur stakeholders held strong feelings regarding the effectiveness of these activism techniques, but what was interesting was middle-grounders perceptions which demonstrated a less objective attitude. Some who were not so contested against fur did not like extreme lobbying techniques, illuminating how the messaging becomes confusing and reduces the effectiveness of these activists' campaigns. The example provided of Naomi Campbell reverting back to real fur after campaigning against fur due to animal activists supposedly being too extreme (Milligan, 2009) demonstrated the effects these direct methods of activism can have. It also suggests the argument of whether animal activists have taken the debate too far, however, with consumers being more influenced by activism than anything else, it leaves room for discussion regarding whether these actions are truly impactful, or if consumers are complying with the loudest voice in the debate. This is important to understand as when it comes to sustainability, if those who are conducting the more direct methods are not fully informing stakeholders on furs broad sustainable aspects, then it may only continue leading fur towards the binary deliberation.

Conclusion 6 – Moving forward in the fur debate, we need to consider furs overall value in fashion, balanced with its sustainability impacts. The current debate is not as clear cut as it appeared in previous decades, and in order to make informed decisions regarding whether fur can ever be sustainable, we need to move away from the complex, binary fur debate.

Although arguments presented how fashion is complex and how this can reflect onto furs contention due to the different needs it satisfies, we need to consider furs overall value in fashion balanced with its sustainability impacts. This includes: its role within society; how it has developed historically; the new dimensions the primary research has found regarding how stakeholders have conflicting attitudes regarding fur in comparison to other animal-based products when thinking about sustainability; and the influences within the industry. Fur was mainly challenged based on the anti-fur conceptions of it having ethical issues, however since the rise of animal activism during the nineteenth-century, and the broadening of sustainability discourse regarding what sustainability is, the fur debate is not as black and white as it once was. Consolidating this with the primary research found, it is important that the expansive sustainability concept is considered when discussing fur, in order to truly evaluate whether it can be sustainable. By understanding the complexities within these discussions, we can then be more confident to make informed decisions regarding whether fur can be sustainable, knowing that fur is a really complex topic to navigate due to the binary arguments that have and continue to prevail.

Conclusion 7 – The effects of Covid-19 has emphasised the importance of fur being considered in relation to its sustainability. The way we perceive fur post-Covid makes it necessary to ensure the consideration of whether we actually need fur going forward in order to be truly sustainable.

The fur industry has dramatically shifted since the Covid-19 pandemic. With Denmark experiencing a surge of a new strain of Coronavirus across 1,200 mink farms, they attempted to stop the spread by culling all 17,000,000 minks within the country (Vet Record, 2020), including unaffected animals (Johnson, 2020). It could be questioned whether this culling was the most sustainable action. Approximately 80% of the animals were scheduled to die at the end of the month after their culling to become fur for clothing (Leste-Lasserre, 2020), however the Danish government's cautious approach meant even their skins were not salvageable. This practice of rearing these animals to then be culled and the skins not utilised, poses

unsustainable implications. These include the use of energy, worker time, manual labour, and economic costs to rear the animals. Additionally, the wastage which came from this in terms of the animal skins not being salvageable also illuminates unsustainable actions.

With fur, prior to Covid-19 already having sustainable challenges, the virus's impact on fur contributes to the complexities of furs sustainability. It not only poses ethical challenges into the sustainability discussion, but also environmental, social, and economic dilemmas. These effects of Covid-19 have made the conclusions drawn from this research more relevant due to the idea of culling and the associated questions of waste, in relation to environmental sustainability.

Looking forward, the question which needs to be posed must enquire if having any type of fur, real or fake, is sustainable. Of course, the most sustainable action would be to eliminate all types of fur, however due to fur having a role within society through satisfying different needs for consumers and with it having a rich historical development, it can suggest fur does have importance within fashion. If the understanding of furs important aspects within society can be attributed across stakeholders, we can then consider its overall value in fashion balanced with the expansive sustainability impacts which can allow for the research question of whether fur can be sustainable, to be answered in an informed, critical manner.

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Qualitative Appendices

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Appendix 1 – Interview Participant Information Sheet

University of Leeds, Arts and Humanities Faculty



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Participant Information Sheet

The title of the research project

The exploration of the use of fur and fur alternatives in the fashion industry.

Invitation paragraph

You are being invited to take part in a research project. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask us if there is anything that is not clear or if you would like more information. Take the time to decide whether or not you wish to take part.

What is the purpose of the project?

The research aims to explore the use of fur and fur alternatives in the fashion industry in relation to sustainability and ethics. It will explore the sustainability challenges and opportunities for four different fur options (real fur, fake fur, new developments of faux fur and no fur) available to the high-street and luxury fashion markets. The context of sustainability will encapsulate environmental, social and ethical issues with regards to both the animals, humans and environment. This research will explore what individuals think regarding the complexities within each fur type and investigate the ethical implications and challenges imposed as a result of the contested nature of fur, drawing on the experiences and perspectives of industry experts and the consumers.

The aim of the thesis is to provide an objective review of the issues and opportunities associated with sustainability for the fashion industry with a focus on the use of fur and fur alternatives available to high-street and luxury fashion markets.

The Masters of Research project duration will be taken place across one year.

Why have I been chosen?

You have been selected to take part in this interview as we believe you are an expert in the fashion industry and have valuable insight to the complexities of ethical and sustainable fashion.

Do I have to take part?

It is up to you to decide whether or not to take part. If you do decide to take part, you will be given this information sheet to keep (and be asked to sign a consent form). You can still withdraw from the interview process at any time without it affecting any benefits that you are entitled to in any way. You do not have to give a reason. However, after the interview has taken place, you will have 3 days to withdraw from the investigation due to data analysis commencing after this given period.

What do I have to do / What will happen to me if I take part?

You will take part in an interview which will take up to 1 hour of your time. This is a one-time interview that will take place via zoom or teams (depending upon which is at your convenience) in order to comply with Covid-19 restrictions. The questions relate to sustainability and ethical issues for the fashion industry,



What are the possible disadvantages and risks of taking part?

Some topics of discussion may cause slight upset on certain topics including animal cruelty and the ethic and environmental issues within fashion, however it is important you understand that you do not have to answer some questions and if you choose to skip some, you will not be negatively impacted in any way at all. You are reminded that you are in full right to withdraw from the interview at any given point, up until 3 days after the interview has been completed due to this being when the data analysis will commence. If there are any discomforts during the interview, these will be very minor and should not prolong, however, if you do wish to discuss your concerns with the lead researcher after the interview then please do not hesitate to get in touch.

What are the possible benefits of taking part?

Whilst there are no immediate benefits for participating in the project, it is hoped your contribution will help to create greater awareness about the ethical and sustainability issues for fashion.

Use, dissemination and storage of research data

The thesis could be of use to conference presentations, peer-reviewed journals, a publication as an eThesis in the institutional repository as well as be used for a conversation as a platform for public engagement. Despite the dissemination of the thesis, your personal and organisation information will remain completely confidential.

What will happen to my personal information?

Your personal information will be stored on the secure University of Leeds drive where it can only be accessed by the lead researcher. Your anonymity is being protected as your name, job title or organisation details are not published or released outside of the project.

The data will be stored for 3 years after the thesis and then will be destroyed. The interview recording will be stored up until the transcription has been complete and then will be destroyed.

What will happen to the results of the research project?

All the contact information that we collect about you during the course of the research will be kept strictly confidential and will be stored separately from the research data. We will take steps wherever possible to anonymise the research data so that you and your organisation will not be identified in any reports or publications. Your anonymity is being protected by not mentioning your name, job title and all other irrelevant information.

The anonymised data results after analysis during the course of the project could be used if the research is disseminated into a public domain, however, all raw data collected will not be published. You will be able to obtain a copy of the thesis, provided that it is published. To add again, you will not be identifiable in any report or publication.

What type of information will be sought from me and why is the collection of this information relevant for achieving the research project's objectives?

You will be asked questions regarding your perspectives of fur and alternatives to fur in the fashion industry in accordance with your job role. Sustainability is a key theme within the thesis so you will also be asked to specify your understanding of it and how you feel it is positioned within the fur industry. There is no right or wrong answer - the collection of your opinions and how you understand them to be linked is what is important.



Will I be recorded, and how will the recorded media be used?

The interview will be recorded however this will remain strictly confidential between yourself and the lead researcher. The recording is solely used to help the researcher extract accurate information and engage within the interview on a greater level of analysis. No other use will be made of them without your written permission, and no one outside the project will be allowed access to the original recordings. The recording will be destroyed after it has been transcribed.

Who is organising/ funding the research?

The thesis is self-funded by the lead researcher.

Contact for further information

Lead Researcher:	Aisha Kayani	Sd16a2k@leeds.ac.uk
Supervisor:	Dr Mark Sumner	m.p.sumner@leeds.ac.uk
Co-supervisor:	Dr Bethan Bide	b.bide@leeds.ac.uk

Finally ...

Along with this information sheet you would have been given a consent form to sign and return back to the researcher along with a research privacy notice. **Please note** that without this signed consent form, the interview will not be able to take place. If you have any queries prior to signing, then please let the researcher know.

Once this has been signed you will be given a copy of the information sheet, signed consent form and research privacy notice to keep.

As the lead researcher, I would like to thank you for taking the time to read through this information and if in agreement with the information, would like to thank you for participating in the research. Your responses will be deemed of extreme value and I am very grateful.

Appendix 2 – Interview Blank Consent Form

University of Leeds, Arts and Humanities Faculty



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<p>Consent to take part in ‘The exploration of fur and fur alternatives in the fashion industry.’</p>	<p>Add your initials next to the statement if you agree</p>
<p>I confirm that I have read and understand the information sheet dated [insert date] explaining the above research project and I have had the opportunity to ask questions about the project.</p>	
<p>I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.</p> <p>Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage.</p> <p>Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk</p>	
<p>I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research.</p> <p>I understand that my personal information including my name and job title will be kept strictly confidential.</p>	
<p>I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.</p>	
<p>I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.</p>	
<p>I agree to take part in the above research project and will inform the lead researcher should my contact details change.</p>	

Name of participant	
Participant’s signature	
Date	
Name of lead researcher	
Signature	
Date	

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project’s main documents which must be kept in a secure location.

Appendix 3 – University of Leeds Research Participant Privacy Notice

RESEARCH PARTICIPANT PRIVACY NOTICE

Purpose of this Notice

This Notice explains how and why the University uses personal data for research; what individual rights are afforded under the Data Protection Act 2018 (DPA) and who to contact with any queries or concerns.

All research projects are different. This information is intended to supplement the specific information you will have been provided with when asked to participate in one of our research projects. The project specific information will provide details on how and why we will process your personal data, who will have access to it, any automated decision-making that affects you and for how long we will retain your personal data.

Why do we process personal data?

As a publically funded organisation we undertake scientific research which is in the public interest. The DPA requires us to have a legal basis for this processing; we rely upon “the performance of a task carried out in the public interest” as our lawful basis for processing personal data, and on “archiving in the public interest, scientific or historical research purposes, or statistical purposes” as our additional lawful basis for processing special category personal data (that which reveals racial or ethnic origin, political opinions, religious or philosophical beliefs, trade union membership, genetic or biometric data, and data concerning health, sex life or sexual orientation).

How do we follow data protection principles?

- We have lawful bases for processing personal and special category data.
- Data are used fairly and transparently; we will make it clear to individuals what their data will be used for, how it will be handled and what their rights are.
- We only collect and use personal data for our research, for research in the public interest, or to support the work of our organisation.
- We only collect the minimum amount of personal data which we need for our purposes.
- We take steps to ensure that the personal data we hold is accurate.
- We keep your personal data in an identifiable format for the minimum time required.
- We take steps to ensure that your data is held securely.
- We keep a record of our processing activities.

What do we do with personal data?

Research data can be a very valuable resource for improving public services and our understanding of the societies we live in. One way we can get the most benefit from this work is to make the data available, usually when the research has finished, to other researchers. Sometimes these researchers will be based outside the European Union. We will only ever share research data with organisations that can guarantee to store it securely. We will never sell your personal data, and any data shared cannot be used to contact individuals.

The project specific information will include more detail about how your data will be used.

Your rights as a data subject

Because we use personal data to support scientific research on the public interest, individuals participating in research do not have the same rights regarding their personal data as they would in other situations. This means that the following rights are limited for individuals who participate, or have participated in, a research project:

- The right to access the data we hold about you.
- The right to rectify the data we hold about you.
- The right to have the data we hold about you erased.

- The right to restrict how we process your data.
- The right to data portability.
- The right to object to us processing the data we hold about you.

Data security

We have put in place security measures to prevent your personal data from being accidentally lost, used or accessed in an unauthorised way and will notify you and any applicable regulator of a suspected breach where we are legally required to do so.

Retention periods

We will only retain your identifiable personal information for as long as necessary to fulfil the purposes we collected it for; we may then retain your data in anonymised or pseudonymised format.

To determine the appropriate retention period for personal data we consider the amount, nature, and sensitivity of the personal data, the potential risk of harm from unauthorised use or disclosure, the purposes for which we process your personal data and whether we can achieve those purposes through other means, and the applicable legal requirements.

Additional notices and guidance/policies

The University has also published separate policies and guidance which may be applicable to you in addition to other privacy notices:

[Current staff privacy notice](#)

[Current students privacy notice](#)

The Research and Innovation Service website has [other relevant policies and guidance](#).

Communication

In the first instance please contact the researcher who your initial contact was with. You may also contact the Data Protection Officer for further information (see contact details below).

Please see the [Information Commissioner's website](#) for further information on the law.

You have a right to complain to the Information Commissioner's Office (ICO) about the way in which we process your personal data. Please see the [ICO's website](#).

Concerns and contact details

If you have any concerns with regard to the way your personal data is being processed or have a query with regard to this Notice, please contact our Data Protection Officer (Alice Temple: A.C.Temple@leeds.ac.uk).

Our general postal address is University of Leeds, Leeds LS2 9JT, UK.

Our postal address for data protection issues is University of Leeds Secretariat, Room 11.72 EC Stoner Building, Leeds, LS2 9JT.

Our telephone number is +44 (0)113 2431751.

Our data controller registration number provided by the Information Commissioner's Office is Z553814X.

This notice was last updated on 20 February 2019.

Appendix 4 – Thank you Email

This email was sent after the interview had taken place at the end of the day to every participant.

Dear,

I just wanted to email and say another thank you for giving me the opportunity to interview you this 'insert time of interview' and find out more about your perspective on the topic of fur and sustainability. I found it so engaging, and your responses are really going to benefit my research so thank you and I really appreciate it!

Please do stay in touch and I wish you the best of luck.

Kind regards,

Aisha Kayani

Appendix 5 – Interview Core Questions

1. What role do you think fashion plays in society?
2. How would your organisation define sustainability?
3. Can you tell me a bit about the different types of fur that are used in fashion?
4. What do you think shaped perceptions about sustainability in relation to fur?
5. How does your organisation perceive other animal-based products used in fashion (leather, wool etc.) in comparison to fur?
6. How was your organisation view fur if the animals' fur was sourced from an animal that have died of a natural cause?
7. Who or what in the industry do you think is influential in shaping consumer knowledge and public discourse regarding the ethics of fur?
8. What do you think about the action and communication techniques used by groups opposed to the retail and wearing of fur?
9. What constitutes good animal welfare?
10. What do you think about the most important actions that I can to minimise or address any potential welfare or ethical issues regarding the production and use of fur?
11. I have recently been reading about the new types of faux fur being developed which don't use non-renewable resources. Do you think people would be interested in these new fur fibres?
12. What impact, if any, do you think Covid-19 has had on the fur industry?
13. Where does your organisation see the future of fur in fashion?
14. If fur has a role to play in fashion, what do you think would be the most sustainable ethical way to use fur?

Appendix 6 – Industry Stakeholder Abbreviations

Middle-grounder stakeholders	MG1 MG2 MG3 MG4 MG5
Environmentalist stakeholders	ES6 ES7 ES8
Pro-fur stakeholders	PF9 PF10 PF18
Anti-fur stakeholders	AF11 AF12 AF13
Brand stakeholders	BS14 BS15 BS16 BS17 BS19 BS20 BS21

Appendix 7 – Interview Themes

Themes emerging		Interviewee																				
		MG1	MG2	MG3	MG4	MG5	ES6	ES7	ES8	PF9	PF10	PF18	AF11	AF12	AF13	BS14	BS15	BS16	BS17	BS19	BS20	BS21
	ETHICS																					
Brand perspective	Morals					Y											Y					
Animal - process	Animals cruelty	Y	Y	Y		Y	Y	Y			Y		Y	Y			Y					
Brand perspective	Brand ethical values	Y															Y		Y		Y	
Animal - product	Died naturally	Y	Y				Y				Y	Y	Y	Y			Y				Y	
Brand perspective	Profit over ethics	Y									Y	Y					Y	Y			Y	
Animal - process	Ethics in other animal-based products		Y			Y		Y						Y			Y				Y	Y
Social/Cultural	Public acceptance/unacceptance			Y			Y							Y			Y					
Animal - process	Faux fur animals aren't gonna be hurt							Y														
Brand perspective	Ethics tax					Y																
Animal - process	Killing of animals								Y				Y				Y					Y
Animal - process	Animals should live in natural areas							Y	Y								Y	Y				
Animal - process	Intense farming		Y			Y		Y	Y				Y	Y								
Animal - product	Byproduct					Y				Y							Y				Y	Y
Animal - process	Quality of life					Y				Y	Y		Y	Y			Y					
Social/Cultural	Animal emotions vs human emotions towards animals									Y				Y	Y		Y					
Social/Cultural	Balancing act - whats more acceptable									Y				Y					Y		Y	
Brand perspective	Animal activists paying people to treat animals badly										Y											
Social/Cultural	What is ethics?										Y											
Brand perspective	Ethical debate on fur more advanced										Y			Y					Y			
Brand perspective	Constraints for ethics and sustainability													Y	Y		Y					Y
Social/Cultural	Cultural differences														Y			Y				Y

Themes emerging		Interviewee																				
		MG1	MG2	MG3	MG4	MG5	ES6	ES7	ES8	PF9	PF10	PF18	AF11	AF12	AF13	BS14	BS15	BS16	BS17	BS19	BS20	BS21
	SUSTAINABILITY																					
Product	Longevity	Y	Y		Y					Y	Y	Y		Y			Y	Y	Y			Y
Brand perspective	Animals	Y			Y								Y	Y	Y					Y		
Brand perspective	Social	Y	Y	Y	Y	Y		Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y				Y
Social/Cultural	Cultural differences	Y	Y		Y			Y	Y	Y	Y										Y	
Social/Cultural	Future generations				Y		Y			Y		Y					Y	Y				
Animal	Biodiversity	Y			Y																	
Brand perspective/ Social/Cultural	Small change will make big difference / make change where possible	Y						Y	Y									Y				
Brand perspective	Scale relationship	Y			Y					Y	Y		Y				Y					
Brand perspective	Need for sustainability	Y													Y						Y	Y
Brand perspective/ Social/Cultural	Unclear / broad definition / buzzword / trend	Y			Y			Y	Y	Y	Y	Y			Y		Y	Y				
Social/Cultural	Wasteful culture / overuse	Y				Y	Y	Y	Y	Y												Y
Brand perspective/ Social/Cultural	Key into areas your interested in / zoom out	Y						Y	Y	Y		Y										Y
Brand perspective	Economic					Y				Y	Y	Y		Y							Y	Y
Product	Non-renewable resources		Y				Y				Y		Y		Y							
Brand perspective	Production waste		Y			Y			Y	Y	Y	Y	Y	Y	Y				Y		Y	Y
Brand perspective/ Social/Cultural	Reducing waste - maximising everything	Y	Y			Y		Y	Y	Y	Y											Y
Social/Cultural	Need - warmth etc.		Y					Y	Y	Y	Y		Y	Y								
Social/Cultural	Want		Y					Y	Y	Y	Y											
Brand perspective/ Social/Cultural	Recycling, reuse, up-cycling		Y						Y	Y				Y			Y			Y		Y
Social/Cultural	Climate - temperatures		Y			Y			Y	Y	Y					Y						
Brand perspective	Circular economy / sustainable development models				Y				Y			Y			Y		Y	Y	Y			
Brand perspective/ Social/Cultural	Health and disease risk		Y					Y	Y	Y		Y		Y	Y	Y	Y			Y		
Animal	Ecology					Y		Y								Y		Y				
Brand perspective	Luxury brands more sustainable					Y																
Brand perspective	Greenwashing					Y	Y	Y	Y						Y	Y	Y					Y
Product	Sustainable materials									Y			Y		Y		Y					
Brand perspective	More sustainable ways to use animals							Y						Y								
Social/Cultural	Garment care					Y				Y	Y	Y								Y		
Social/Cultural	Discourse									Y												
Brand perspective	Footprint									Y			Y		Y	Y	Y					
Brand perspective/ Social/Cultural	Resource regeneration															Y		Y				
Brand perspective/ Social/Cultural	Perception natural materials more sustainable										Y									Y		

Themes emerging		Interviewee																				
		MG1	MG2	MG3	MG4	MG5	ES6	ES7	ES8	PF9	PF10	PF18	AF11	AF12	AF13	BS14	BS15	BS16	BS17	BS19	BS20	BS21
	ENVIRONMENT																					
overview	Impact	Y	Y		Y		Y	Y			Y		Y	Y			Y			Y		Y
overview	Environmental degradation	Y					Y	Y														
Product	Decomposition / biodegradability	Y	Y				Y			Y		Y		Y								Y
Social/Cultural	Covid-19 - reconnecting with the environment	Y																				
Social/Cultural/Product	Disposal		Y				Y															Y
Brand perspective/ Social/Cultural	Environment not as important		Y																			
Product	Other animal-based products - Leather		Y																			
Brand perspective/ Social/Cultural	Look to minimise environmental impact				Y					Y				Y								
Product	Microfibres /plastics				Y	Y		Y		Y				Y								
	Planet regeneration						Y	Y			Y											
Brand perspective/ Social/Cultural	Sustainability - mostly looks at environment									Y		Y			Y					Y		
Animal	Rearing animals not environmentally friendly												Y									
Product	Chemicals										Y		Y	Y								Y

	Themes emerging	Interviewee																				
		MG1	MG2	MG3	MG4	MG5	E6	E7	E8	PF9	PF10	PF18	AF11	AF12	AF13	BS14	BS15	BS16	BS17	BS19	BS20	BS21
	INNOVATIONS/FUTURE																					
Social/Cultural	Scepticism																					
Brand perspective	Time-span outcome																					
Brand perspective/ Social/Cultural	Knowledge																					
Product	Better alternatives to whats already out there - materials																					
Product	Lab-grown fur																					
Product/Animal	Other animal-based products																					
Social/Cultural	Popularity																					
Social/Cultural	Cultural differences																					
Brand perspective/ Social/Cultural	Decline of fur																					
Brand perspective	Innovations to combat issues																					
Brand perspective/Product	Issues with new innovations																					
Brand perspective/ Social/Cultural	Availability																					
Brand perspective/ Social/Cultural	Price																					
Brand perspective	Virtual reality																					
Brand perspective	Marketing																					
Brand perspective	Look beyond fibre innovations...manufacturing/supply chain innovations																					
Brand perspective	Scale																					
Brand perspective	Plant-based innovations																					
Brand perspective/Product	Quality of faux fur improved																					
Brand perspective	Innovation within design																					

	Themes emerging	Interviewee																				
		MG1	MG2	MG3	MG4	MG5	E6	E7	E8	PF9	PF10	PF18	AF11	AF12	AF13	BS14	BS15	BS16	BS17	BS19	BS20	BS21
	MARKETING																					
Brand perspective/ Social/Cultural	Need to target broader audience base to highlight issues																					
Brand perspective/ Social/Cultural	Providing information / Education																					
Brand perspective	Activists - animal																					
Brand perspective	Activists - environmental																					
Brand perspective	Conservation organisations																					
Brand perspective	Animal lobbying groups																					
Brand perspective	Promoting sustainability																					
Brand perspective	Protesting - forcing people to watch + change / preaching																					
Brand perspective	Media exposure / how they convey the issue																					
Brand perspective/ Social/Cultural	Misguidance - message becoming weaker + muddled																					
Brand perspective/ Social/Cultural	Negative exposure																					
Brand perspective - Animals	Fur ban impacts																					
Brand perspective/ Social/Cultural	Taking the debate too far - Physical actions, guilt tripping, scaring people																					
Brand perspective/ Social/Cultural	Communities who promote																					
Brand perspective/ Social/Cultural	Behaviour change campaigns																					
Social/Cultural	Distrust with media																					
Brand perspective/ Social/Cultural	Theres other ways of achieving impact																					
Brand perspective/ Social/Cultural	Influencers/celebs to discuss issues/solutions																					
Brand perspective/ Social/Cultural	Boycotting																					
Social/Cultural	People will get used to same techniques																					
Brand perspective	Covid-19 impact																					
Social/Cultural	How effective are these activists/NGOs etc. (does activism work?)																					
Brand perspective/ Social/Cultural	Fur targetted more																					
Brand perspective	Should be informed by people with best access to info																					
Brand perspective	Governments and policy makers																					
Brand perspective	Viability of market resourcing to tell story																					

	Themes emerging	Interviewee																				
		MG1	MG2	MG3	MG4	MG5	E6	E7	E8	PF9	PF10	PF18	AF11	AF12	AF13	BS14	BS15	BS16	BS17	BS19	BS20	BS21
	ANIMALS																					
Animal - process	Illegal - (endangered animals)																					
Animal - process	Animal cruelty - harsh conditions etc.																					
Brand perspective/ Social/Cultural	Meat industry relationship																					
Brand perspective/ Social/Cultural	Veganism																					
Product	Difference in animal-based products - Leather																					
Product	Difference in animal-based products - Exotic																					
Product	Difference in animal-based products - feathers																					
Product	Other animal-based products - wool																					
Product	Other animal-based products - alpaca, mohair etc.																					
Brand perspective - Animals	Fishery industry																					
Product	Died naturally																					
Animal - process	Animal welfare																					
Animal - process	Farming																					
Product	Synthetic alternatives																					
Animal	Wild animals (population control)																					
Animal	All animals treated equally / unequally																					
Product	Fur being used as trims																					
Product	Animals are powerless																					
Animal - process	Roadkill																					
Animal - process	Byproduct																					
Product	The science of fur																					
Product	Exclusivity																					
Brand perspective/ Social/Cultural	Fur is unnecessary																					
Brand perspective - Animals	Animal testing																					

Themes emerging		Interviewee																				
		MG1	MG2	MG3	MG4	MG5	ES6	ES7	ES8	PF9	PF10	PF18	AF11	AF12	AF13	BS14	BS15	BS16	BS17	BS19	BS20	BS21
	CONSUMERS																					
Social/Cultural	Ethical responsibility / conscious	Y					Y	Y	Y				Y	Y	Y	Y	Y					
Social/Cultural	Purchasing criteria	Y										Y	Y									
Brand perspective/ Social/Cultural - consumer	Fast fashion - area of concern	Y																				Y
Brand perspective/ Social/Cultural - consumer	High-end fashion - influencer	Y			Y													Y				
Social/Cultural	Fashion - role within society	Y			Y		Y	Y	Y	Y		Y					Y	Y			Y	Y
Social/Cultural	Informed decision/ awareness / knowledge / doing research / educating yourself + others	Y		Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y		Y	Y	Y	Y	Y	Y
Social/Cultural	Consumer power / Empowerment - to ask questions/make change + build a movement	Y			Y					Y		Y	Y	Y	Y		Y					
Social/Cultural/Product	Consumer desire/demand	Y	Y		Y	Y				Y		Y	Y	Y	Y							Y
Social/Cultural/Product	Availability	Y	Y					Y	Y			Y	Y	Y	Y							Y
Social/Cultural/Product	Price	Y			Y				Y	Y	Y	Y	Y	Y	Y					Y		Y
Social/Cultural/Product	Social status	Y			Y		Y	Y	Y		Y											Y
Social/Cultural/Product	Functionality	Y												Y	Y	Y	Y				Y	
Animal	Dissociation/disconnection	Y	Y					Y											Y			
Social/Cultural	Hypocritical	Y	Y					Y				Y						Y	Y			
Social/Cultural	How to make a change	Y					Y															
Social/Cultural	Covid-19 impact	Y	Y						Y													
Social/Cultural	Alternatives to purchasing habits	Y			Y																	
Social/Cultural	Self-expression through clothing	Y		Y			Y	Y	Y		Y		Y	Y	Y		Y	Y			Y	Y
Social/Cultural	Social groups	Y		Y	Y		Y						Y						Y			
Social/Cultural/Product	Personal opinion on whats ethical and sustainable				Y					Y												
Social/Cultural	Public debate/communication				Y									Y							Y	
Social/Cultural	Socially conforming				Y																	Y
Social/Cultural	Cultural association/Traditional practices				Y		Y	Y											Y			
Social/Cultural	Does not purchase new fashion						Y															
Brand perspective/ Social/Cultural - consumer	Do you know what your wearing						Y					Y			Y						Y	
Social/Cultural	Connected to nature							Y														
Social/Cultural	Overconsumption							Y	Y	Y		Y	Y	Y	Y							
Social/Cultural	Instant gratification with clothing				Y																	
Social/Cultural	People just want to look good								Y				Y	Y	Y					Y		
Social/Cultural	Emotional attachment to clothing								Y				Y	Y	Y							
Social/Cultural/Product/Brand	Option to not wear any fur at all											Y	Y									
Brand perspective/ Social/Cultural - consumer	Consumer loyalty																	Y				

Themes emerging		Interviewee																				
		MG1	MG2	MG3	MG4	MG5	ES6	ES7	ES8	PF9	PF10	PF18	AF11	AF12	AF13	BS14	BS15	BS16	BS17	BS19	BS20	BS21
	FASHION INDUSTRY																					
Brand perspective	Fast fashion	Y			Y	Y	Y	Y				Y	Y									
Brand perspective	Luxury fashion				Y					Y	Y	Y	Y	Y	Y			Y	Y		Y	
Brand perspective	Transparency of brands	Y			Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y		Y	Y	Y	Y	Y	Y
Brand perspective	Regulations / certifications	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y		Y	Y	Y	Y	Y	Y
Brand perspective	Corporate social responsibility	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y		Y	Y	Y	Y	Y	Y
Brand perspective/Product	Production - sustainable	Y										Y										
Brand perspective/Product	Production - unsustainable	Y	Y								Y	Y	Y	Y	Y		Y	Y	Y	Y	Y	Y
Brand perspective	Local manufacturing				Y			Y					Y					Y				Y
Brand perspective	Supply chain		Y	Y						Y								Y	Y	Y		Y
Brand perspective/Product	Lifecycle analysis									Y									Y	Y	Y	Y
Brand perspective	Profit /production costs	Y				Y				Y	Y	Y	Y	Y	Y			Y	Y	Y	Y	Y
Brand perspective/ Social/Cultural	Stop producing and use what we already have					Y			Y	Y			Y				Y	Y	Y	Y	Y	Y
Social/Cultural	Traditional/cultural practices	Y			Y	Y		Y	Y	Y						Y		Y	Y	Y		
Brand perspective/ Social/Cultural	Informing consumers on their decisions / gaining their trust		Y									Y						Y	Y			Y
Brand perspective/ Social/Cultural	Bridges burnt if you go about in wrong way	Y																				
Brand perspective	Building relationships to make change / collaborations / direct conversations	Y			Y						Y	Y	Y	Y	Y		Y	Y	Y	Y	Y	Y
Brand perspective	Responding to what people want				Y																	
Brand perspective	Fur ban impacts	Y		Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y		Y	Y	Y	Y	Y	Y
covid?	Covid-19 impact	Y		Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y		Y	Y	Y	Y	Y	Y
Social/Cultural	Vintage / second-hand		Y				Y	Y	Y	Y	Y	Y	Y	Y	Y					Y	Y	Y
Product - history	Historical				Y		Y	Y			Y							Y	Y	Y	Y	Y
Brand perspective/ Social/Cultural	Trends							Y	Y													Y
Product	Sustainable products to be cheaper							Y														
Social/Cultural	Fashion influences people					Y		Y											Y	Y		
Social/Cultural	Fashion represents societies							Y						Y								
Social/Cultural	Utilitarian				Y				Y													
Social/Cultural	Psychogenic				Y							Y							Y	Y		
Social/Cultural	Biogenic				Y																	
Social/Cultural	Hedonistic				Y							Y										
Social/Cultural	Fashion has poor reputation				Y														Y	Y		
Brand perspective	Disruptive brands				Y														Y	Y		
Brand perspective	Brand misguidance/lying										Y			Y								
Brand perspective	Brands stopping use of fur									Y			Y	Y				Y	Y	Y	Y	
Brand perspective	Pushing brand ethos to make long-lasting change																					
Brand perspective	Designer responsibility																			Y	Y	
Brand perspective	Catalyst for change																			Y		

Appendix 8 – Participant Consent Forms and Anonymised Transcribed Interviews

These interviews and consent forms have been anonymized in order to maintain participant confidentiality.

MG1 – Consent Form and Transcribed Interview

University of Leeds, Arts and Humanities Faculty



UNIVERSITY OF LEEDS

Consent to take part in 'The exploration of fur and fur alternatives in the fashion industry.'	Add your initials next to the statement if you agree
I confirm that I have read and understand the information sheet dated 17/02/2021 explaining the above research project and I have had the opportunity to ask questions about the project.	
I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.	
Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage.	
Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk	
I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research. I understand that my personal information including my name and job title will be kept strictly confidential.	
I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.	
I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	4/3/2021
Name of lead researcher	Aisha Kayani
Signature	
Date	05.03.2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

MG1 Interview

INTERVIEWER - *What role do you think fashion plays within society?*

MG1 - From a personal perspective, I look for more ethically wrong companies if I'm looking at fashion so for example, I personally a few years ago decided to stop shopping at places like Primark as I didn't agree with their ethical standards so that's a driver for some people and I think that's a changing driver for people. I must admit I'm not someone who is particularly driven by the fashion industry. I don't buy many high-end shops and I tend to buy things and keep them for quite a while, but I think the rise of fast fashion has been a growing area of concern for lots of people. It probably has more of a stage than it used to. I think again for me it plays a big role within society as part of the fashion industry as people will look to high-end fashion to get influences when then go into the high-street, so I think it does play a large role within society and kind of also a part in kind of societal status as well I suppose.

INTERVIEWER - *Do you think fashion is on your company's agenda?*

MG1 - I know it is in terms of my experiences from seeing particularly as trying to work with brands that have greater ethical value set so I know it's definitely on our radar. Fast fashion is something we talk to the young people we work with because it's a growing area which we have more than on people who don't necessarily support WWF and haven't supported WWF in the past. So, one of the areas we're always looking to grow is our audience base, we are always looking to start new conversations one has been fast fashion because we felt that one of the areas that we possibly weren't talking to, we tend to talk to lots of people who are very into nature and being outside and being outside with nature and conservation and we recognise we need to hit a broader spectrum of people. The natural world isn't necessarily something they interact with all the time but showing that actually by making small decisions with things like fashion or things you're interested in you can have a positive effect on the environment and the globe.

INTERVIEWER - *So how would you think your company defines sustainability?*

MG1 - So from our standpoint we talk very much about bending the curve. So bending the curve is a tagline which is all about nature recovery to the point where it's not just a flat line of recovery in terms of where we just stop environmental degradation, it's about putting on a positive, upwards trajectory that actually the environment, the animals and also the people that we work with and the all interlinking areas because when you're working with people in different countries the way they interact with the environment is very different... it's about making sure all of that is protected for future generations and making sure that whatever we have access to at the moment in terms of biodiversity there should be more up for future generations and young people. It needs to be an equitable environment for everyone which means it needs to have equal opportunity in a biodiverse and thriving world which is what we are working towards as a whole.

INTERVIEWER - *So, do you think people who follow the work you do are influenced by sustainability and ethics when they purchase fashion?*

MG1 - I would say that some are, and it would be difficult for me to say across the board as we have a vast range of people who support us, but I think most people who do you support us have an eye on all the things they can do in order to be more sustainable. One question we often get asked by our supporters is what can I do, apart from sponsoring an animal which is quite a common thing to be done by people who want to help us but we are often asked how can I live more sustainably to help the environment and this is something we really work on so things like fashion, things like changing your diet, these are all bits and pieces of advice we can give to our supporters and we definitely try give to our teachers and the young people we are in contact with. It doesn't need to be a giant change it can actually be quite a small change for your own personal habits, but it can affect positively in the future.

INTERVIEWER - *So, if I was to ask you as a young person how can I be more sustainable with regards to fashion what kind of advice would you give me?*

MG1 - I think the first place I would always tell people to look is particularly doing research into companies and its one of the things we as an organisation could probably do better is actually have a link with our partners we work with and give more of a clear steer. I would always tell people to do research, almost everywhere has a website you can now look at. You can now see what their ethical practices are, you can see what they are looking to do in terms of their values, whether they have a recycling program as part of their clothes. I'll go to the example of food as I know that something we've had quite a big push on is to look at certain labels which will be on food, and I know that something you can find on some jeans is the label that shows how much water was used so it's about looking for those sorts of things. The other side of it is that I would always say particularly now people are empowered to ask questions, you can ask companies directly, you can email them, you can actually have a direct conversation which I think is really important and is something that we push a lot is that us going to a company and telling them what to do is great but actually there is that kind of consumer power as well which is if you go and ask them questions and tell them what you want if enough people actually do that then it can build a movement.

INTERVIEWER - I totally agree with what you're saying. *Can you tell me a bit about the different types of fur that are being used in fashion?*

MG1 - This is probably where my fashion ignorance will come in a bit. I would split it into two that would be the real fur and faux fur is probably the only 2 that I would think of and I'm assuming within that there's probably lots of different ways of producing ways faux fur and there's probably lots of different types of natural fur, ones that are sustainably produced and ones that are probably illegally harvested as well so that's probably for me it would be those 2 main groups but I'm sure there would be subgroups within that.

INTERVIEWER - *So, with those 2 groups, do you feel some are better than others or do you think they're both equal in terms of their sustainability and their ethics?*

MG1 - That's a really complex question because it would be I think for me personally...I don't wear fur, I don't own any fur, never have, never have any desire to. But I think you got to look at it from the different sides which is, one if faux fur is the cure to the fur industry in terms of not being cruel to animals but if you're talking about it from a sustainability side then the cure has to be better than the disease, you can't have a faux fur production that causes massive amounts of I wouldn't say fossil fuels but will cause a lot of pollution and plastics and microplastics into the environment. I would say I probably don't know enough about it from that side, but I would always say that I think the cure has to be better than the disease, you can't just say were going to use this and actually it harms the environment far more. There are also the cases of animal cruelty so if animals are kept for fur in conditions that are horrendous, it brings in a whole new element. I'm assuming you would also have wild fur so it also comes down to I suppose kind of traditional practices so if you have a traditional practice to hunt, kill and then have fur from that but it's done on a very small scale because its individual as part of a cultural tradition then it should have a limited factor in terms of sustainability. It's a difficult one because a lot of people would say no to fur yet would quite happily be meat eaters and I think people get disgusted the fact that someone would wear fur yet would still quite happily consume meat which in many cases they're not that different. So, I think it's tough, it all depends on the practices. If I take it back to the kind of things that I know, I know quite a lot about the fishery industry because it's kind of something that's been part of my job. It's all well and good that people talk about sustainability within the catch and there's lots of intricacies within all of that so the kind of big trailers vs small boats and sustainability I think it comes in there's going to be huge complexities with it and I think in terms of sustainability, faux fur if its more sustainable great, that's what people should be using but it gets difficult to take away from people if it's a small scale traditional practice that people use which I'm guessing wouldn't be so much in the fashion industry.

INTERVIEWER - I find it interesting how you threw the argument about people being disgusted by fur, but they would happily eat meat which is very contradicting, and I feel this brings me on nicely to my next question being how *does your company perceive other animal-based products used in fashion in comparison to fur for instance leather and wool?*

MG1 - Again, I would say I don't know as much about our policy around it. One thing I would say is we as an organisation, we don't preach about you must do this because for us its very many people need to decide what they're comfortable with so for example keep going back to feel because it's something I've had more experience in, we don't tell people to be vegan, we don't tell people to be vegetarian. What we do say is it's easy to reduce your meat consumption so it's not necessarily we would all go out and say do not buy this product do not buy that product...were more about asking people to educate themselves around it and helping them to educate people so I think it's not as simple as you can do this, and you can't do that. As an organisation we tend not to do that unless we are talking more to companies. If were talking to a large logging company, we might well tell them don't cut down forested areas in these areas because it will have a massive negative effect. With individuals in the public, we are a

little bit more careful on that because I don't think anyone likes being preached to so it's a kind of idea, we can educate people we can give them the information, we can say this is what would really help the environment, do what you're comfortable with. The interesting thing you bring up there is leather as it's a contradiction because a lot of people say fur is disgusting but wear a leather jacket or leather shoes or whatever. They ignore one because it's probably more common and more available and cheaper...might well be the reasons I don't know. Or maybe more socially acceptable to wear leather than it is to wear fur and it comes down to I guess...I would also argue that some people don't even make the link to where leather comes from. I would say a lot of people just don't even think about it but with fur it's very obvious it's come from an animal.

INTERVIEWER - They kind of disassociate themselves from the source of the material.

MG1 - Yeah, which is true with food as well, I think. What the animal was its just...it's a chicken nugget that's it they don't necessarily think about the process of how it came to be and the original farming that went into it. Obviously, all the opinions are kind of mine as opposed to our companies and I must admit I know my area around education quite well but the policies we have are not necessarily around those areas. My area is more education policy. I couldn't necessarily tell you all of the policies around it as I'm sure your aware were a huge organisation and there's quite a lot of areas within the organisation that I've not come across as of yet.

INTERVIEWER - I totally understand that...it brings me on nicely to my next question which is, *is fur something that's on your agenda with regards to education?*

MG1 - In terms of education, we do not specifically talk about fur, but we do talk about fast fashion we do talk about throw away culture, we do talk about the need for sustainability, but fur is not one that we necessarily, it's not necessarily a focus of ours. Ours is more kind of that broader element. I guess we would feel...if it comes under illegal wildlife trade then it would be different, we do have an illegal wildlife trade area within our organisation. Endangered animals that kind of brings an entirely different department but for us we talk more about fast fashion, we talk about consumer power, throw away culture, we talk about how your small actions can have long lasting effects isn't always quite as clear as just you know fur, and leather and well... It tends to be a lot broader than that.

INTERVIEWER - *Moving on then so how would you view fur if the animal's fur was sourced from animals that died from natural causes?*

MG1 - For me personally, I would be a hypocrite, I'm a vegetarian now but I wasn't for a long time, and I feel like I'd be a hypocrite if I was to sit here and go on too much that leather is disgusting, and I actually think that in these situations when an animal is died of natural causes or if something used in farming where... I'm a firm believer that you should be using all of the animal and you shouldn't be wasting. If that animal is going to be slaughtered, then we should be using everything because it is a wasteful culture otherwise. That opens up its own issues.

Me talking particularly around things like fisheries, bycatch people say oh why are they throwing back fish that they could have caught, well, the problem is people deliberately catch them and it would do the same here people would say oh well we are farming these anyway so we will produce fur. I feel like if an animal is dead or is going to waste then I think it's important that we use all of the animal. I think if you go about traditional practices this tends to be more sustainable, you work with the environment, you use everything, you don't have to go out and kill more, you don't have to waste anything...I'm a firm advocate that in these situations that's more sustainable rather than picking and choosing what you're going to use out of animal.

INTERVIEWER - *In terms of an ethics side, would you say that's more ethical to source the fur from an animal that died naturally as opposed to farming it?*

MG1 - Yeah, I would say it's more ethical. Again, I guess it depends on the impact you have on the environment so if you're doing this on mass-scale obviously decomposition can in some cases have quite a lot of effect on the environment, positive effect on environment so if you remove the animal from the environment, you could be having an effect in other ways. Ethics wise I would say it's more ethical to do it that way than farming but the issue is probably not profitable because you know trying to find those animals is more difficult than being able to farm it so ethically yes...but I think the other side of it is and as much as I may not like it, it's naive to think that people are going to try profit and make money off of it as that's part of the fashion industry is to make money so I think it's naive to think that as much as people do have an ethical view on it, I think there are some individuals in some companies that would quite happily collapse their ethics if it means more money which is a horrendous system but that's kind of capitalism as a whole and this is where consumer power comes in I think...people can actually have quite a big say on whether those companies get away with it or whether these companies continue to operate that.

INTERVIEWER - *That's really interesting. Moving on then so who or what in the industry do you think is influencing consumer knowledge and public discourse about the ethics of fur?*

MG1 - Again, I don't really pay much attention to the fashion world. I think there are organisations like Greenpeace which do more campaigns around particular instances with fur...there's peta as well would do more around fur and they're probably more from that kind of stopping fur from being used in fashion. From the other side in terms of promotion of more sustainable fur I don't know so I don't....one of the kind of things we do find in sustainability is you tend to key into areas that's your particularly interested in so if you're interested in fashion then you'll key into that as part of sustainability and if you're into food then you'll key into that in terms of sustainability. I am quite into more the kind of nature and biodiversity side so I can key more into the science and education side which isn't necessarily a bad thing, but I think people almost try link up their interests and hobbies with their conservation and sustainability and fashion is just not one of those for me, so I don't necessarily pay as much attention to possibly other areas.

INTERVIEWER - Moving on then, you mentioned PETA in your last answer, so *what do you think about the action and communication techniques used by groups opposed to the retail and wearing of fur?*

MG1 - I can kind of see it from both sides which is to say I think you need to...I'm a firm believer that you should follow the more traditional methods of trying to get things changed. I look at trying to change policy but when these don't work and for many organisations and people, they feel they don't work, that's when things like protesting happens and I don't see protesting as a bad thing I see it as a good thing. I see it as a way of being able to show on mass your dissatisfaction with something and sometimes you need to grab people's attention that will give you more media. Extinction rebellion are a very good example they grab more media by doing things which means people have to watch and people have to listen. I do think in some cases it can be misguided. I think there are instances where people have probably acted in a way that actually detracts from the cause and that's where I find it difficult...if you to detract them from the cause then the message you are trying to get across becomes muddled and becomes weaker as people will concentrate on the negative aspects so again a good example...not fashion based, but what I saw extinction rebellion protest in London, someone sat on top of a train and stopped the train from going and well public transport is one of the things we are championing for less cars and vehicles on the road so its misguided and the issue with that is that got all the press not the actual message they were trying to get across and I know that's happened with Peta before, they've gone out and done a stunt that's detracted from what they're actually trying to get across and I think that's the issue. You travel down the traditional path of changing policy with government changing policy with organisations, that doesn't work and yes, I do agree protesting can be a really effective tool to show unhappy you are on mass. It's a fine line. Sometimes you have to go through revolutions to change things, but it's got to be done in the right way and it can't detract from the overall message which has happened in the past and can be quite disappointing for people on the inside and outside cause.

INTERVIEWER - I find that so good that you've mentioned the two sides of the story and the way that these two sides maybe being perceived by people outside of the organisations because no one who I've spoken to before has mentioned that they kind of see what they're advocating for but they don't see the other side of how some stunts that they pull, so for instance some animal activists are known for throwing red paint at people who were real fur and how that can draw attention away from the good cause and it jeopardises what they're trying to put across.

MG1 - I think that from that often it's also having a conversation and often those bridges can be burnt if you go about it in the wrong way so something we try do is we might as an organisation talk to companies that people don't necessarily see as the greenest companies because sometimes you need to be in the room to try and change people's minds and you do that sometimes, not always, you do that better by building a relationship with them and saying we want to talk about this and if you go in with something that's very negative straight off the bat and you try and antagonise then you don't always get a seat at the table for actually trying to create change. I think that can be controversial and I know we felt it, but it can be controversial at times but as you've said there the stunts they do sometimes detract and can also cause other reverse movement to start. A good example would be people have a certain

view of people who are vegetarian or vegan and that comes from the fact that people in the past have done stunts that actually make them easy targets for these people to actually be like look all vegetarians and vegans are like this so actually lets almost go the other way and use it as a negative and you've got to be really careful but as a society I understand you do need a big public outcry and big event and big stunt as that's the best way to get media time to air the issues that are going on.

INTERVIEWER - So, moving onto my next question then...I know this is going to be a very broad question especially from your perspective as well *so what constitutes good animal welfare?* This doesn't necessarily mean specifically fur-bearing animals this is just animals in general.

MG1 - I think from my side if you're looking at animal welfare you need to look at to ensure that the animal has enough space, essentially enough or access to the things that it would have in the wild. It needs to be able to have enough space, have enough food, have enough fresh air because if you're talking about lots of farms in built-up areas that does affect. For me it should be as close to the natural environment and habitat as possible and if you can keep that the happier the animal is and better the welfare. I think that also comes down to and links to similar to its natural environment but if you have an animal that's a pair animal or an animal that's used to living in pairs then they need to be kept in pairs or they need to be kept in a pair because that's as close as you can get to their natural environment. For me that's how I would see animal welfare and I get you can't always keep it or say if it's an animal that you might keep as a pet as a tropical animal, you're not going to build a rainforest in your house but you're going to look for ways to keep it as happy as it possibly can and try keep it as close to its natural environment or bring the kind of closest analogues to that. There's a way of producing something that's very similar to its natural environment without it necessarily being an exact creation...you would push for that in order for its welfare to be at the top of your agenda.

INTERVIEWER - That's great. *My next question what do you think are the most important actions that could be taken to minimise or address any potential welfare or ethical issues with regards to fur?* I'm not sure if you're aware but there have been conversations about the banning of fur in the UK circulate in the public domain so what do you think about this and any other actions that could be taken to minimise potential welfare are ethical issues?

MG1 - On the ban, again I can 100% see why people would want it banned. I personally would have no problem with it being banned but the issue you have with things being banned you actually can increase their popularity. People will travel to buy things and that's also kind of in many cases can actually be the beginning of how poaching occurs. You ban something in a country and people travel to another country to them procure it and bring it back so bans work, but they have to be as part of a larger plan, you can't just blanket ban and then say right that's it. It needs to be around education as to why it's an issue and problem. The alternatives. I think there's a lot more than just banning something, and I think education from my side is the most important thing around animal welfare. By educating people that by buying this product, if you want to buy this product and you should know its life cycle you should know the supply

chain, you should know that actually it was this tiny cute little furry animal and now it's this coat. You need to know that because it's very easy to remove yourself from detach yourself from what it was. You can look at something that's a jacket and think oh that's a really nice jacket and not have to necessarily think about the 50 animals that were killed to create it. So I actually think education is a really important part of that and something which just occurred to me...you know for example cigarette packets have pictures on them of all the kind of things smoking can do to you, do you sell fur items with a label on it which says this is the process and it has pictures and if people still want to buy it then at least they know and they are educated on what it is. Not saying that would necessarily work but I'm sure it would probably turn a few people off because actually seeing the animal and seeing where it came from would make people think twice about it. It's very easy to detach yourself when you just see it as an item as opposed to it being a living thing. So, for me very much comes down to education and I'm not opposed to banning it, but I don't think banning it on its own is not good enough. You have to ban and then educate and offer alternatives. We see what happens when you ban things in certain countries it becomes an illegal trade, it becomes something in a way which is a completely different problem. We see it often in illegal wildlife trade and wet markets it's something WWF are trying to control...we are trying to track down on it and educate people about it and try stop because it does endanger lots of animals and lots of people as well because then people start to become involved in illegal wildlife trade and its dangers. Banning is fine but it needs to come with education, it needs to come with alternatives, it needs to come with a wider spectrum. You need to give people information, you need to give the general public a choice, you need to give them the information as to what actually is going on as it's very easy to just forget all that when you want to buy a new coat.

INTERVIEWER - That's really interesting answer you gave, and I love that example of the cigarette packets and I definitely agree that if I put these images on fire garments for instance that it would deter a lot of people away from buying it. Moving on then we've spoken about real fur and fake fur but in the industry there's some new types of faux fur being developed which don't use non-renewable resources. *Do you think people will be interested in these new fur fibres?*

MG1 - I think I'm interested in them in terms of the sustainability and conservation standpoint. Would I buy them? No. It's not my kind of thing. I think from my interest standpoint I would be interested to see how the more sustainable and what positive effects they have on the environment and also I go into these sorts of things with some scepticism because I want to know the short-term and long-term effects as in the past we've had breakthroughs and what we thought were breakthroughs and then in a couple of years' time we find that actually they're not as good as we think they are. I'd be interested from that standpoint, and I think it's great that there are these innovations because I think as I said to you earlier the cure can't be worse than the disease, it just becomes problematic, so we do need to make sure if we are creating fake fur that it is sustainable, it's using the right resources that are protecting the environment rather than possibly affecting it long term. I think people would be interested, I think that if you're a consumer of fur or fake fur, probably more so if you're a consumer of fake fur... I think if you're a consumer of real fur you're going to continue down that route. But if you're a consumer of fake fur I think people would be interested but again it does to some extent, come down to price point. People will look at it, you see it quite often with products, they think they want to buy it and then they look at the price and it's out of the budget and they have to go back to the less sustainable option, so I think price points are always going to be a massive

driving point for consumers. They will pay slightly more often for a sustainable product but if it's too much or if it pushes them out of their price range then it becomes an issue.

INTERVIEWER - That's really interesting. Moving on then I know you say you don't know much about the fur industry I feel especially since covid-19 fur has been brought into the media a lot and what impact it had on the fur market so from your perspective, *what impact, if any, do you think Covid-19 has had on the fur industry?*

MG1 - I think...to be perfectly honest I don't know. It's not something I've necessarily seen a lot of, I think obviously something that people are more aware of is illegal wildlife trade and their aware of things like wet markets which they won't necessarily be aware of before. Obviously, there were stories about where the Covid came from penguins in a wet market in Wuhan or bats, so I think there's a lot more awareness of that. From the fur side I don't know I haven't seen much myself. One thing I would say not necessarily fur but nature as a whole, we have found that people are reconnecting with nature in many ways and actually appreciating it more and I think that comes a lot with the lockdown. Nature was kind of the only things that you could go out and see and enjoys, we are seeing a greater connection with nature and some health benefits which come from that. The only thing I would say about the fur industry, and I assume with any other industry recently it's taken a hit because there are less consumers around at the moment and shops are closed therefore there's going to be less demand. That's the only thing I can think of but apart from that not really looked into it.

INTERVIEWER - One thing that has been circulating the public domain is a mink cull that took place in Denmark because they found a new strain of COVID-19 within the mink farm, so they ended up having to kill loads of minx and not being able to use the fur just for your information.

MG1 - Now you've mentioned it I do remember seeing that story. I think the problem is but there's so many stories around Covid. I do actually remember that now because we were originally talking about... when I saw it came out that there was a mass culling on minks I didn't know it was covid related I had no idea what it was so I looked at it but that was probably the one I do remember now you've mentioned it but I don't know if it happened in other countries as well but that was one thing now you've said it I do remember.

INTERVIEWER - *So where does your company see for the future of fur in fashion? Do you think it's going to be on their agenda more so now?*

MG1 - I think that were obviously always advocates for working within the areas how our supporters are interested in. As we push things like fast fashion, as were not pushing but push that agenda it mainly comes from that we are very much influenced by what our supporters are telling us so the more we venture into the fashion industry, the more it becomes a part of our narrative that we will need too... we look at animal welfare, we look at animal rights, we will also look at biodiversity but we also work very closely with conservation organisations and in some cases we feel we offer support to them but they are actually better based so for

example we are very much science-led so we have conservationist, we have ecologists, we have people very much in that field. So if an organisation like Greenpeace wanted to do a study they might come to ask, maybe not necessarily Greenpeace but an organisation might come to us and say we want to know more about this, are you doing any studies on that, so if there's a particular thing about fashion and we saw that another organisation for example Greenpeace already have the ear of lots of people, we may go and talk to them and offer support for a campaign that they're running because were very much driven by making sure that the people that are trying to affect change at the right organisation or the right people and if we can support them then we will. I can only really speak from the education side is that we do push for people to be more educated on the sustainable side. So, we do talk about fashion, we do talk about alternatives to purchasing habits so will it become a focus on the department that I'm working in? Probably not a focus within my department. Would it become a focus within our company? Possibly. I couldn't 100% say but it does get built up within some of the illegal wildlife trade stuff, some wet market stuff we do. We do some stuff around animal welfare, we do some stuff around food, we do some stuff about animal agriculture. It probably spans quite a lot of other departments in terms of where it would sit in what we would do with it. Obviously, I have a very small part to play in a very big organisation and were also talking about the UK, I work for the UK sector, there is departments in the US, Australia, there is lots of different offices under the international banner, but they run essentially autonomously. We don't have a say necessarily over what they do so it's a tough one to answer I would say...hopefully we would do something... We are definitely doing something around fashion, but it may become a bigger issue so yeah possibly.

INTERVIEWER - I'm just going to round this off with my final question, so say fur did have to have a role to play within fashion, *what do you think would be the most sustainable and ethical way to use fur?*

MG1 - Obviously the most sustainable way would be, if it needed to exist then actually would the planet-based alternatives be a better solution? If they are more sustainable then yes that would be the way to go. Obviously were talking that real fur has to have a role to play then, I guess it could be considered like any other ethical way of farming these animals need to be treated ethically, they needed to have the highest possible welfare, these things need to be checked, they need to make sure that actually everything that all the rules that should be followed are being followed. That consumers are aware of where the fur is coming from. If it's something people as I said earlier if they disconnected from where it comes from, they're not necessarily going to feel strongly about it so they need to be informed about where it comes from and then people can make up their own minds based on that if it is something that does need to exist. There are also a lot of scientific breakthroughs which happen quite often so I remember reading something about scientists trying to grow what is essentially meat through single cell proteins, its actual meat but ignores the farming process and you can create meat in a lab. Is that way forward? Can you start creating fur without having to actually have the animal killed in the long run? Can you use genetics to create fur and essentially grow fur like they were growing this lab meat? Can you do that instead? It's still real fur, it's still ticks all those boxes for the fashion industry, but it just doesn't have to come from an animal.

INTERVIEWER - I did not think about that! I didn't consider lab grown fur like they're doing with the meat industry...

MG2 – Consent Form and Transcribed Interview

University of Leeds, Arts and Humanities Faculty



UNIVERSITY OF LEEDS

Consent to take part in 'The exploration of fur and fur alternatives in the fashion industry.'

Add your initials next to the statement if you agree

<p>I confirm that I have read and understand the information sheet dated 22/02/2021 explaining the above research project and I have had the opportunity to ask questions about the project.</p>		
<p>I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.</p> <p>Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage.</p> <p>Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk</p>		
<p>I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research.</p> <p>I understand that my personal information including my name and job title will be kept strictly confidential.</p>		
<p>I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.</p>		
<p>I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.</p>		
<p>I agree to take part in the above research project and will inform the lead researcher should my contact details change.</p>		

Name of participant	
Participant's signature	
Date	02/03/2021
Name of lead researcher	Aisha Kayani
Signature	
Date	02/03/2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

MG2 Interview

INTERVIEWER - *What role do you think fashion plays in society?*

MG2 - I think it's quite important for people being able to express themselves individually. If everyone was all wearing the same clothes, then it would make quite a boring society for us all to live in. I think it helps people come to terms with who they are and be able to express their own personalities and to also be able to identify other people who have similar interests or belong to similar groups as them.... you can often tell by what someone is wearing whether you might like them or not. I think it's very important as a society.

INTERVIEWER - *As a consumer of fashion yourself what is a priority to you when you purchase clothes?*

MG2 - That they make me feel happy in who I am. When I'm looking for something to buy, I want to make sure it's something that express who I am when I'm wearing it.

INTERVIEWER - *So how would your company define sustainability?*

MG2 - So, I would define sustainability as the typical definition of meeting the needs of the present without jeopardising the needs of the future.

INTERVIEWER - *So, would you take more of an environmentalist stance, or do you think the consideration for animals is just as important?*

MG2 - For me environment is just one of the factors that's included within sustainability. You also have social, economic, and animal rights comes into that as well in environmental things like pollution...it's all encompassed within sustainability. You can't just have one without having any of the other elements included.

INTERVIEWER - I totally agree with you. So, moving on to more fur related questions...*Can you tell me a bit about the different types of fur that are being used in fashion?*

MG2 - Yeah. So, from what I'm aware of their things like mink, there's foxes, there's fur like bears. We've also seen things like tiger skins and then you've got skins of reptiles and other creatures like that but in terms of fur chinchilla...little fluffy creatures and also things like what are those rabbits called?

INTERVIEWER - Angora?

MG2 - Yeah, that's the one. Hahaha fluffy rabbits....

INTERVIEWER - *So how about synthetic furs? Are you aware of the fibres that are involved in these?*

MG2 - I would imagine I'm not entirely sure, but I am familiar with that there is synthetic fur, and I would imagine that it's made from acrylic and polyester as well?

INTERVIEWER - *Okay so what do you think shapes perceptions about sustainability in relation to fur?*

MG2 - With lots of different types of fabric I think on a very basic level you have natural fabrics so fur would come under the natural fabric because it comes from the natural world, and it would decompose unlike a plastic fabric so your polyesters and acrylics which wouldn't decompose and have a big effect on the environment but with things like fur you also have things like environmental impacts. You have impacts on the animals themselves with a welfare issue but environmental impacts from pollution and the treatment of the animals' generating lots of waste and chemicals being used as well as how they're disposing of unwanted things so there is also an environmental impact which comes with it as well as social. There are workers that are working in the not very nice conditions and are having to be paid poorly and lots of these different negative impacts that come with things like fur, but I can see there are other arguments of it being a natural material.

INTERVIEWER - *How about fake fur, do you see any pros and cons of the sustainability of it?*

MG2 - Yeah so, I think with fake fur you're obviously reducing all these impacts on the animals and on workers coming to work in those conditions but again you've got environmental impacts because to produce fake fur you have to extract fossil fuels; you have to produce the plastics that make synthetic fibres but your also not intensively farming animals so you're reducing some of the other environmental impacts.

INTERVIEWER – *So, do you think they counterbalance each other?*

MG2 - Yeah, I think without knowing too much about the fur industry and its exact

environmental impacts I'm sort of coming at it of the perspective when we look at fabrics because we buy things like t-shirts and what not and we have to look at natural materials vs synthetic materials. It's very different when it comes to fur because of the ethical issues associated with animal cruelty and all the other issues whereas the environmental aspects are not so prevalent with the fur industry.

INTERVIEWER - *So how does your company perceive other animal-based products used in fashion (leather, wool etc.) in comparison to fur?*

MG2 - Leathers quite an interesting one so we tend to not buy leather...it's in our policy not to buy leather because you can buy synthetic versions and also the ethical and the issues around animal cruelty are so awful associated with leather...we also wouldn't buy fur but with leather you have a huge environmental impact with all the tanning, staining and dyeing with the chemicals that have to go into treating an animal hide to turn it into leather so that has big environmental issues but also they're smaller fake leather but there as well. So, for example you can buy vegan leather shoes that are made from plastic and plastic is a fossil fuel so you do still have an environmental impact even with other alternatives but you can get more environmentally beneficial ones like there's pinatex which is a vegan leather made from pineapples so you can turn a waste product into a new product and that's a lot more environmentally beneficial so yeah. It's one of these things where for ages we've been so focused on things like fur and leather and thinking you have to use these materials because using something that's different would be less good for some reason people think vegan leather is not as good as normal leather because people think it's not going to last as long. But actually, you can find new inventions and new ways of creating products that maybe use up a waste substance like the pineapple leather which uses up waste pineapple leaves from the pineapple industry so there's all these new inventions coming out all the time and it's only a matter of time when really great alternatives that are far better than the originals.

INTERVIEWER - I recently read an article about Stella McCartney launching a mushroom leather which was interesting. *So, do you find some animal products used in fashion are more acceptable than others?*

MG2 - Yeah, I do get that perception. People hate fur and the sort of cruelty that goes along with that, but they have no problem with leather. You can still buy leather on the high street with shoes, in bags, in boots and all those kinds of things whereas if you saw a fur coat in Topshop there would be huge uproar about it but people don't think about it so much when it's a cow but when it's a cute fluffy animal that's having its fur stripped away from it you don't think about how a cow that has been kept and treated for leather which often they have to be really skinny and they have to be treated quite badly to make the leather quite tough. They don't think about that so much and I think maybe it's because it's a cow and people don't seem to care so much when it comes to cows compared to little fluffy rabbits.

INTERVIEWER - That's horrible when you think about it in that way.

MG2 - It's the same with food as well. People never think about cows and chickens and pigs and stuff but if it was a dog farm people have an issue with dogs.

INTERVIEWER - *Do you think it's because people disassociate themselves with where the animal actually comes from?*

MG2 - Yeah, I think so. I don't know what it is exactly but maybe it's partly to do with the availability like you can go into a supermarket and buy a leather notebook or whatever and it's easy and people don't question it but because fur is really rare and very expensive people are more likely to stop and say omg that's fur and think about it.

INTERVIEWER - *So how would your company view fur if the animal's fur was sourced from animals that died from natural causes?*

MG2 - Yeah I wouldn't see an ethical problem with that because the animal has died naturally but I think it can having the availability of it can lead to the desire and demand for more fur and that's when it becomes desirable to....it all gets a bit jumbled up if you start saying okay well this fur comes from animals that died of natural causes, that's great but then people are going to start wanting, for example if it was coats, there will become more of a demand for fur coats and then businesses might say that they're going from animals that have died of natural causes and then actually didn't they came from an animal farm but it's an interesting one because you obviously have loads of different cultures and groups around the world and in some places fur is a necessary and acceptable thing for people to have in indigenous groups where they use every part of the animal and they wear furs or they might do animal trapping to supply people with fur pelts and that's how they earn their living so yeah. It's an interesting one. I think in the UK there's no real need for fur but in some places in the world it is more of a necessity.

INTERVIEWER - *Why do you think it's more of a necessity in some places as opposed to the UK?*

MG2 - So, I think here it's not as cold...it is getting that way! We don't currently suffer though insanely cold winters and we have good alternatives. We have polyester filled puff jackets and we have manmade natural fibres like wool and things that we can wear and buy and they're easily available. But I think for some indigenous cultures around the world, it's part of their culture, it's part of how they live and I wouldn't want us to impose our western cultures and values on an indigenous group so I feel like if that's part of how they've been living for hundreds of years and they're living more sustainably than we are then I wouldn't want to question what they do in any other group.

INTERVIEWER - Absolutely, so you speak a lot about real and synthetic furs. From an environmentalist perspective, the fur debate has shifted to how synthetics are environmentally

friendly as they aren't biodegradable, so they sit in landfill. This has been compared to real fur, which is natural and does biodegrade, suggesting it is better for the environment. What is your opinion of this from an environmentalist perspective?

MG2 - Yeah, so that's like I was saying at the beginning it's a difficult one. I think environmentally obviously fossil fuels aren't sustainable. You can't keep extracting fossil fuels so you can't keep producing plastics but you can recycle plastic a certain number of times so the amount of plastic we do produce, there will always be plastic available to produce synthetic fibres from it so I think there is an environmental need for companies who are producing fake fur to use more recycled content when they're producing them...that would be one way to reduce the environmental impact. But I do entirely agree that animal's fur is going to degrade and is a natural material and it has less of an impact than the synthetic version and that would be why the moral and ethical considerations are more important in that debate than the environmental aspects of it.

INTERVIEWER - Okay great so moving on slightly. *So, who or what in the industry do you think is influencing consumer knowledge and public discourse about the ethics of fur?*

MG2 - A charity organisation like PETA is very outspoken and do a lot of awareness raising. Both good and bad.... their tactics can be a bit questionable, but I think they do a good job of raising information especially for young people who might not be aware of that. I also think that sometimes it can be fashion houses and fashion producers who have a responsibility to say where fabrics are coming from that don't necessarily like they'll maybe sneak in some fur in a runway show and the won't necessarily make a big thing about it but it's there when I'm sure if people realised it was real fur, they would be less comfortable with it. But some people don't care but yeah, I think charities do a good job of raising information. I think also retailers can do more when they do have recycled fibres or recycled furs or whatever in their products to raise more awareness on why they're choosing to source fabrics and products that way.

INTERVIEWER - Absolutely I agree with what you're saying. So, you mentioned PETA in your last answer. *What do you think about the action and communication techniques used by groups opposed to the retail and wearing of fur?*

MG2 - I respect what PETA do, and they do a lot of good stuff. Some of their stuff I think is a bit in your face and attracts a lot of attention, but I think they don't think things through entirely before they do them. So sometimes their messaging can be a bit insensitive or not offensive, but it can cause people upset when that wasn't their intention so sometimes it can have things like cultural appropriation, or I think in the past I've seen ones when they've been a bit not racist but very western focused in their messaging which wasn't their intention at all. Their intention is to draw attention to an ethical issue to do with animals, but I think sometimes they miss the mark slightly but on the whole I think the information they give out is very useful, their website is very useful, so they've got great resources. So yeah, a bit of a mixed bag for PETA.

INTERVIEWER - Yep, I see. *So, what constitutes good animal welfare?*

MG2 - I think making sure that conditions are safe and healthy and that the wellbeing of animals are considered and upheld to perhaps to a standard so an external standard so for example, in the UK for farming there's a lot of RSPCA associations. So, if your harvesting eggs for example you can apply for RSPCA certified farming and that shows you've thought about animal welfare to a certain extent. That would be it for me...making sure that animals are happy and healthy as far as you can.

INTERVIEWER - *So, do you feel that if the fur farms out there are agreeing and undertaking what you think is good animal welfare, that they're acceptable?*

MG2 - That is a good question. I think with fur for me I would probably say no. I think for me fur as I sort of said earlier is not a necessity for us it's just desirable whereas farming for some people is a necessity for getting their nutrition that they need or eating. I'm a vegan so it's not a necessity for me but I can see people do eat meat and farming you need food to live so it makes sense whereas fur is a commodity and it's just for fashion. There is no other purpose for fur. People can exist perfectly fine without it especially in the UK so for me I don't think it'll be necessary to start opening up farms even if they had good animal welfare because it could lead down the road to farms popping up and cheap suppliers who don't consider animal welfare and then you've brought back an industry that's been sort of closed down for a reason.

INTERVIEWER - Okay so moving on then. *So, what do you think are the most important actions that could be taken to minimise or address any potential welfare or ethical issues with regards to fur?*

MG2 - I think creating certification schemes or an externally credited standard which fur farms would have to adhere to as a minimum to make sure that welfare was considered would be one if there was any consideration of creating fur farms. I think environmentally looking at how to reduce the environmental impacts of synthetics fur would also be very useful. Looking at new inventions and how to explore alternative fibres and also maybe improve the degradability so maybe looking at how you use natural materials rather than fur to create synthetic fur. I think also looking at the people aspect of it as well and how can you improve working conditions for the staff and labour involved in any of these processes as well.

INTERVIEWER - Okay so one thing in the UK particularly since Brexit has been the banning of the fur in the UK. *What's your opinion of this?*

MG2 - That's a good question. To be honest I thought it was already banned.

INTERVIEWER - The banning of fur farming is but the in this context, the banning of importation of fur so it wouldn't be able to be sold at all.

MG2 - I'm with you. I think that that would be fine in my perspective for them to ban imports of real fur. I think as I mentioned in the UK, I don't feel there's much of a need for it. It's just a commodity, there's no essential purpose to it. By importing it as well you start to lose sight of your supply chain so where is it being sourced, how is it being manufactured, how is it being farmed, conditions in other countries might not be all the same throughout the supply chain so although you might have good standards for the factory that's making it the actual farm that's farming the animals there might be worse conditions so keeping track of your supply chain can also be very difficult to do.

INTERVIEWER - I have recently been reading about the new types of faux fur being developed which don't use non-renewable resources. *Do you think people will be interested in these new fur fibres?*

MG2 - Yeah definitely! That's amazing! That's exactly what I was just asking for! I think yeah there would definitely be a demand for that. The green economy sector for sustainable alternatives is growing all the time and we've seen already that the rise of things like vegan leather and plant-based foods is growing in popularity. So, I think having an alternative that's degradable and sustainable would certainly be a greater solution for this problem of synthetic fur.

INTERVIEWER - So, I'm not sure if you've seen since covid-19 the fur industry has been circulating the news in particular the Denmark mink culling. *Can you tell me more about what impacts, if any, you think Covid-19 has had on the fur industry?*

MG2 - Well, I think there's probably been an impact on workers and worker shortages which might have meant that no-one could be up keeping animals on these farms so there might have been further culls or reductions in the animals on those farms or worse conditions if no one's there to look after them. With that cull of all the animals because they thought they had covid that was just awful. I think it's difficult to think about the impact of covid on fur supply. I guess if people have...with covid we've seen a lot of people losing their jobs unless sort of income for people so maybe they can't afford to buy high quality, high-welfare fur and maybe they've been purchasing lower quality but that's just speculation so I'm not sure about that one.

INTERVIEWER - *So where does your company see the future of fur in fashion? Is it more on your agenda or do you think covid might have triggered for it to become on your agenda more?*

MG2 - I don't think so. We don't really do any work on fur. Our stance is that we wouldn't advise people to buy fur or source fur particularly because there's no real need for it, but I

respect indigenous communities' rights to have or farm fur so it's not something we work on or something we would work on in future. For us it's just one of those things we leave to another charity like peta or any other animal rights charity rather than us. So, people who are better placed to be making judgements like that.

INTERVIEWER - So just to round off now. *If fur has a role to play in fashion, what do you think would be the most sustainable and ethical way to use fur?*

MG2 - I think more focused on recycled would be better so with everything what we focus on a lot on is new and virgin materials. We know recycling and reusing and up-cycling like fashion in particular and fabrics and components is a lot more sustainable so recycling there's already an existence of loads of furs, old vintage clothing out there so they could be more focused on recycling or reusing what's already in existence rather than farming new animals. And that also goes with synthetics as well like I said recycle some synthetic fibres and to produce new fur items. Also looking at welfare and working to upkeep workers and animal rights and health and wellbeing. And to also look at chemicals used on those furs, synthetic and real, so chemicals used in manufacture and fibre production and clothing manufacture can often be one of the big causes of pollution from factories and also has an impact on humans working in those factories. So, I think looking at the chemicals being used and how they can reduce or recycle or use natural alternatives would also be a good idea to reduce the environmental impact.

One other thing there is also a health and disease risk associated with farming the animals so we did a report just after coronavirus happened last year about the fact that coronavirus came about because of farming animals...that was for the food market but when you're farming any animals for anything, it does increase the risk of transferring diseases from animals to humans, spreading diseases, so there is also a health and future pandemic risk that might come from farming animals for fur.

INTERVIEWER - *Do you think with that its almost an encouragement for people to stop using animals for fashion and food?*

MG2 - Yeah definitely. I think it's one a discouragement if you can avoid using them or having them or eating them but also an encouragement if you are going to do it its sanitary, high welfare, good working conditions because otherwise diseases can so easily spread about. So, questioning the need for them in the first place and if they are necessary, then making sure they adhere to good quality standards.

MG3 – Consent Form and Transcribed Interview

University of Leeds, Arts and Humanities Faculty



UNIVERSITY OF LEEDS

Consent to take part in 'The exploration of ^{the use of} fur and fur alternatives in the fashion industry.'

Add your initials next to the statement if you agree

I confirm that I have read and understand the information sheet dated 17/02/2021 explaining the above research project and I have had the opportunity to ask questions about the project.	
I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline. Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage. Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk	
I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research. I understand that my personal information including my name and job title will be kept strictly confidential.	
I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.	
I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	[Redacted]
Participant's signature	[Redacted]
Date	18.2.2021
Name of lead researcher	Aisha Kayani
Signature	
Date	18/02/2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

MG3 Interview

INTERVIEWER - *What role do you think fashion plays in society?*

MG3 - Oh gosh that's an interesting question. Fashion isn't really my role of expertise.

INTERVIEWER - *Coming from a personal perspective though so for you what is a priority for you when you purchase fashion?*

MG3 - What do you mean by fashion?

INTERVIEWER - Clothing, shoes, clothing, accessories...

MG3 - Ok so I think when I buy clothing it has to fit the criteria for me, I suppose. For me its...it's for walking in countryside...and it has to look reasonable. I like things that look good. I don't want to look as if I can't afford a nice pair of shoes or whatever it might be.

INTERVIEWER - *With regards to your company do you think this is on your agenda the fashion industry?*

MG3 - It is very much on our agenda yes in the sense that a lot of products that are used in the fashion industry are coming from wildlife and some of those have not all of the species that are used in fashion are listed in our appendices but some of them are and in some cases, that's partly result of the fashion industry.

INTERVIEWER - *So how do you think your company would define sustainability?*

MG3 - I can't guess how our company does that but I can tell you what it requires, is for international trade products from wildlife to not be damaging to the wild populations with species involved.

INTERVIEWER - *So, would you say it's more animal based than environment based?*

MG3 - No, I wouldn't say that. I would say it's based on animals and plants...it's not based on habitat, because the majority of species listed on our agenda and majority of species covered

by the convention are plants.

INTERVIEWER - *So do you think people who follow your company and the work that you do you think sustainability and ethics is something that they're influenced by when they purchase fashion?*

MG3 - Yes, I would say that. I think certainly in my professional domain. How do I put this...in my professional domain people are generally speaking very conscious about what they buy? This doesn't necessarily mean that want to avoid wildlife products, they just want to make sure they are sustainable, and they are legal, legally obtained and that they are not having a damaging effect on wild populations of animals and plants

INTERVIEWER - *Moving on so can you tell me about the different types of fur that you are aware of that are used within fashion?*

MG3 - Let me think about that for a second.

INTERVIEWER - There is no right or wrong answer to these questions its totally your perspective on the topic

MG3 - In terms of furs I think...I'm absolutely sure that its true to say that the number of furs being sold has diminished and I don't necessarily think that's because of us but I do think it's a lot because of campaigns against the use of animals and particularly against farming wild animals. I think we've seen a lot of and I'm sure you've seen it to of campaigns against fur farms because they're viewed as being very cruel and keeping animals in small cages which is generally viewed as very cruel, but cruelty is not a topic that's covered by us except in terms of how life animals are transported across international borders, that's where cites gets involved in the cruelty issue.

INTERVIEWER - *So you've mentioned about farmed fur. Do you feel that cites have a role to play with regards to wild fur for instance or faux fur?*

MG3 - Well we don't cover faux fur. By faux fur do you mean false fur? The fake fur...urm well cites has a very important role to play in terms of wild fur yes absolutely but also in terms of fur from captive breeding because cites...for species that are covered by the convention, there is a special exemption for captive specimens, but you still need a certificate for specimens from any object, products, or live ones even if they're bred in captivity.

INTERVIEWER - *So what do you think shapes perceptions about sustainability in relation to*

fur so are there any challenges or merits with regards to fur that you are aware of?

MG3 - I'm not sure I fully understand the question...

INTERVIEWER - *So we've spoken about farmed fur, wild fur there's fake fur, what do you think are the pros and cons with regards to sustainability of these types of fur?*

MG3 - Oh gosh. That goes quite far in the sense that sustainability is in a broad sense is not just about taking animals from the wild but also about effects on human beings and their livelihoods...as an independent consultant is for companies that are using wild animal products that are very heavily influenced by public perceptions of how people are affected by the trade so it's not just about the impact on wild populations although there's also other important impacts too because I think that just an increasing awareness of these issues but also an increasing awareness of the impacts of non-sustainability can have on a business.

INTERVIEWER - *So how do you perceive other animal-based products used in fashion so leather, wool in comparison to fur?*

MG3 - I think for us all species should be or are treated equally. I think if you ask anybody who's involved in the convention, they will say that all species are treated equally so it doesn't matter whether you're taking the skin from a crocodile or some other reptile, snake, cow or whether your taking fur from a bear or a beaver or something else. For cites purposes they are all created equally for the sense that it's listed by the convention. Under the convention there are certain criteria that has to be met and conditions that apply to the international trade and that's the same for all species.

INTERVIEWER - *So you say that all species are treated equally, so do you think some are more acceptable than others or are they all equal?*

MG3 - When I say treated equally, there's lots of species listed in the appendices of cites which means certain conditions are there for the trade of that species. As a convention once the species is listed let's say appendices 2 for example, then the conditions in artel 4 of the convention apply to appendices species have to be implemented by the countries that are participating in the convention so in that sense all of the species that listed in appendix 2 are treated equally, are or should be. I can't guarantee that they are because obviously there's 183 countries that participate in the convention and it's implemented by individual people and there may be people who in those countries may have different views about some types of animals than others but in principle under the convention the requirements are absolutely the same for all species.

INTERVIEWER - *That's really interesting so how do you think your company would view fur if the animal's fur was sourced from animals that died from natural causes?*

MG3 - To answer that question, if the animal died naturally, it makes no difference for us whether the animals been shot, or it's been shot, and the fur was taken from it. For the international trade, the same criteria still apply...in other words before the export permit is issued, there has to be a decision by the scientific authority of the country who export that the export will not be detrimental to the wild population of that species.

We don't think anything so I can't answer the question in terms of what they think.

INTERVIEWER - *Say from your perspective for example how would you see it if the animals had died from natural causes coming from a consumer of fashion yourself?*

MG3 - Would it influence me if I was buying fur whether the animal had been shot or if it died of natural causes?

INTERVIEWER - *Yes so how would you perceive that?*

MG3 - I'm not sure! The thing is I don't wear fur so I can't really answer the question.

INTERVIEWER - That's absolutely fine. Moving on then who do you think is driving the fur debate? *Who or what in the industry do you think is influencing consumer knowledge and public discourse about the ethics of fur?*

MG3 - I think that the debate is being driven by organisations that deal with cruelty issues primarily. I'm just trying to think of examples where there is conservation...I distinguish conservation organisations and animal welfare organisations. Obviously animal welfare organisations are primarily concerned with cruelty and conservation organisations are primarily concerned with wild populations and what the effect is on wild populations. And I think the debate on furs is primarily pushed by the animal welfare organisations. I'm trying to think of examples where there's an important fur trade still persisting where conservation is an issue, there is a little bit of that. There is still for example a trade in wild cat furs but most of that is illegal so there is a conservation concern there.

INTERVIEWER - *So would you say that conservation societies are not necessarily influencing as much as animal welfare organisations, but they do have a role to play?*

MG3 - That's exactly what I would say.

INTERVIEWER - *What do you think about the action and communication techniques used by groups opposed to the retail and wearing of fur?*

MG3 - What are those techniques?

INTERVIEWER - Things like protests, campaigns, I'm not sure if you've seen or heard of peta who say, 'we'd rather go naked than wear fur' and they endorse them through celebrities or there's the more direct version of communication and actions when anyone who wears real fur is at risk of having red paint thrown at them. So, what's your opinion of this?

MG3 - Ok...this is entirely personal view of course. In terms demonstrations and expressing an opinion, I think that's entirely legitimate for people to carry on doing that I don't have any objections anyway to people expressing their views. I think they're entirely legitimate, there's nothing wrong with doing that its good for people to express their opinions. I think that's one of the things which can determine what's ethically acceptable or acceptable for general public as a whole. But obviously there's different opinions. When you talk about the physical action against people, to damage people's property, to harm people or their products, I think that's when we recall the opponents of the fur trade, I think that's when it goes too far.

INTERVIEWER - That's really interesting. *So, what do you think constitutes good animal welfare?*

MG3 - That's a very difficult question to answer. The first thing that comes to my mind is that it has to be non-cruel. The way the animals are kept but on the other hand but if they're taken from the wild that also involves killing and that also has to be non-cruel. I think it's entirely a personal perspective how cruel certain practice are. I know there are lots of objections to the fact that animals aren't hunted. Some people see that as cruel practice which may or may not be the case I'm not qualified to say, and I wouldn't say because I don't have enough knowledge about that but in terms of if you're looking at fur farms for example keeping a mink in a small cage is in itself a cruel thing. Again, I don't know whether it's cruel or not. It's not something that I like but I have no idea whether it's a cruel thing.

INTERVIEWER - I'll move on then. *What do you think are the most important actions that could be taken to minimise or address any potential welfare or ethical issues with regards to fur?* As a prompt I know that the ban of fur in the UK has been a topic of conversation especially since Brexit has come about. So, do you think fur should be banned...what do you think the consequences of a ban could be?

MG3 - There should be good public debate and if there going a ban that should be proceeded by a parliamentary debate and examination of all of the issues it's a simple as that. Including the issues that you're raising, the issues of cruelty, the issues of conservation but naturally the Parliament for any consideration of a ban or legislation has to take into consideration or will take into consideration the effects on economy and livelihoods. Important considerations as when you're trying to govern the country. My suspicion is that the number of people involved in the industry is relatively small these days particularly to 40-50 years you just have to look at the levels of international trade or national trade of furs and we can see the levels of furs trade is declining so I suspect that there would be more support now for a ban on fur than there used to be.

INTERVIEWER - I have recently been reading about the new types of faux fur being developed which don't use non-renewable resources. *Do you think people will be interested in these new fur fibres?*

MG3 - I do think they absolutely would. I see it myself here in Switzerland, there is an increasing amount of fake fur in shops, and I can see that people are growing interest. I think people are worried that if they buy false fur, it may be because people are concerned that others in the street well nonetheless think they are wearing real fur or throw paint over them, so I think there's a reluctance to buy those false furs with concerns of people thinking they're buying real furs and what the downside of that is.

INTERVIEWER - *What impact, if any, do you think Covid-19 has had on the fur industry?*

MG3 - The answer is I don't know, that's the simple answer. I do recall the stories in the press large numbers of minks having to be destroyed I can't remember where it was. Obviously, that's a Covid effect but apart from that I really don't know.

INTERVIEWER - That's totally fine. *Where do you see for the future of fur in fashion?*

MG3 - I imagine it will continue to decline the fur in fashion industry. I think the effects of the anti-fur campaigns will continue to drive a slow decline in the industry that's what I imagine.

INTERVIEWER - *Just to conclude, if fur has a role to play in fashion, what do you think would be the most sustainable and ethical way to use fur?* This can be any type of fur...

MG3 - I'm just thinking about that question. It's a very good question, you've picked some good ones many of which I don't know and can't comment on, and this might be one of those. I haven't given much thought on this I've always for several years seen the industry to decline, both in terms of real and fake fur and I think it will continue. Perhaps one day if everyone is

happy to cut fur coming from the wild and no more animals being kept in captivity then I think fake fur will increase, I can see that being the case. On the conservation side, I think the further fur is being used from wild animals has declined significantly and will continue to it's what I imagine, and this is just guessing. Myself I have no interest in buying fur, but I can see one way which is being used increasingly is in trims...this seems to be increasingly a trend and a lot of people may find that attractive but again I think there's a worry about the anti-fur campaigners targeting those people too.

Definitely here in Switzerland I can see a decrease in for sale is an increase in fur trims.

INTERVIEWER - That's really interesting.

MG4 – Consent Form and Transcribed Interview

University of Leeds, Arts and Humanities Faculty



UNIVERSITY OF LEEDS

Consent to take part in ‘The exploration of fur and fur alternatives in the fashion industry.’

Add your initials next to the statement if you agree

I confirm that I have read and understand the information sheet dated 08/03/2021 explaining the above research project and I have had the opportunity to ask questions about the project.	
I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline. Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage. Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk	
I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research. I understand that my personal information including my name and job title will be kept strictly confidential.	
I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.	
I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	16/03/2021
Name of lead researcher	Aisha Kayani
Signature	
Date	17/03/2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

MG4 Interview

INTERVIEWER - *So, what role do you think fashion plays in society?*

MG4 - I mean I think that's 2 questions. The role it plays I don't really know I know it's sort of vital to economies and something that people really try to develop if used properly but what's important to me is definitely sustainability. I think we seen that the fast fashion models aren't really working and so looking at ways of producing textiles and producing clothes and looking at global supply chains that look to minimise their impact on their environment is really what's important to me.

INTERVIEWER - *So, you mentioned sustainability. How would your project define sustainability?*

MG4 - So I can't speak for everyone I can only speak for myself in the interview. Sustainability I would think.... I follow a definition I'm not sure if it's still used but about ensuring you use enough for this generation but leave enough for the next generation.

INTERVIEWER - *Would you say that kind of applies to the environment as well as animals well?*

MG4 - Sustainability is something that speaks to the environmental resources and speaks to making sure that animals that we have today are around for future generations.

INTERVIEWER - *So can you tell me about the different types of fur that you're aware of that are used currently in fashion?*

MG4 - Well I know the real fur as the lion for leopard fur, most of African cats that I work with are used in some sort of ceremonial fashion attire. I think mink is one of the big ones because of its waterproof fur and obviously there is foxes and those sorts of smaller predators I guess you could say in Europe and North America, but I don't know any others be on. For synthetic ones I think the most common one is a polyester or acrylic blend of those two types of materials, but I do know that there are people who are working on recyclable and recycled different fibre products, so I know that those are available and there is quite a multitude of different fair products out there.

INTERVIEWER - *So you talk about how the big cats, their furs are used for ceremonial purposes. Can you elaborate a bit about that, what kind of religion is this for and who uses this fur?*

MG4 - Yes so, the Shembe church in south Africa, well Southern Africa they have religious groupings all across the region. They use leopard primarily is what is known as an **amambatha**. These are basically capes which cover their front and back which is usually a full or half leopard skin then obviously in Swaziland the dancers for kinswate there's a lot of fur that goes into that culture, their dances, and practices. Also, there's primarily leopard but commonly servo as well and then there's the Zulu community within South Africa. They also use the amambatha to the Shembe church so yeah leopard skins then there's lion skin.... well in Zambia there's the lozzi community who use lion skin hats as well as a mixture of leopard and several skin traces kind of like a kilt but with strips hanging down and a similar thing is the Goni community in eastern Zambia and there's the historical use across the rest of the continent of Africa that were still trying to figure out and come to terms with. Were currently trying to conduct research into what the historical use of it is and has been and figure out where it is still being used currently. So, I know where about the communities are, but I just don't know off the top of my head exactly which ones.

INTERVIEWER - Wow that's so interesting I didn't realise so many communities still use wildcat fur especially when they're nearly extinct. So, *what do you think are the pros and cons about sustainability in relation to fur?*

MG4 - I think it's a difficult one if you are trying to come up with some sort of sustainable development model, I think the ultimate impact has to ask is this contributing to the preservation of the species set for example hypothetically some communities are trying to use sustainable leopard skin or leopard fur model used within the communities to still use real fur. I think ultimately it would have to be ecologically based on looking at the leopard populations within the region and saying okay based on that only so many leopards can be taken for this year but even actually I don't know if it's feasible. I think from my understanding on the part of southern Africa I work there just isn't enough leopards for that similar with the Lions we just don't have enough lions to allow offtake... well not allowed but encourage off take... to a sort of maximum level we just don't have the numbers so I think if you are going to try and develop a sustainable model maybe with other species such as mink or some of the foxes up north maybe it would be possible to have a model but it has to be very ecologically sound if the species has been impacted so you're off take is not greater than the amount of population that can be produced annually.

INTERVIEWER - *So how about faux fur then with regards to sustainability?*

MG4 - So the pros are that you obviously don't take away from the species you're reducing the use of real fur and that's obviously a huge progress it's very difficult to break away from. But I know some of the cons are the microfibres that are released sort of as the garment or the fur itself degrades in a natural wear and tear. There is some sort of microplastics and microfibre is released into the environment and it can be a challenge what actual impact that has on the environment or what actual negative side-effects that is I don't know but I do know that microfibres are released. I remember though I was researching into this a while ago and there were organisations that looked at different types of material and their overall

environmental impact and it sort of rates them and as I said from my understanding the most common synthetic fur is polyester or acrylic and so if you look at the overall environmental impact of polyester and acrylic compare to other types of material such as leather or cotton or even some other types of synthetic products used for synthetic fur it really is the lowest. So even though there is that kind of micro fibre and plastics being released its still the lowest overall impact we currently have as an available option, and I think definitely a lower impact than the use of real fur.

INTERVIEWER - *So within the project how do you promote the use of synthetic furs to those that have been using real furs for ceremonial religious purposes?*

MG4 - So the key for us is that we aren't the ones doing the promoting it's the communities themselves that we work with that promote it, it's something that they want and something that we try force some people. See our model is basically supporting leaders' okay individuals within the community to be the pioneers and help the rest of the community to transition away from using real furs to using synthetics. We usually help support them throughout the production of it, so we make it very easy for them to produce it themselves or to get access to synthetic fibres which helps them to set up supply chains and make sure that they have a stable supply whenever they need it another way is through behaviour change campaigns. So, we work with another organisation which are a sort of global expert for behaviour change and they help us work with the communities to design campaigns that sort of spread the message about using synthetic fur and I'm really making using it as a positive thing. I think what is central to us is that our project and model it's not about saving the animals that fire sets a really positive spin off but what the project is at its core is about preserving the cultures because if the Shembe church or the Swazi community if I want to keep using leopard skins then needs to keep being leopards. If we continue at the current rate of harvest, it's just too great on the leopard population of crashing and if so, the culture disappears the cultural practices and cultural use of it disappears and I think what's really important is that the community is themselves are aware of it. So, in many cases in all of our projects they are the one who are really driving it and promoting it and I think that's what is key into this not coming from outside it's coming from the community themselves who are recognising and responding to it but with our support.

INTERVIEWER - *Wow that's so good. So, do you think the campaigns that you've been doing, and the communities been doing has been quite successful so far?*

MG4 - For the most part yeah, I would say we've been quite successful. Our monitoring shows within large Shembe gatherings around 50% of the gatherings who wear the amambatha or wearing the synthetic one rather than the authentic one so we kind of stagnated the end where we are looking to push into the third market and our other project is in Zambia within the lozi community and they've actually banned real leopard and lion skin entirely so the individuals and leadership within that community have now said they no longer can use the real skins so I think that one's been incredibly successful.

INTERVIEWER - *Wow that's really good. So how do you perceive other animal-based products used in fashion in comparison to fur?*

MG4 - I don't really know if I have an opinion on that but we sometimes use leather in the garments that we make but very rarely because it's quite expensive, so I think like that we don't really see it as a problem. Our focus is really on the big cat's well-being and small cats that I suppose we work with and then to protect so leather and well I don't know but I'm sure there are sustainability and environmental problems with it if I was to really start to dig into it but it's just something we don't really look into.

INTERVIEWER - *So it's not really on your agenda?*

MG4 - No not particularly.

INTERVIEWER - *How about other fur types so you're mainly looking at fur from big cats but there's other furs so minks and foxes as you mentioned earlier. So, do you think one is more acceptable or are they equal in their use of furs being taken from them?*

MG4 - I know that the use of leopards and lions has had a negative impact on the population as I've looked at the numbers and I've looked at the research into it but in terms of Mink I don't actually know about the species or the ecology of that status within the wild so I would just logically assume there's negatives with the harvesting and to use for fashion coats for example is having a negative impact but I can't say certainty. It comes back to what I said before about if you're going to try and have a sustainable model comes back to what your impact is on the species, and I think anyone who is claiming that they're using sustainably harvested mink is going to have a really difficult time actually proving that the population is not being detrimentally impacted. The amount of evidence that I would need, and I hope that the general public would need as well to believe that there is actually a sustainable harvest, and the bar is quite high, and I don't know of anyone who has actually collected that kind of data.

INTERVIEWER - *Okay so how would you view these kinds of furs if the animal's fur was sourced from animals that died from natural causes?*

MG4 - I mean if an animal has died of natural causes and if it was then harvested then that sort of hypothetical situation I don't think I would have a particular problem with it but in reality that's obviously very difficult because we don't know when the leopard dies for when you can quickly go and harvest the skin so in reality it wouldn't work but hypothetically speaking if only leopard skin that have died of natural causes were used in ceremonial wear then yeah sure I wouldn't have a problem with it. But how does anybody know that the leopard skin would've died of natural causes as opposed to a leopard that's been hunted so it would make in force meant difficult but hypothetically, I don't have any objection.

INTERVIEWER - *So you think practically it wouldn't really work then.*

MG4 - Yeah, I think they're quite cryptic species that aren't exactly easy to find so I just don't see it being feasible that you could just please take from animals that died of natural causes.

INTERVIEWER - *Okay so moving on then, so who or what in the industry do you think is influential in shaping consumer knowledge and public discourse about the ethics of fur?*

MG4 - I don't know if I can really speak to that I mean I do know that there is the Kering group that consort with luxury Brands I think they have quite a greater sustainable looking these days... I can't actually speak factual here, but I know they try to find ways to generally make the luxury brands more sustainable and I know that the synthetic fur is part of that, and they do have similar partners with our fur production that we use so I do know that they are looking to make it more sustainable. And I think just based off of the size of their marketing and the large voice that they have within the industry I would assume that they have quite an influence on that, and sort of the high-end design is that they are working with really do... their opinions to carry a lot of weight on the industry. I think from a production side organisation such as Ecopel that are really trying to innovate and change things up are able to I don't know but I would hope and suspect that they carry a bit of weight and more recently I don't know if it's in the recent fashion industry but I know that the conservation x labs have recently launched a microfibre challenge to try and improve the textiles industry and part of that being the more synthetic fur fashion industry and I can't remember how much it was but it was in the millions of dollars and that's quite a huge award so I think that's going to have quite a big influence.

INTERVIEWER - *Well we hope so! So, what do you think about the action and communication techniques used by groups opposed to the retail and wearing of fur?*

MG4 - I don't really know much about it but that sort of that stereotypical image that I have in my head about peta campaigns who chant that fur is murder. So, I think regardless of what my opinion is I think the signs show that it doesn't work. I think we've had recently quite a renewed and a growing interest in the science of behaviour change within conservation and quite genuinely shows that kind of method of messaging and trying to make people feel guilty and guilt tripping them into doing supposedly the right things, it definitely doesn't work so I personally don't agree with them because I think it's unnecessarily confrontational and the silence is there and it's saying this messaging doesn't work. Those sorts of campaigns clearly need to be based on some sort of inclusive and positive reinforcement and creating an increment and creating a selective movement rather than trying to alienate and push people away that sort of my understanding is but I haven't actually done any major reviews on them but that's how I understand it.

INTERVIEWER - *Okay so you've said earlier how you work with communities and they're the*

people who are encouraging those who use the leopard furs to switch to synthetics. So, *do you think you kind of encourage them to not use the similar techniques that organisations for instance PETA use?*

MG4 - In our campaigns we never take a negative standpoint in our campaigns that are targeted towards the communities. We never so far say murder or anything like that... We know the communities well when we partner with them, and we know that simply won't work. Any behaviour change campaign that we try and do will be positive about the inclusive Community that wants to preserve leopards and critically preserve their cultural practices are simply the key message that we use and try and create a sense of pride and yeah I guess inclusivity and joined shared experience in those who are wearing synthetics that they can and take pride in it and that they can look at each other with pride in it and take pride from their friends and peers.

INTERVIEWER - I think that's really nice how you go into it in a non-confrontational way as I feel like it gets the message across much better.

MG4 - Yeah I mean as I say what's critical is that not every community is going to be open to sort of listening to the campaign right but what's important advice is that communities themselves are aware that this helps maintain their culture and it's not but it's not entitled at least in the certain leaders or entrances within the community are aware of so obviously we can't water campaign that targets every community because we don't know enough about every community so we don't enough about how to hold our relationship with different communities so we really take it on a case by case basis and try and build our partnerships like that as we go and its slow but it's often difficult but at the end of the day I think it's what the best practice or the best science that we have is what's informing us and doing that stuff.

INTERVIEWER - *That's great okay so what constitutes good animal welfare?*

MG4 - It's quite a broad question it's difficult to answer.... certainly, for wild species, species that aren't currently considered livestock I think welfare relates to being able to being able to be left alone in the wild. My conservation philosophy has always just been that if you just give wildlife and space and ability to do what they need to do they will and I think that's what welfare should be based on for wild species but for livestock I don't really have an opinion on animal welfare obviously we all know livestock welfare is a huge issue but it's not something I'm an expert in so I don't know if I can really make a comment on that. But certainly, for wildlife species I think welfare ultimately boils down to giving animals the space, time, and freedom to perform their natural and normal behaviours.

INTERVIEWER - *So what do you think are the most important actions that could be taken to minimise or address any potential welfare or ethical issues regarding the production and use of fur?*

MG4 - As I say I just don't know if it is feasible to have a sustainable off-take system for using real fur so I don't know what kind of welfare mechanisms you would need to put in place. I suppose you could try and look at it ecologically and say okay past a certain age the species loses what it peaks its sort of reproductive capacity and you could say beyond that it doesn't really offer much to the population so at that point you could set an upper age limit for harvesting and off take and you could differentiate that by the species and the sex of the species so I think that would be key but again I don't know how feasible that would be. Definitely with the species I work with its not feasible to lead to that kind of farmed approach of off take from the cats that we work with. I don't know if you can really put the welfare measures in place to make sure that.

INTERVIEWER - One thing in the UK that's been circulating since Brexit is potentially banning the use of real fur and obviously, I think this relates to what you're doing a lot of cultural people as well they use real fur for religious purposes but then the government are going in proposing the ban, they don't provide an alternative like you do. *So, if a ban in the UK was to happen what do you think about that?*

MG4 - In the countries where we work the use of fur in many cases is banned in South Africa, it's illegal to have a leopard skin without having a permit and we only give out let's say 10 permits per year. The scale is completely off so what it comes down to is enforcement because I don't know if it's feasible, even in the UK, I don't know if you guys have the resources to ban the use of fur and follow up by actually enforcing it. Trying to do a ban and take these things through extreme enforcement measures really doesn't work. It's always going to be someone who breaks the law and if you reach a situation like some of the countries, we work with openly break the law in terms of the use of the fur just becomes acceptable and becomes the norm, then your ban has completely failed. It's just a ban on paper. So, I don't know if the UK is willing to put the resources...its one option to go and personally I don't think it'll work, I don't find law enforcement to be a particularly effective tactic in these kinds of programmes specifically with the use of fur I don't think law enforcement really works in my opinion but yeah, I don't know. If the UK goes for it, they can try but I think the maximum nuanced approach would be work with the communities and find a sustainable solution. That would probably be the best way to do it as opposed to this really have a top-down approach.

INTERVIEWER - Going slightly off of topic but something that really stood out in your answer that was you said you give out permits for the use of real fur to be legal. *What regulations does this go by so what would make it legal?*

MG4 - So the permits relate to the hunting permits that we issue for cites every year and part of that is going through this process called no detrimental finding and so for each permit you have to show that the hunting of the leopard and the off take of the leopard and part of that is the use of the skins, and you then have a lifetime permit for that skin. But you have to be able to demonstrate that the killing is not going to detriment the broader population and currently

in South Africa from what I understand it's been banned for the last few years. I don't know if we have issued any permits as I think we realised that the population was being affected so I don't think we've issued any permits recently so it's a well-established process that cites has put up that we have to follow and comply to the no detriment finding.

INTERVIEWER - So earlier on in our conversation you spoke about new developments of synthetic furs. I have recently been reading about the new types of faux fur being developed which don't use non-renewable resources. *Do you think people will be interested in these new fur fibres?*

MG4 - I think they would be interested in it but from what I've noticed we've tried to do some focused groups with bio based and recycled fibres and the biggest pushback we noticed is that people don't really care about it. What they care about is the quality of the garment. As long as we can keep the garment up to the same quality, the vast majority of consumers aren't really going to be particularly interested in whether it's made up of polyester acrylic blend or if its biodegradable. They just care that the money they're paying is not too expensive and that its good quality and that the garments going to last. So, I think as long as we can produce it in the same sort of quality as normal fur yeah, I then think it will be able to infiltrate the market very well.

INTERVIEWER - One thing to kind of go off of that question is I've done a lot of research and synthetic furs are not biodegradable so in terms of sustainability they can be on non-environmentally friendly. *Would you actually consider using these new developments of synthetic furs if they were available to you?*

MG4 - So were currently experimenting and working with Ecopel to come up with a bunch of different options for us. We're coming up with a few different designs and patterns that we can do and its very much in an experimental phase on whether or not it will work and like I said we have to respond to what the communities want; we can't enforce this on them. The microfibrils and micro plastics that are related form the polyester acrylic blend synthetic furs, that may have a negative environmental impact I'm not doubting it but certainly a much lower environmental impact that actually harms the leopard so from our perspective we think we've already made the critical first step and we are having a positive impact. Seeing that those bio-based furs or recycled furs is an option where we can take it a step further. It's something we are looking at, but I can't say whether it'll work, and I said we had pushback from the community is because they were worried about the quality of the fur itself and its longevity and whether or not it'll actually last so were very much in the experimental phase to see how we can roll that out.

INTERVIEWER - So obviously covid-19 has been quite a big thing in the media and I'm not sure if you heard about the Denmark mink calling where they found a new variant of Covid within the mink farms. *From your side do you think Covid has had any other Impacts within the fur industry?*

MG4 - Yeah, I currently think the way the supply chain works there's a part of china that's the fur capitol of the world and there's an array of factories and their focus is making synthetic fur and when covid hit all of those shipments and deliveries were halted and production was completely halted. For us as well it become incredibly difficult for us to actually access the fur. We went through really long processes and difficult processes trying to get access to the furs and trying to get them delivered here from china. The problem with that is originally we looked at local manufacturing but unfortunately we don't have the means in South Africa to be able to be able to produce the kind of quality of fur that we need and the investment required to set up a manufacturing process like that is exhibiting its completely unreasonable for us to do that and still try make it a profitable textiles manufacturing business that's the scale of operations that are currently happening in china. So, we kind of have no choice but to enter the global supply chain that we have but it was definitely hugely impacted certainly in the early stages of covid, the first half of last year. Everything was shut down and we couldn't get access to any furs, and I imagine a lot of other people couldn't get access to the synthetic furs.

INTERVIEWER - *Where does your project see for the future of fur in fashion?*

MG4 - For us the ideal growth is we want to target every community across Africa that uses wild cat fur for religious and traditional ceremonies. We're aware that it is the use of across the continent is quite large and it's something were trying to get a handle on and do more research into at the moment. But I think our goal would be to expand, so were currently based in Southern Africa exclusively we have ambitions to expand across Zambia and engage with multiple communities there, we also have plans to expand into Swaziland in mosbeak. Here some of the research were conducting shows that West Africa we need to expand into so setting up a base in Gabon and trying to get some sort of manufacturing done there in working with communities there and then distributing it out and also parts of east Africa we know there was historical use within Kenya in terms of current use I think it's not as much that bad so I'm not sure Kenya is the right option but were also aware of few communities within Ethiopia which currently using leopard skin that were looking to partner with so there's a lot of room for growth and there's a lot of different places we can take the project. It's a matter of funding and connecting with the communities and forming a partnership.

INTERVIEWER - That sounds great. I would be really interested in seeing where this project goes. *Is it quite a big team you work with on the project?*

MG4 - No at the moment its quite a small team. We prefer to keep it compact as it's much easier to manage. Certainly, since were still in one region it's much easier to manage as opposed. Yes, if funding comes, we usually set sort of the way the ideal system that we have if funding comes through would be that we have multiple teams running projects in multiple continents... That would be the ideal set up.

INTERVIEWER - Just to round off now with my final question. *If fur did have to have a role to play in fashion or in this case, religious garments, what do you think would be the most sustainable and ethical way to use fur?*

MG4 - I think something I think might work from the community perspective that I work with is that historically with a lot of communities within Southern Africa there was this belief that only sort of team leaders within the community are allowed to wear leopard skin. It never used to be a thing that everybody could wear it. Whereas in some point in history that kind of changed and the use of leopard and other cat skins just became a lot more widespread so I think if we could actually find a way to give back to those original beliefs within the communities in Southern Africa at least and have that really limited to a small number of individuals within the communities of South Africa, culturally allow where its culturally acceptable to wear it I think that's one way to achieve sustainability. If we continue to supply the synthetic furs to the broader population so they're not completely without but if we could find a way to make it more culturally accepted so where it's just the leaders like it was in the old days who were wearing the furs...if we limit it to just that then I think populations will be able to grow and cultures will be allowed to thrive. I think that could help play that role.

INTERVIEWER - Wow that's great. I've been doing a lot of historical research about real fur and how in ancient Egypt only the leaders would wear wild cat skins, so I find that really interesting that you've taken a historical perspective on your answer.

MG4 - I think it's the only way it would work, and I think a lot of the leaders of the communities themselves would like that because it's become so widespread its really difficult to get to that point.

INTERVIEWER - Sorry I feel like I'm going a bit off tangent here but when you talk about the leaders only wearing this do you think it's more of a social status perspective and if they wear the leopard skin, they feel higher in the hierarchy almost?

MG4 - Yeah, a lot of the cultural associations around the use of leopards specifically the wearer is given an elevated social status so that's wear its original use comes from. It's really around this belief of taking on the powers of the animal itself and thing on that grace of the leopard, the strength, and the beauty of it right. That's where the use of leopard skin came from, and it was limited to only certain leaders within the community because there was this idea that only the leaders would be allowed to take on these qualities.... everyone else may have them but the social stand that comes with it, you haven't reached that status of leadership, you haven't reached that elderly age where you can be a leader within the community so yeah. I think it's definitely tied into status.

MG5 – Consent Form and Transcribed Interview



UNIVERSITY OF LEEDS

University of Leeds, Arts and Humanities Faculty

Consent to take part in 'The exploration of fur and fur alternatives in the fashion industry.'

Add your initials next to the statement if you agree

I confirm that I have read and understand the information sheet dated 19/03/2021 explaining the above research project and I have had the opportunity to ask questions about the project.	
I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline. Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage. Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk	
I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research. I understand that my personal information including my name and job title will be kept strictly confidential.	
I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.	
I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	19.03.2021
Name of lead researcher	Aisha Kayani
Signature	
Date	19/03/2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

MG5 Interview

INTERVIEWER - *What role do you think fashion plays within society?*

MG5 - Massive. Massive and its increasing. Have you ever read Malcom Gladwell? He popularised 2 phrases: 1st was the tipping point which even you will use in expression, and he also popularised something called outliers which means if you do 10,000 hours of work in a field you become specialised. He also had a second book between the 2 called blink. Blink is well worth reading or if your dyslexic gets the audible book. It essentially says in your first 18 seconds of seeing something your gut reaction and feeling will be more educated than studying something for 18 hours. It's something I subscribe to. We are living in a world especially now where we've got camera phones and here, we are speaking on an eye-to-eye contact. Everything is that more visual and we are communicating so much more visually than we ever have before. It's what I'm wearing, it's did I bother to brush my hair, it's the tone of my voice, the pace of my voice it's my accent and when you first meet someone, the reason why we have the small chat was just to sort out not important information but how we communicated, whether I used really long words, whether I told jokes, just to set the scene.

What I'm trying to say if you were really good you would only talk precision on the meaning of the words you communicated. That is just a minor part of the communication transfer. Its everything about it...one which way on is what you wear. It's as simple as that. Clothing has 4 aspects that he calls utilitarian, I call it practical, he calls it biogenic, I call it comfortable, he calls it psychogenic, I call it tribal association, he calls it hedonistic, and during your lecture when he was going on about these...hedonic...I said isn't this what happens in aiya Napa.

I believe Mark Sumner is one of the originators of that line of thought and I fully support it and clothing represents so much more than cheap fun. I have teenage daughters and I would far rather they go to Primark or boohoo than buy a 4 packet of wicked and end up drinking them round the back of a house. In everybody's life we need to have a degree of pleasure. It's just what pleasure do you access and where so whereas I've got really strong textiles morals, I know on a scale there are worse things in life and just like when you're feeling hungry, you'll go pick up a bag of crisps. You'll eat them and then having beaten them you will feel worth for it...and you'll still be hungry again. Shopping for clothing brings an instant gratification almost like an MSG. A monosodium glutamate. It brings you a degree of satisfaction and when you've got amazon prime who will turn up tomorrow with your item you can literally go online during your lunch break for 15 minutes almost between lectures and you can have that hit of having something. Going back to your question what it about sustainability in clothing is I am also very conscious that we are in a climate emergency. Were all distracted by covid. There is the recession on top of that. There is the climate crisis that biodiversity is the single most important thing we need to address and right at this moment in time textiles is seen as an evil. The reputation is that clothing is the second most polluting industry in the world? We know that's wrong by the way. If you google Eco textiles news and you will find the wonderful podcast about why these figures are wrong. You do read Eco textiles news? Mark knows John Mopery and they would be a really good speaking to someone like Chris Remington there that is one publication from Wakefield just down the road which is read around the world. It is top in class

on this subject especially with material science. They will tell you about the influences from the sustainability side without a doubt. That's just separate. Clothing has a poor reputation. Clothing is not good...were in the top 5 bad industries in the world and there are now ways to make our impact less bad. In fact, there are some ways to do it where we can actually make climate positive garments which is just so crazy and goes beyond thought of everything. We have garments and their impact, but we also have how we wear them, so the way we interact with garments. Yeah, there's some really interesting stuff in this area.

INTERVIEWER - *What do you think sustainability means?*

MG5 - I define greenwashing rather than sustainability. Sustainability is if you look at the rate of increase of the word sustainability, by the year 2030 I think it'll be every second word people say. It's just grown and gone to mean nothing now. To me if someone talks about sustainability, they're on the first step towards greenwashing. Now I define greenwashing, there's far more definitions of greenwashing, I define it somewhat differently. I say it's when you concentrate on statistics and the semantics more than the actual practice. So, it's when you put marketing into it, and they try diverting or create a method rather than actually getting on with sorting out the problem. What does sustainability mean to me or how do I define it. Sustainability is creating a workable balance within the textile industry between the people that work in it, the earth resources that must also include profit. Are very keen that all sustainable companies are profitable because were at a situation where our knowledge on sustainability and other such factors are progressing. Practice from 3 years ago we know to be wrong or has had to be readjusted. The reason why you must have a profitable company is that its more about leading your customers on the journey if you have the most sustainable company in the world but you're not here next year, how's your customer going to follow you. You need that relationship from a couple of years. You've only just met me yes; we've had a few emails but instantly you will trust Mark Sumner more than you'll trust me because you have been aware of Mark Sumner for 4 years. To me you must be a profitable company if you are going to lead your customer to better practice.

INTERVIEWER - No I love how you've spoken about greenwashing as no-one has pointed about this. I've read a lot about how sustainability people don't know the difference anymore between green words

MG5 - But being British what were best at doing is describing what it's not.

INTERVIEWER - *Can you tell me a bit about the different types of fur that are being used in fashion?*

MG5 - Very limited. Other than the basic break down between natural or real and synthetic I know various types of real fur and various types of synthetic fur. I'm quite good on keratin as an actual product so whereas I'm not a textiles scientist which is what Mark Taylor is, I'm actually quite good on wool and the different varieties between it. I also understand what the

fur does. Rather than just analysing it like Mark Taylor does, I also look at how it works and the role that it performs. When you say am I aware of different types of fur do you want me to go through Angora, mink, and a list like that?

INTERVIEWER - Maybe throw out a few examples?

MG5 - It's basically most of it is coyote and hyena. I come across rabbit, I come across mink, I come across fox, I come across badger.... I haven't seen otter in ages but yeah, I would keep it as that. As far as caucuses I have seen projects using bear fur which was really interesting, but this is if you go native and you go into America and look into the original trappers. Whereas synthetic fur I think every bit of synthetic fur I have seen has been based on polyester. It's not something I've particularly excelled at because whereas Mark Taylor is the guy who can sue all the technical equipment, we both work in performance clothing. Synthetic fur although it does have a role it's not a role that's regularly accessed.

INTERVIEWER - *Can you tell me about the pros and cons of real and fake fur?*

MG5 - Yeah quite easily. The reason why you use real fur and I feel like I'm going to be teaching you how to suck eggs is when you breath out you realise there's water on your breath. If you're in freezing conditions depending on how cold it is, that water vapour will freeze. That's actually a danger to you because...I mean the equation we use is heat transfers 38x faster in a damp atmosphere than it does in a dry atmosphere. So, if you breath out and its freezing on you...I mean when you hold a lump of ice to your skin how it feels, you've got repaid heat transfer because of various things but it's essentially a liquid you're holding to your face. When you burn your hand, you put it under a cold running tap. So, what fur does is better than anything else...what natural fur does better than anything else is that when you breath out on your breath, the water vapour crystallises on the actual fur on the end of the fur. And one of the fantastic things about fur is that it moves it away from the body, so it'll crystallise on outside of the fur on the furthest edge rather than next to the skin and because keratin is a very warm fibre, so a poor conductor of heat it holding it away from the body so that the body isn't in rapid cooling. Now when I talk about synthetic fur, I'm not talking about the fashionable fur trim because that's just imitation. What I talk about is fleece and pile lining - those to me are great because they offer a synthetic solution to a problem. Going back to Mark Sumner, they've got that utilitarian role, but they also have a wonderfully comforting role. Your too young to know but when I first started working in the industry people were wearing woollen jumpers and they weren't made from merino wool. But wearing a merino woollen jumper can have the same effect. Its slightly itchy but when you put on a nice fibre pile or polar fleece there's just something warm and cuddly and soft about it and you like wearing it let along for its practical nature of how it performs. There's something that makes you like wearing it. Fleece is also very tribal...it identifies you with 40 healthy lifestyles normally and we've had fun versions of it as well.

INTERVIEWER - *How would you perceive other animal-based products used in fashion (leather, wool etc.) in comparison to fur?*

MG5 - To me there all in the animal category. We have 3 sources of material: we have synthetic, we have real, and we also have metals. Now the real is transferred between stuff you can harvest safely so if we go back to pre-2012 which was before the responsible down standard came out when...what was revealed in 2020 by four paws is that they were using live plucking on geese and down which is just evil as we know. Before that, before they had the big pressure, they were just picking up the down that was just left on the nest when the birds moved away from it or at the end of life which could be picked off the carcass. They also worked out that if you live pluck something it grows back faster so you could actually get a whole new avenue by using live plucked fur. Fur to me I just associate it to be something you remove from a dead carcass as a general category. Whereas a lot of the others especially wool you remove from a live sheep. If you do not shear the sheep, the sheep will actually suffer. Every so often you'll find a picture of a merino sheep who has escaped from its flock and has been missing for a year or 2 and when it comes in it looks like an abnormal snowman because its fleece has grown so much, and that sheep is in discomfort. There's someone most probably the most educated sheep farmer in I want to say the world, she's certainly in Europe is a farmer down in Devon called Lesley's prior. Have you heard of a brand called finistar...a cold-water surfing brand but they're a small British version of Patagonia? They have an English version of a merino sheep and its only procured in one place in this country and that's by Lesley prior and I have long conversations with her about wool and she's just phenomenal source of a better line of thinking because she looks after them in Australia. They earn money both from the meat and from the fleece. Within this country to shear a sheep cost £3-£4.50 and the fleece when you sell on the keratin you've taken off it doesn't make that amount of money. Right now well last year the clip was worth 15-20p a kilo so farmers were losing money that reason why they were shearing the sheep was that it gave a better quality of life to the sheep so there are some cases where you're gaining some natural animal products to improve the quality of life for the animal but the vast majority of the ones as we know from things like leather it's when you actually take it off the animal at their end of life. If I was to look at something like the duck and goose industry, they are birds bred for their meat. Their feathers from such a small part of the financial equation it's almost like a way of how we reprocess the waste and can we recover any money from it. So, we essentially breed them for their meat and it's just a nice backhander worth about 10% 5% of the value of the meat we sell which is the animal by-product which is used for clothing.

INTERVIEWER - It's interesting you talk about wool too as people mostly mention leather as its most of the common ones in comparison to fur and its by-product value.

MG5 - If you ever need leather details, I know 2 of the best people possibly in Europe on leather so if you do want further to contact.... if you want to progress more with leather ask me and I'll pass you, their details.

INTERVIEWER - Thank you I appreciate that. *How would you view fur if the animal's fur was sourced from animals that died from natural causes?*

MG5 - I would rephrase that question because I see meat slaughter as fair access for fur so if

you're breeding an animal for meat and let's say you're killing it on year 2, I see access to that animal by-product as fair access. To gain access to animals who die of natural causes is not farming. That is far too hard to regulate, and you cannot build an industry of it. It also wouldn't be commercially achievable because you would have to roam the ground for ages and try find these within hours of them dyeing before the predators came in and ate them so I'm dismissing your question and I'm rephrasing it if you animals which are bred for their meat. I think it's perfectly acceptable to access the other animal products for several reasons. Were in a very wasteful society. Were in a very single use society. If you are going to breed an animal you owe it to that animal to use the whole animal at the end and not waste the resources so I have no problems with people using the leather, using the fur, using the feathers.

INTERVIEWER - With the fur industry when they are farmed the main source of the farming is for the fur, but they do use the whole animal for other things. *Do you think it's more acceptable if the fur is a by-product of another industry or think it's okay if the fur is the main reason, they're breeding the animals?*

MG5 - I agree with the latter. Now are we using the word fur as general animal covering or really the fur something like mink and breeding foxes and breeding badgers, I have a massive problem with...breeding an animal just for their skin. Their skin is purely an aesthetic thing. It's a nice thing at the end to me you're breeding the animal for its meat or whatever else your bringing in. Fur or animal covering is a nice by-product. If I relate it to a different type of agriculture if we look at fruit farming, fruit farming has changed but there's a traditional saying that cherries which are a very high-priced fruit. When you procure cherries, you take them off trees...the trees used to be really tall trees, but we've now genetically modified them now to the ground, so you won't need use of ladders. But that's just the way science goes. It was always said that you covered your cost by selling the cherries and it was the wood from the cherry tree that paid your bonus. So, when I look at agriculture, I transfer that to livestock and perhaps I should admit at this stage my brother has a beef farm. His in-laws have a dairy farm and sorry to break basic sexual orientations you only have a dairy farm if you keep the females permanently pregnant and producing the milk and things like that and 50% of the time boys turn up and boys traditionally just used to be killed for veil. Very young cattle. My brother takes those young cattle away and gives them a quality of life for 3 years which is something I fully subscribe to. I am biased in what I'm saying but I do believe he creates a better environment for those cows even though they're only allowed to last for 3 years...they have a much better life than if they were killed at 6 months. That is my start point and that is the point I apply to things like geese, to mink, to fox, to cows and goats. I see their principal role as the source of meat production and there's a by-product that comes off the back of it. When I look at something like mink, I do not consider that to be an industry because they're not brought for their meat, their created and looked after for their fur. I do know I'm walking a tight rope and I will let something go and I won't let other things go but since working on a farm I have felt a lot more reassured with my ideas. Although I'm now meat free 4 days a week I recognise its value within a diet and even if I was only eating meat 1 day a month, I would still support the meat industry as much as possible.

INTERVIEWER - Okay I think that's great what your brother does!

MG5 - He's a professional canoeist which is really helpful to him because if you ever go into cattle farming, dairy farming is a pain in the butt because you've got to look after the cattle and mink them twice a day. Beef farming is dead easy...it's just like having a young boy you chuck him a packet of crisps every so often and he's happy.

INTERVIEWER - *Who or what in the industry do you think is influential in shaping consumer knowledge and public discourse about the ethics of fur?*

MG5 - More than anyone else possibly Stella McCartney. If I was to label upon one person, it would be her. She's influencing in the true sense of the word influencing...do I agree with everything she says? No. But she's 90% there and I won't agree with everyone on everything so I'm quite happy for her to communicate the message. Although it's breaking the rule of Stella McCartney, its where she was a decade ago, a young and disruptive brand and she still carried those values forward which I think is very complimentary to her.

INTERVIEWER - *Who else that's not a designer that's influencing the public domain?*

MG5 - There's lots of mink lobbying groups unfortunately. Which even I fear, and I don't go near fashion...I teach in a school of fashion but they're on the other side of the room and they don't let me go scare them that often. I am quite bemused by how many lobbying identities there are supporting animal fur. So, I would put it into those 2 categories. All the other ones we previously talked about like four paws and Greenpeace, the standardised NGOs, they are yes, I acknowledge them...they're well established, they have good communication lines. I think they are biased as the fur lobbying groups. It's very hard to find people whose line of thought I agree with. I know I'm a bit of an awkward sod but there's not a single person or paper that I read where I go yes, I'll buy into that. Can I just give you a different example from the textile industry? I do a lot in the waste of textiles alongside Mark Sumner. We both do a lot of wrap work and there's LMB in London who as a textile resorting place...you know when you put things in textiles bank, they generally get sorted and then they go onto other places. Well, LMB in London sort them in London and his workforce is 3-fold strong. A third of them are long timers in that they've been there for several years, you're working quite grimy conditions, it's always quite cold because the doors are open, and you just get on with it. And it's fairly noisy I'm sure health and safety would want to cleanse it a bit more. About a third of their workforce are on day release from the local prison...they earn a minimum amount of money, but it means that if they've been inside for 2 years at least then at least they have some money. The final third is fantastic. They have been in prison recently, so they were quite often doing that day release job and they don't want to have a CV that has the line where you have just come from. Even you would want to write I've been at the University of Leeds than her majesty's pleasure at Wakefield you see what I mean...so they come work at the company for a couple of years just to get...because they know what the works like, they get on with it, they like the money, it's not the most glamorous job in the world but at least it's a job. So, I believe the social value that LMB are doing the textile value far outweighs anything they do with looping textiles and turning to recycling and all the rest of it as a social enterprise that they're a commercial company, they achieve a position in society that's far more important than anything else they do. So, I'm one of these people who believe in corporate social responsibility and as an industry were tied up on environmental practices which are really

important. As I said we have planet, we have people, and we have profit. Corporate is profit, social is people and responsibility are the environmental. I believe in all 3.

INTERVIEWER - Okay great. So, you talk about four paws and those NGOs. I'm sure you've heard of PETA as well. *What do you think about the action and communication techniques used by groups opposed to the retail and wearing of fur?*

MG5 - Depends whose asking. If you want them to communicate to their followers of why they need to take such a moral position they do a brilliant job. So, the people who are stood on the fence who might like what they do they do a phenomenal effort of winning them over and getting them to donate so that NGO survives. Do they do a good job of changing the industry? No. But then I believe in both the carrot and the stick and if you want to have the stick the most effective stick is legislation and Greenpeace is a classic one. They will pick on individual brands whereas if they bothered to lobby effectively to the government much better legislation would come in and they would have to do less work but if they were to lobby the government that would take them out of the public sphere. So therefore they wouldn't have such commercial...I pay money to Greenpeace and I'm quite happy they have a high profile...if they were going away and doing governmental lobbying all the time I would not know what they're doing. I see what NGOs do. I approve of what they do which is to be a pain in the backside, so they do a brilliant job on serving who pays them money. Do I think they do a really good job of changing the industry? No, I don't.

INTERVIEWER - A lot of the time they do more direct actions like throwing fake blood at people who advocate real fur. *What's your opinion on this?*

MG5 - Personally I don't mind it. Although it's really vicious stuff I don't mind them doing it because were now in a hardened society where I quite like it that people who wear fur feel uncomfortable going out in fur. That's the society which I can easily subscribe. But then I've already confessed that I'm a member of Greenpeace, so I don't mind them being uncomfortable and I do know that when they do that publicly my daughters want to join Greenpeace which I think it's a wonderful thing. Do I think its wild and irresponsible and not that effective? True you're not changing the people that have the fur coats already and you're not changing legislation. I mean I think during covid in the last 3 months we've all suddenly become aware that Denmark still farms mink. No-one in this country really knew and then suddenly there was a covid strain that came from the mink farm and were like there's mink farm in Denmark? Isn't there an EU rule against this? So, you know If I come back to your question, do I think the NGO tactics are acceptable. Yeah, I'm a member of Greenpeace I do.

INTERVIEWER - Okay great. *What constitutes good animal welfare?*

MG5 - This is why you need to speak to Lesley's Prior. This is why I've done so much work in wool. When I work with a synthetic fibre its really nice. I can tell the diameter, the tercel strength and how to extrude it and I get the answer. When I work with wool, I know that if you have a

content animal you will produce the strongest keratin brand without any shadow of doubt. But if I keep them cramped up for industrial farming and their unhappy and we've all seen the images I know that's going to be lower quality. Yeah, I fully subscribe to if you aren't going to use meat as your source, use an animal as your source for textile you have a moral right to give them the best quality of life. It's not hitch hikers guide to the galaxy. I know there's got to be commercial restrictions, but do I think the price of meat should go up? Yes, because were far too wasteful with it. We need to pay more for meat and treat animals in a much better way.

INTERVIEWER - Okay brilliant. *What do you think are the most important actions that could be taken to minimise or address any potential welfare or ethical issues regarding the production and use of fur?*

MG5 - Open communication and transparency. I don't believe we should be telling people how to think. I think we all know how...we all want the information for us to make our own decision, but I know fast fashion is a horrible thing, but I know...between the age of 12 and 25 there's this anthropological demand for fast fashion. It's very cheap way to change your visualisation, you can't afford the high price stuff, and it's something you can easily access, and it performs a wonderful role because it makes you happier by wearing it. When you get over 25 and you've got a job and you might have even started paying off your student debt, then you can afford to choose something of a better quality. If I come back to the point you've asked, I think there's a role where the more were open with the information the more, we allow people to access the information, not ram it down their throats but we have Gen Z who walk around with encyclopaedia Britannica in their back pocket their whole time (phone). If they want to access the information, they will access the information.

INTERVIEWER - *One thing that's been circulating the UK is a potential banning of fur. What do you think about this?*

MG5 - I think it'll be terrible for several reasons. As we've already gathered, I consider fur from an animal bred for its fur is immoral practice. But if its animal by-product from the meat industry I see it as more acceptable. So, if we're going to ban fur, what's the difference between banning fur and banning feathers? Or banning fur and banning leather? And technically banning fur banning wool. Whereas I know taking the clip off the sheep actually improves their quality of life. So, from the principle of the animal, it's things like...I'll give you another situation. When we develop the responsible down standard, we had a look at foie gras coming from geese. You know the principle where you force-feed them, make their livers swell...that's just vile but I was quite happy that we took fur from geese but there was a moral argument that a foie gras goose was going to be killed anyway so shouldn't we use the feathers from it? And I was really happy to work on the group and we said no. Foie gras is just so evil were not going to give any extra money to that industry so therefore we implemented saying we will take all the feathers; we will sort them but if it comes from a foie gras source no. So, we supported the meat industry, but we wouldn't support this little part of the meat industry if that makes sense. So, if fur was to be banned, remember I consider fur the same as leather, the same as wool the same as feathers. I would have an objection to that because my classification is done on what the animal's quality of life is around and if they're just being...I mean to be frank about it you can't get any meat off a ferret or a mink. There's no meat to make it worthwhile and I'm

quite happy to see those put in this category...you see what I mean about this tightrope that I'm walking. It's not one rule, not one definite view. I'm slightly more open.

INTERVIEWER - You're giving me more things to think about that I didn't even think about which is great.

MG5 - You've only just started your MRES haven't you?

INTERVIEWER - I started October last year.

MG5 - Thank goodness you didn't see me in your last month. You would have screamed.

INTERVIEWER - I have recently been reading about the new types of faux fur being developed which don't use non-renewable resources. *Do you think people will be interested in these new fur fibres?*

MG5 - It's wonderful you described them as fur because I've already described them as fleece. We know that the evillest thing in the textiles industry at the moment is to have a fleece because if you wash a fleece, you will poison all the fish and everything else like that. So, what you're saying is quite interesting. Remember how I said my definition of greenwashing is playing with semantic statistics, how you say something and what you say about it. If you want to call it fake fur, call it fake fur and it could become acceptable, but I will always call it fleece and fleece at the moment has this terrible reputation of being all the plastic in the ocean. Having said that you know Mark Sumner and Mark Taylor both do a lot of work in this area and their 2 main big influencers taking it off that side. The first one is global warming is so bad at the moment. Stuff the fish-eating plastic, they're all going to die because the ocean temperatures are going to warm up so much which is a much bigger problem. Second thing is it's not the plastic which is killing them. I don't know if you stay up to date but in the last week you've had a credit card worth of plastic passed through your body and come out the other side. It's not the plastic, which is the problem, yes when you see pictures of an albatross you know and its dehydrated and you see its stomach and you see all the bits of plastic in there or the whale with the shopping bag that is a problem but that could be anything. It's the chemicals that stick to the microfilaments so when the microfilaments enter the food chain through the plankton that get eaten by the fish, the birds, the animals that get eaten by us, the chemicals then enter our own food chain and that's the food chain because the chemicals that say the truth it's a much smaller problem than the rising temperature of the sea. So, if I come back to your thing about these...sorona is a classic case. Sorona is a wonderful story and I speak a lot with my colleagues in Asia and they totally buy into this wonderful fibre with this recycled percentage but that's because of the marketing message which is pushing them. I did a project earlier this week for polartec. Polartec are the big American fleece manufacturers. They talk about regular polartec, and they talk about recycled polartec. Recycled polartec means its 100% recycled feedstock so what goes in comes in from a different source its normally the waste products from the bottle industry. When they talk about regular polartec it is not virgin

oil. It's actually 67% recycled content. It's just that especially mountaineers which is where this developed have this in their mind that if you have a recycled fibre, it's not going to perform as well as a virgin fibre so polartec sell 67% recycled content, they just don't tell you that its 67% recycled. My attitude to sorona is yeah you do a wonderful fibre but its only 30% recycled. You're not even on the same playing field as where you should be. So, if I come back what do I think of these fake furs yeah, they're great. I don't think sorona is good enough. I think it should be 100% recycled content. We've got enough plastic in the world we just need to have a collection system to loop it.

INTERVIEWER - That's interesting.

MG5 - You know that 96% of the oil we take out the ground is either burnt or buried within 12 months of doing it don't you. So, there's such little bits stuck in our society you know. All we've got to do is collect and reprocess it.

INTERVIEWER - I feel like if they tried to do that it'll be an extra step for them.

MG5 - Its good sorona have started but I think they can do better. That's because I'm almost nerdish in knowing how well they could be.

INTERVIEWER - *What impact, if any, do you think Covid-19 has had on the fur industry? You mentioned earlier the massive mink culling that happened in Denmark. What else do you think has impacted the fur industry with regards to covid?*

MG5 - There's very little information on it. When sars came out at the start of the millennium there was some really good studies into coronavirus. And they actually found that on textiles coronavirus lasts generally for a day if you don't wash it and things like that but if you have wool in the really best conditions, damp and warm it can last for weeks. I personally suspect that if I had covid on a wool product and that wool was damp and warm, it would continue to exist. Is this brand-new information to you?

INTERVIEWER - It is adding on to my information I knew before.

MG5 - To me that's information though as if big trend against how bad animal products were that should have been circulated what 12/13 months ago. So, we all stayed away from damp wool base layers. I know people who wear wool face masks and I'm just there going there's stupid and there's wool. They're doing it though for the best reasons. The biggest single reason why you wear wool is that it's like the jack of all trades in that it does everything reasonably, but it doesn't do anything brilliantly apart from absorbing smell. A personal question has you got a boyfriend or a girlfriend?

INTERVIEWER - No

MG5 - If you ever end up with a boyfriend make sure he's got woollen underwear because it's the only thing that absorbs the farts.

INTERVIEWER - Adding this to my lists of things to do. Haha!

MG5 - The best thing wool does is that it absorbs smell which means you can wear a wool garment for a year. If it's not next to your skin, you can wear a jacket for a year before you need to wash it because it cleans within the air. Which is a wonderful thing, its self-cleaning, drying and absolutely superb but we live in a society where I would guess everything you're wearing today will be out in the laundry and you'll wear a new outfit tomorrow because we live in a society where we wash everything on a regular basis. You're now a postgraduate so you're living in a real house rather than halls which means you have your own washing machine rather than going to the laundrette so that's the style you're in. That's the way the world has changed. So, coming back to your question do I think covid has affected the status of fur within the industry? Apart from the danish mink? No. Because I don't think that fur has a role within the fashion industry. I think fake fur and I think other types of fur like leather and feather and wool do have a role but if were talking pure fur I don't recognise it as being something because as I've already said people who breed mink, I don't think they should be executed but I think they should be persuaded to do something better with their time. Paid member of Greenpeace remembers.

If I'm going to bother to support an NGO, I'm going to bother to really find out what they stand for. There are things I like in it and there's things that I don't like in it.

INTERVIEWER - *Where do you see the future of fur within fashion?*

MG5 - Fun fur or synthetic fur I think got massive potential although a lot of it will come down to the work Mark Sumner is leading about plastics in the ocean. Real fur I don't see it having a role apart from on very specific applications. I'll give you a wonderful application. You obviously aware that fleece and Gore-Tex populate the outdoor industry and what we should buy jackets in. But there's something called venture which was developed 70 years ago...it's a double cotton layer and is much more breathable and its weatherproof rather than waterproof and if you go and get bored stupid by mark Taylor, he will explain the difference but waterproof means you can put a column of water 1 meter higher on it and it won't drip through the fabric. How venture operates is that the outer layer of cotton absorbs water because it's very fine and it swells because it swells it means no more water can get through. There's a layer next to your skin that your body is keeping dry and in the days before modern membranes were invented so like 30 well 50 years ago that was the system that people used to wear. But they still wear it down in Antarctica because in Antarctica it doesn't rain. It's just extremely cold. So, what comes down is snow. And it's far better to have what we call a permeable garment or

breathable garment if we use the trendy expression, so you don't get a build-up of your own perspiration and in those cases I believe that a fur trim of something like coyote or hyena which is a pest to society I think it's fair right to use fur because the synthetic fur still has not been engineered well enough to perform that role. So, I see a very precise application I do not see another role for a natural fur.

INTERVIEWER - *If fur has a role to play in fashion, what do you think would be the most sustainable and ethical way to use fur?*







MG5 - I would go back to a comment you said much earlier which is If you were to collect the skin off a dead animal, one that had died naturally, that I see as fair usage. That to me is foraging. You would forage for mushrooms but in this case, you're foraging for fur. The most interesting thing is that if you look at the science the key thing about using an insulation...sorry to talk boring technicality, staying warm is all about what we call creating dead air. So, it's a space for the air to be in that isn't being moved in and out. Animals do it in a strange way in they have the windproof bit, the leather next to their skin and they have the fur on the outside. So, they hold a warm layer on the outside. We have worked out its far more efficient to reverse that around if we have the windproof on the outside and the insulation on the inside, its far more effective if you want to wear an animal skin the far more practical way to wear them is inside out so you have the leather on the outside as you would a flying jacket, the classic bomber jacket, that's how you should wear fur. If you want it to perform. So, if you're trying to persuade me the fashion industry are wearing fur for warmth, if their feeling cold they can access the warmth in a much better way. Much more efficient and much cheaper. Have I avoided the question again?

ES6 – Consent Form and Transcribed Interview


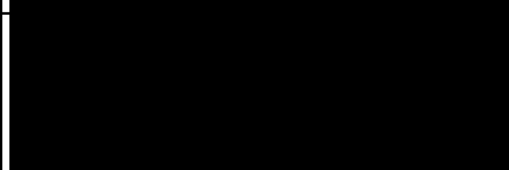
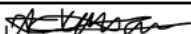
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<p>Consent to take part in 'The exploration of fur and fur alternatives in the fashion industry.'</p>	<p>Add your initials next to the statement if you agree</p>
<p>I confirm that I have read and understand the information sheet dated 05/03/2021 explaining the above research project and I have had the opportunity to ask questions about the project.</p>	
<p>I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.</p> <p>Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage.</p> <p>Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk</p>	
<p>I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research.</p> <p>I understand that my personal information including my name and job title will be kept strictly confidential.</p>	
<p>I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.</p>	
<p>I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.</p>	
<p>I agree to take part in the above research project and will inform the lead researcher should my contact details change.</p>	



Name of participant	
Participant's signature	
Date	24/03/2021
Name of lead researcher	Aisha Kayani
Signature	
Date	24/03/2021

ES6 Interview

INTERVIEWER - *As a consumer of fashion, what's a priority when you purchase your clothing?*

ES6 - For me the priority is the impact it has on the environment. I made a pledge 2 years ago not to buy any new clothes, so I buy all my clothes from second-hand shops now.

INTERVIEWER - *What kind of role do you think fashion plays within society?*

ES6 - I think people use fashion to try to state their status and their identity and I think they are using fashion that way. I'm not doing that...I know most people try to use fashion to make a statement on what social group they belong to or their individuality, their personality. Does this make sense?

INTERVIEWER - *Yep absolutely. So how would you define sustainability?*

ES6 - Sustainability. For me it's a way to live within the boundary of the resources of the planet. At the moment globally we use about 1.6 planets per year so it's not sustainable because not only are we going beyond what earth can offer in terms of resources, but we also prevent the earth to regenerate so we should be using only 1 planet per year, but we are using more. And indeed, UK it's even worse than this. I think were using nearly 2.5 planets per year.

INTERVIEWER - *Gosh when you put it into perspective its very scary.*

ES6 - It's terrifying! That's what consumerism is about. Its living beyond our means and within society we definitely live beyond our means, and we are putting strains on resources that do not exist and we are endangering this for future generations. There's going to be a point where the systems are going to collapse. There is no other way. I'm a scientist so I kind of research on those kinds of things and we are really endangering beyond our means as a society.

INTERVIEWER - *When you talk about sustainability do you think the environment aspect of sustainability is more of a priority than the animal element?*

ES6 - I think it's the same. When I think of sustainability I'm thinking about the biodiversity as a whole. So, I'm thinking about the rainforests, I'm thinking about the biodiversity of animals, of ecosystems, I'm thinking about the water, I'm thinking about the soil. Our soil that produces

our food is in a diabolical state in the UK and abroad so I'm thinking about the global space. The place of animals is definitely important. I can talk a little bit more about that because we are endangering the survival of wild species by creating all sorts of farming and farming practice. The farming practice our societies have created are bringing out diseases. Covid is certainly something that emerged from the destruction of the ecosystems in the wild because we are now close to species and wild species that we should have never been in close relation with. Similarly, you got other diseases and other viruses that are emerging like sars who are emerging because of really bad practice of farming and intensive farming.

INTERVIEWER - So, moving on to more fur related questions. *Can you tell me a bit about the different types of fur that are being used in fashion?*

ES6 - I was remembering my mum wearing a fur coat which was made of fox fur. I can't tell you how much it drives me insane to think about that now. As a kid I had the feeling that it was wrong, but I couldn't pinpoint exactly why and now for me true fur or false fur is both wrong. For me fur will also encourage people to wear and a lot of people have no idea what idea they're wearing. The other day I was encouraging one of my friends to burn the pompom on her hat and I could see it was real fur and said to me it's definitely false fur. I said just burn part of it, pull a few hairs out and you will see how it smells and you going to see its real fur. People are not educated enough to make the distinction between false and true fur, and I think that's the problem. I've seen several instances when people were buying things thinking it was false fur because it was true fur, and they say it can't be true fur because it was so cheap and its crazy to think that.

INTERVIEWER - *So do you think fur has a place within your environmentalist argument?*

ES6 - No - I don't think it has a place because I think from the moment your wearing.... why wearing...I don't know why wearing something that you pluck...I find it very funny concept because I think it will encourage people to wear real fur. By wearing false fur your encouraging people to wear real fur if you see what I mean. Because people are not educated enough to make the distinction, I think.

INTERVIEWER - *Okay so, what do you think shapes perceptions about sustainability in relation to fur? We've spoken about the cons of real fur, but do you see there being any pros?*

ES6 - Well I'm mean several years ago when you are talking about tribes that live in north poles who have no other source of clothing then to kill and wear fur that is Definity understandable but for me there is no reason to wear fur. I find this crazy that we are breeding animals and killing animals in our western society. We are not hunters and gatherers; we are in societies where people shouldn't be wearing real fur and if we breed animals for that its animals that will get so much cruelty for our pleasure. For me its inconsiderable. I just...yeah...it brings horror. I'm surrounded by people who think like me, but I don't know.... I think in the real-world people are unusual and people don't see anything wrong with breeding

foxes and things like that.

INTERVIEWER - Okay so with regards to the environmental side, real fur has scientifically proven to biodegrade quicker than fake fur and fake fur actually can't biodegrade because of its plastics within it. The production of fake fur can also be quite chemically harsh. Despite fur not being on your agenda, it does have a role to play with regards to environmental impact more so in fast fashion with fake furs. *What's your opinion of this?*

ES6 - I think its greenwashing. I think they might be right in relation to the coalition and to the washing side and releasing microplastics but there is no excuse to breed animals for their fur and the conditions which they breed those animals in are despicable. I think they should be trailed for cruelty. Its committing crime and trying to find an excuse to try commit those crimes I think that's what the argument is. I actually find it despicable. I hear what you're saying but it's absolutely despicable.

INTERVIEWER - *Okay so how would you perceive other animal-based products used in fashion (leather, wool etc.) in comparison to fur?*

ES6 - That's very interesting because if you lose your argument to the end, you shouldn't be wearing also wool and leather but my argument to that is that there is a way to farm cows and sheep where they are farmed in the way they should be farmed. A cow should be in a field, and this is how it will be if we are not farming it...it'll still be in the field, and it will live its life on a field eating grass. The problem I've got with fur is that the animals are not living their life in the way they intended to live their life. Animals in cages to produce fur is.... I've got a way to justify but I think wearing wool and leather as long as the animals are being farmed in the right conditions, I think it's acceptable...what's not acceptable is to cage animals for the fur.

INTERVIEWER - I absolutely understand what you're saying. *How would your brand view fur if the animal's fur was sourced from animals that died from natural causes?*

ES6 - To be honest I'm not sure. You will never have enough animals anyway to produce a coat with the number of foxes you need to reproduce a coat I don't know. You must need lots of foxes to sew a coat.

INTERVIEWER - *Would you find it more ethical or acceptable in a theoretical situation?*

ES6 - Yeah but this will never happen because you will never have enough of them, so I don't think this is realistic. The only time I can understand why people would be wearing fur is if people are put in a situation where it's their way of life and they don't have any other sources of clothing.

INTERVIEWER - So moving on. *Who or what in the industry do you think is influential in shaping consumer knowledge and public discourse about the ethics of fur?*

ES6 - I don't know because I don't know the fashion industry very well. In my guessing it's probably shaping would be looking in on the customers. This is where you are going to ask where this woman is living because I don't listen to fashion shows or look at magazines.

INTERVIEWER - So I'm not sure if you've heard about animal activists' organisations such as PETA who do things like campaigns and protest outside of pro fur stores who use real fur within the collections. *What do you think about the actions and communication techniques of some of these antifur activists?*

ES6 - There's a group called animal rebellion and it's a coalition of groups who campaign against animal cruelty so it would be grouping all kinds of people. I think there's 35 organisations that's part of this coalition. I've supported protests with them.

INTERVIEWER - *What do you think about the action and communication techniques used by groups opposed to the retail and wearing of fur?*

ES6 - I think it's very good. Because its great way to educate people but at the same time **in order to make people think you need to provoke a certain amount of discomfort**. Now I think the tactic to make people think in fashion is the same as making people think about the climate and problems and ecology problems as a whole and that's why I joined an environmentalist group because I truly believe that in order for people to think you need to create a situation where they are going to be puzzled or not profitable. You need both sides of the same point.... on one side you need education but on the other side you need thought provoking actions and protesting and doing non-violent actions in front of stores. I'm all for it. I would even go as far spraying paint on a fur coat. For me nothing is...I would even say for me that's non-violent action which we should be taking to prevent people and be provoking thought.

INTERVIEWER - *Some people are known to throw red paint on people what's your opinion on this?*

ES6 - I think it's acceptable. On that ground because for me it's still non-violent because yes you are destroying a piece of their clothing, but I think it's thought provoking and it's to highlight something that is bringing so much cruelty into the world. There is no other way that people are going to....as I said information and provocation work hand in hand in my idea.

INTERVIEWER - *What constitutes good animal welfare?*

ES6 - Good animal welfare is bringing up...is having the animal in an environment which we deem the same as if they were wild. If they are wild animals. In terms of nutrition, space, and I'll go back to the idea of the cow and sheep and the pig...I don't eat them, but I've got no problem with the farmers who have got pigs in the field, but I've got problems with farmers who have got pigs on several levels in crates.

INTERVIEWER - So if the fur industry were adhering to what you think is good animal welfare so the animals weren't put in tiny cages and weren't treated the way they are now would you see this if it's okay?

ES6 - Not really because they are not animals that are supposed to be.... I don't see how they would offer foxes a way of life that would be the way it was intended to be whereas a cow or pig in the field would be in the field even if it wasn't farmed and if it was left on its own. I don't see a fox going in a cage when it's left on its own if you see what I mean.

INTERVIEWER - *One thing that's been circulate in the UK since Brexit is the potential banning of real fur. What's your opinion of this?*

ES6 - Yes.

INTERVIEWER - *Why?*

ES6 - Well as I said there is no excuse for fur. I don't see any justification in the UK to wear real fur. People can walk in a shop and buy a coat that's just made of fur and it's not like the Inuit's. I don't see any justification to wear fur.

INTERVIEWER - *What do you think are the most important actions that could be taken to minimise or address any potential welfare or ethical issues regarding the production and use of fur?*

ES6 - Yeah...its socially unacceptable. If people smoke in a room now 20 years ago you could smoke cigarettes in a room with kids and no-one would but an eyelid but now, try to light a cigarette indoors you are going to see the look people give the smoker. And quite rightly. Because it's not socially unacceptable. I don't know how old you are, but my dad used to drive in the car windows closed with the kids at the back smoking one cigarette after another and nobody was saying anything. you must look at that now and think oh my word who are those people. It was socially acceptable to do that and now when people light one people look at

them indoor and thinking its socially unacceptable and I think that's our responsibility to make it socially unacceptable for fur. I've stopped now but at one point I was protesting on the street until my husband told me to stop doing that, but I will confront people I know if they walk into a room with a piece of clothing that has got real fur. That what I've done with this friend with the pompom on her hat. I don't think this is acceptable.

INTERVIEWER - That's really interesting. Moving on, I have recently been reading about the new types of faux fur being developed which don't use non-renewable resources. *Do you think people will be interested in these new fur fibres?*

ES6 - I think they would. It's a bit like plastic bags, people are replacing plastic bags now with bags that are biodegradable. The problem there is firstly they aren't biodegradable in a way that rubbish is collected to be biodegradable...they've got to be put in situations where there are certain counteractions, there's certain bacteria so first when people buy biodegradable bags, they think it's better than plastic but it's not because at end of day the bag is going to be disposed of like the plastic bag and stay in the environment for many years. When they are replaced by bags.... if all the plastic bags are replaced with bags that are truly biodegradable, it will be a catastrophe for the environment as that would mean we've wasted even more to grow crops to make those non-plastic bags. the thing I've got problems understanding is why wearing fake fur, what is the attraction of wearing something that looks like an animal? I don't understand it. That's my problem.

INTERVIEWER - *What impact, if any, do you think Covid-19 has had on the fur industry?*

ES6 - I'm not sure. I think covid-19 has made people think a little bit more about our relationship with nature. People could be bothered to try understanding why covid-19 emerged I think It'll make people rethink about our relationship with nature.

INTERVIEWER - I'm not sure if you've seen on the news but in Denmark, they had to do a big mink culling because they found a new variant of COVID-19 within the mink farm.

ES6 - Wow. That just shows really the absurdity of the breeding programmes and those farms really. Because again you see we are not...we are doing things that nature didn't intend. We are not supposed to have those animals concentrated like that on the farms. We are not supposed to feed meat to cows and that's how mad cow disease emerged. We are not supposed to do all of those crazy things that we do at the level of farming animals. That's the consequences of it. we are paying the consequences which is what happens when you don't address the absurdity that we've been doing and doing things that nature never intended for us to do.

INTERVIEWER - *Where do you see the future of fur within fashion?*

ES6 - I hope real fur would disappear forever. I really do.

INTERVIEWER - *How about fake fur?*

ES6 - Yeah.... I don't really understand the feeling I think it's probably got the shitshow yeah. Because people enjoy wearing things that look like foxes etc.

INTERVIEWER - *If fur has a role to play in fashion, what do you think would be the most sustainable and ethical way to use fur?*

ES6 - I don't think there is.

INTERVIEWER - Can you elaborate a bit on that?

ES6 - I think there is no excuse to wear real fur. whichever way you look at it its wrong on so many levels. I would go as far breaking my friendship with people if they are wearing real fur intentionally. For me this is horrendous.

ES7 – Consent Form and Transcribed Interview



University of Leeds, Arts and Humanities Faculty **UNIVERSITY OF LEEDS**

<p>Consent to take part in 'The exploration of fur and fur alternatives in the fashion industry.'</p>	<p>Add your initials next to the statement if you agree</p>
<p>I confirm that I have read and understand the information sheet dated 05/03/2021 explaining the above research project and I have had the opportunity to ask questions about the project.</p>	<p>[Redacted]</p>
<p>I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.</p> <p>Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage.</p> <p>Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk</p>	<p>[Redacted]</p>
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<p>I agree to take part in the above research project and will inform the lead researcher should my contact details change.</p>	<p>[Redacted]</p>

Name of participant	[Redacted]
Date	[Redacted]
Name of lead researcher	Aisha Kayani
Signature	
Date	24 . 03 . 2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

ES7 Interview

INTERVIEWER - *What role do you think fashion plays within society?*

ES7 - I think was in this period of change...I think it used to be very important and fashion used to be used as a cultural kind of statement I guess, and I think fashion can be used historically as an indicator of things like wealth, influence, and things like that. However, working in the sustainable space I'm noticing trends that actually second-hand, and things are kind of a version to fast fashion and a push back on fashion being a status thing.

INTERVIEWER - *As a consumer of fashion what's a priority when you purchase your clothes?*

ES7 - The sustainability of it. The majority is second-hand and then if we can't be second-hand, I try to use sustainable materials and fabrics like bamboo, or organic cotton which I know has an impact there. We have a hierarchy that the ideal is second-hand and then the next is the best new product or the most sustainable new product and then below that is the emergency, the kids have to go back to school, and we desperately need something and then we'll buy something rubbish, but I do that with a heavy heart.

INTERVIEWER - *How would you define sustainability?*

ES7 - Sustainability for me is the activity and practices we engage in either have a detrimental or sustaining effect on the earth and so sustainability for me is choosing our actions and making decisions and consuming in a way that is within the planetary boundaries. and doesn't take more than we need, I guess.

INTERVIEWER - *Do you think with the different pillars, that the environment is more valued as opposed to the animal aspect?*

ES7 - No I think of them all. The human side of it as well, the climate justice peace I think of them all interconnected and there's not one that higher as a priority to me than the other. I think we can't talk about environmental justice without talking about the people who are going to be most affected and have contributed to least to the environment...the environmental degradation. But again, the voiceless species and animals and plant-based that don't have the power to do anything. We are caretakers and guardians of them whether we like it or not, so I think of it all holistically.

INTERVIEWER - *Can you tell me a bit about the different types of fur that are being used in fashion?*

ES7 - So my only experience of fur is within vintage things. So, my sister used to be really into vintage, so she collected things like that whenever she found them like fur jackets and things. As far as the animals, it's so difficult. I guess there's mink and rabbit and oh my goodness my minds gone completely blank. I was going to try make a case for actual suede as well, although it's not got, I guess like traditional elements that you could consider a fur its skin off an animal. So, and then I guess there's like...I think people use everything like fox, chinchilla. And then you could take this even so far as to say things like snakeskin is the skin of an animal...it depends how your defining fur. To me to focus in on just what we might traditionally think of the word fur and the associations there is too small to me I have to zoom out and see the bigger picture and see the other animals suffering in the same way or being used in the same way.

INTERVIEWER - *When you talk about your sister's vintage furs, were they real fur?*

ES7 - Yeah.

INTERVIEWER - *And were they handed down to her through generations or did she purchase them through charity shops or purchase newly?*

ES7 - No nothing new. It would have been through eBay and charity shops.

Actually, I was just going to say when we were little, we had a dressing up box and there was this fur cuff thing that we used to play with and used to be Cruella de Ville. That was passed down through the family and just ended up in our dressing up junk box.

INTERVIEWER - *That's great! Does fur have a place within your environmentalist argument?*

ES7 - I think possibly the only place I can see it fitting in to sustainable lifestyles and being there and being respected of the animal that's suffering or being used would be like in Inuit in the northern hemisphere and in the polar regions. So, if they use products from animals for meat, then it makes sense to me to use the entire animal and to use that for warmth and comfort. I think it's when we make too many demands of nature that it can't restore itself is where it's an issue and I think that's happening in other places in the world.

INTERVIEWER - *It's interesting you say other parts of the world. I have seen some articles about the use of leopard furs being used.*

ES7 - I didn't even think of leopard!

INTERVIEWER - I think it's quite a rare fur used now but obviously minks are more contemporary skins now

ES7 - I think their easier to breed probably. There's an element of an animal farming in it.

INTERVIEWER - *With regards to real and fake fur what do you think are the pros and cons of each?*

ES7 - I think actually to kind of compare them both so there's obviously a very easy argument to say animals aren't going to be hurt in the use of fake fur and that's obviously a massive win and we shouldn't kind of consider that as a small thing...it is a significant thing in the discussion as animal welfare is incredibly important. But I also think there's a piece for me that's not being discussed. One is the microplastics and things that are in fake furs and other fabrics. This is any fabrics using synthetic components and that has an almost unquantifiable impact on our environment. Its only just coming into the forefront of science and research on how to understand the impact and how far microplastics is as a problem. So, for me I would prefer to zoom out further beyond animal fur, fake fur to do we even need it? To move away from a very different perspective of want and need, for me is a big issue. It's not just switching one product to another, its actually the habit and things we take for granted...the behaviour change and the assumptions that we deserve extravagant things.

INTERVIEWER - That's interesting you say that. It leads me on nicely to my next question which is real fur has been proven to be more environmentally friendly due to its state of biodegradability in comparison to faux fur. Despite fur not being on your agenda, it does have a part of play in terms of impacting the environment, more so in fast fashion which utilises these faux furs. *What's your opinion on this?*

ES7 - I think for me. I see them in the same light. I think for me there's a disconnect of how we interact with our environment and the ecosystems around us, and you've touched upon it, different cultures and often in indigenous kind of traditions and things. They are using the land and using the ecosystem in sustainable restorative ways and in respectful ways and so that can mean the use of leather and the use of various furs even to go to ceremonial spaces. Because on a zoomed-out level you can see them actually in harmony with the environment whereas...and I want to move away and acknowledge that we haven't got the wording yet to describe the different cultures so it can be seen as global north, global south, it can be seen as western cultures and traditional eastern cultures that kind of thing. So, I don't know the framing to be able to make these comparisons but there is very much a detachment. If you're not in that space and haven't grown up in that environment where your symbiotic with nature and understand that your part of it and use it respectfully then any kind of things like this becomes...it's a perfluis...we shouldn't be using all the things we use in the way we do its just wasteful, it's just having things for the sake of having them. So, I see them completely all the same. In one hand there's evidence of us using nature and using other species in a kind of symbiotic way but then there's the really destructive, disgusting way that humans treat animals

for any piece of them and this can go beyond to things like tusks and things and the fins of sharks and pangolin scales...I don't see any difference in my opinion of them between like fur and leathers or all those kinds of other things.

INTERVIEWER - *What about when the animals don't have to die for instance things like wool or cashmere? Do you see those just as bad as the furs or leathers?*

ES7 - Good question. So, I've seen really horrific treatment of animals in the feather industry and that's just heart-breaking, like heart-breaking! I've got 3 chickens and they naturally shed their feathers and so you can have that its fine but ripping feathers out of ducks while their alive to make your duck feather duvet it's just monstrous really. I don't know how I feel I haven't made a decision or maybe I haven't spent time researching it to understand the wool industry because that's a really traditional thing that's been passed down through generations. I think the management like the animal husbandry has just gotten disgusting. I think if we were to get back in touch with how best to care for animals, I think there's probably ways to do this sustainably without causing harm to the animals and causing detriment to them and their welfare, but I don't think we've got it right yet because its intense agriculture...it's an intense animal husbandry which is just not nice.

INTERVIEWER - You hear stories about how wool in some cases you need to sheer the animal to prevent infections however, because it is so intense the farmers are working at such quick paces to meet the demands, so they mistreat the animals and cut its skins and so on which is where the animal mistreatment comes into play.

ES7 - I think also just to put in context of this...we used to have a dog that needed haircuts whose hair would just become so matted. And he hated it. Hated it! He was terrified. The buzzing noise of the hair cutters, the snipping noises of scissors, it just terrified him and that's done in a loving, kind environment with someone he trusts. The ruthlessness of those farms is bad.

INTERVIEWER - So moving on. *How would you view fur if the animal's fur was sourced from animals that died from natural causes?*

ES7 - I see that's completely fine. This is probably absolutely revolting but when I've had time before covid, if I saw a roadkill fessent or something I'd take that and I'd try use it and create something tasty out of it and the fessent feathers are gorgeous. So yeah, if it's entirely natural yeah, I don't see a problem with that. Unless of course I don't know the ins and outs of potential bio-transfer of diseases and things like that...there might be an element of that that I've just not thought about...if they've died of some disease and your intaking that and contributing to the spread of disease I don't know.

INTERVIEWER - To be honest I didn't even think of it in the sense either. *Who or what in the*

industry do you think is influential in shaping consumer knowledge and public discourse about the ethics of fur?

ES7 - The only thing that comes to mind is PETA. And I don't know much about it. There are so many good fights to be fought and I've never really gotten involved in that.

INTERVIEWER - So you mentioned PETA. *Are you aware of the actions and communication techniques that they use?*

ES7 - I think how the media portray it and I don't trust what I see in the media, so I probably don't have an informed context. Also, I think it's the completely use of fur entertainment's sake as well like when you think of movies and tv shows and there's ever an element of fur it's almost like it been taken to the extremes in those and you see people throwing red buckets of pretend blood on people coming out of fashion shops wearing fur. And I have no doubt that that's a tactic and actually it has its place. I come from a background of activism with an extinction rebellion, and you could equally say that's that kind of stop you in your tracks pay attention to this issue tactic. But I have no doubt that behind the scenes there are so much other valuable work going on and the quiet conversations that are pushing for policy reform, the quiet conversations in boardrooms with Fashion Giants... I'm sure they do stuff behind the scenes. It's just the thing that gets the most publicity, I guess.

INTERVIEWER - *Do you feel that sometimes they can take the debate to far though or do you find that directions are justifiable?*

ES7 - I think it's really challenging because for example... is it right to say that we're talking about when they throw a red bucket on people?

INTERVIEWER - Yeah

ES7 - So say if they throw a bucket of red stuff to prove a point and that person has an allergic reaction to something in that substance? There are so many unknowns that it would be impossible to do risk assessments on them. I don't think there's an easy answer because.... maybe I think actually and if I put on my strategic hat and think about how change can be made for me, the greater impact would be trying to recruit cultural influencers to share the message for you. It can put the person doing the action at risk - risk of arrest, risk of physical danger if a fight or something broke out, it could put the person receiving the action at risk. So maybe there are other ways for achieving the same outcome but if the outcome is public awareness there definitely are other ways if the outcome was targeting somebodies specifically who is responsible for so much and is in a position of power then sometimes you do have to create actions that focus on that smaller scale, I guess.

INTERVIEWER - That's really interesting. *So, what constitutes good animal welfare?*

ES7 - I think it's really challenging because if this is in the context of fur...I guess my only frame of references thinking of it separate to fur which is like my former belief that animals and things should just be left. The example of deer, in the UK and other places across Europe where the predators have been taken out of the food chain...animals like deer's are multiplying so fast and destroying forests because they eat the tree saplings for example. I guess what I'm trying to say is that everything is interconnected so where I previously thought let's just let animals get on with it and not husbandry them and not farm them, there are definitely still cases we've messed up the food web and ecosystems so much that balance can't be restored almost. For me animal welfare is probably mimicking the most natural environments and looking after their mental and physical health and responding to their mental and physical needs as sentient beings, I guess.

INTERVIEWER - It's interesting you use the deer example because one thing that is happening in the fur industry is that wild furs are used as a by-product of the population because I have to take place in order to protect villages and people within these villages so it's quite similar. So, one thing that's been circulating the UK especially since Brexit is the potential banning of real fur. *What's your opinion of this?*

ES7 - So specifically to do with Brexit. Do you mean the UK making their own laws around trade and in this case specifically fur? Okay so it's my opinion that trade globally needs to have a kind of beyond a carbon tax but an ethics tax. Or like an ecological tax. Basically, it's my opinion that consumers should be able to assess the impact of anything very easily they buy. So, if you bring this back down to a UK level, I'm against Brexit, I've fought so very very hard to remain so I'm obviously bias. If you have to make the most of the Brexit situation, I would love to see the laws in the UK not just short sightedly going...it's almost like greenwashing but fur washing. Like if they've got public outcry and they feel they need to create a response to this and were just going to ban fur that's really short sighted and reactive. I would prefer to see policy that's made proactive and change things for the better so still receiving trade externally across Europe and other places but everything that's imported in should have...you should be able to trace it to the source, you should be able to know how much water was used in the growth of the natural resource be it an animal or wood timber or something...how many chemicals are used in that. I would want to see Brexit used as an opportunity to be leaders in consumer policy and regulations around the standards of things. I think its short sighted of them to just go yeah were going to ban fur or take a stance on something without actually thinking about the bigger picture.

INTERVIEWER - *So do you think there are other important actions that could be taken to minimise or address any potential welfare or ethical issues regarding the production and use of fur?*

ES7 - I think so much of this comes down to supporting individual traders and you know when you start to see a monopoly of organisation or products or things it starts to be very hard to

find the information you need to make an informed decision as a consumer. So now we've had this conversation, I didn't know about wolves in Finland and population culls so I would feel really content when I think of my hierarchy of buying things, I'd feel really content to buy directly from a community in Finland that are having to cull animals anyway and to buy a product from them to know that the economy is being boosted in the local community and that the fur is a by-product of something else. So, for me that would be bourgeois. Almost just better...a rejection of conglomerates or marketing and a kind of endorsement and better marketing of local tradespeople and local communities and local products that can be traded somehow on a global scale without using fossil fuels I don't know what the answer is.

INTERVIEWER - So earlier in our conversation you mention fibres like bamboo and pineapple and all these really interesting new developments. I have recently been reading about the new types of faux fur being developed which don't use non-renewable resources. *Do you think people will be interested in these new fur fibres?*

ES7 - Yep definitely. I genuinely people want to make the best decision that they can with the information they have. I have to have faith in humans to do that otherwise it'll just be deeply depressing so I think the barrier at the moment is availability and knowledge and so if you give them availability for alternatives and you give them the knowledge the feel-good factor and making sure the same things happen with organics food and things so making sure this isn't just an option for the privilege. So, if the price of these things' prices out certain people, then there's an issue of equity there and that doing good is only afforded to those of wealth. Again, if you were to flip it the other way and tax of things that are bad then they would cost more, and the sustainable thing would cost less. That would be achievable as an option for all.

INTERVIEWER - I think it's great you mentioned the equity example there because Stella McCartney is selling these new developments of fur however, they are priced just as expensive as real fur so they're obviously excluding people who can't afford designer brands. *What impact, if any, do you think Covid-19 has had on the fur industry?*

ES7 - I haven't actually thought about it.

INTERVIEWER - One thing was in Denmark they had to do a massive mink culling because they found a new variant of COVID-19 within the mink farm which was all over the press I'm not sure if you heard about it?

ES7 - Generally I avoid the news. Working in the climate space it can totally pull you into dark spaces, so I avoid the news where possible. I was going to say thinking about maybe there's uncertainty about animal to animal transfer and I can see knowing that...it's so sad but similar things...they've spun it and only addressed the symptom and not the cause and so you saw similar things with mad cow disease and things where our farming industry and our intense destructive practices in creating unnatural environments just breeds disease and breeds trouble and then we have to respond to the symptoms so let's just cull all of these animals...it

doesn't address. The deeper problem of why is it happening in these spaces...why is it a pattern? Surely, we should backtrack and change more than just culling one set of animals whose just been affected specifically. For me again its short-sightedness.

INTERVIEWER - *So where do you see for the future of fur in fashion?*

ES7 - I think it could be really exciting and be used as a narrative to get more people understanding and caring about animal welfare issues and environmental issues and cultural issues. My ideal and I've never thought about this it's completely off the cut but my ideal future for fur would be first of all addressing that cost and wealth proportion so that the best fur...I say best I mean the most sustainable fur products are the cheapest that's a first thing and be that the ones that are the by-product of wolves or the things made out of pineapple and pineapple leather and things. So, they should be affordable firstly and would hope the policy makers switch taxing systems to make that so. Secondly, I'd love to see influencers across all generations, all age influencers using...if this is something that people are interested in, if this is a cultural thing and I'm probably not the best person to stigmatise as I don't know any fur or I don't really know much about the fur circle but using those influencers to discuss the issues, discuss the solutions. It could be used as a journey to get people to care about other things as well as that so their following their favourite celebrity and these issues are being discussed and solutions are being shared, then that might encourage people on a journey and actually for me the journey always ends in activism so if we are passive about everything, apathetic about everything and it happens anyway and gets worse anyway, that's the status quo, or would have be acted in a positive change so for me everything is meeting people where their at and getting them on that journey of activism to care about our collective futures as humans, as species, as intercollective species. So that for me is the level of my interest of fur and my understanding of it.

INTERVIEWER - *If fur has a role to play in fashion, what do you think would be the most sustainable and ethical way to use fur?*

ES7 - I think probably a nod to the local commerce and that community trade. So, bringing it back down to exactly where it's needed, using the fur where it's needed and beneficial to balance to our ecological balance. And yeah, I think that's probably it. I don't know enough about the different instances to know how good that would look but taking it to a community level where there's a need or an availability or resource of fur that's not just for sake of it, it's a by-product that's probably the word I'm after. Only using fur when it's a by-product or necessary or is ecologically balanced.

INTERVIEWER - *Sorry just to go a bit of tangent... So, you say only use for when it's a by-product of something else. The real fur industry is you claiming that all the waste produced from obtaining the fur is put into a different form of a by-product. So, do you mean it as in real fur can be used if it's a by-product of another industry or do you think it's still okay to be used if its sourced mainly for the fur but then they use other elements for other things?*

ES7 - That makes me feel uncomfortable that people are obviously doing it for one thing and the fashion is just a kind of mirage almost. It's not even real. It means nothing to how we interact as humans and our purpose and things on the planet. So, to create a product or be producing something for a consumer led market for me, it shouldn't happen at all. And to be producing something for fur for fashion is deeply, deeply wrong on so many levels and for them to kind of greenwashing but fur washing saying were going to use all the lovely meat to make dog food, *sick noise* definitely not! The only instances I'm thinking of by-products and actually no what I need to say is that the practices and the mental health of the animals are paramount as well. I'm trying to think of an example where because there's so much that needs to change even in our diets as a species so it's hard to make a case for.... well, we need chickens so we should be able to use the chicken feathers....

I'm finding it really hard to make a case for it so maybe in my mind the only sustainable one is if a species is multiplying too fast and is a detriment to other things then that makes sense to restore balance and respect every piece of that life that you've taken. Use it in respectful ways.

ES8 – Consent Form and Transcribed Interview

University of Leeds, Arts and Humanities Faculty



UNIVERSITY OF LEEDS

Consent to take part in 'The exploration of fur and fur alternatives in the fashion industry.'

Add your initials next to the statement if you agree

<p>I confirm that I have read and understand the information sheet dated 05/03/2021 explaining the above research project and I have had the opportunity to ask questions about the project.</p>	
<p>I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.</p> <p>Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage.</p> <p>Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk</p>	
<p>I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research.</p> <p>I understand that my personal information including my name and job title will be kept strictly confidential.</p>	
<p>I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.</p>	
<p>I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.</p>	
<p>I agree to take part in the above research project and will inform the lead researcher should my contact details change.</p>	

Name of participant	
Participant's signature	
Date	24/02/21
Name of lead researcher	Aisha Kayani
Signature	
Date	24/03/2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

ES8 Interview

INTERVIEWER - *What role do you think fashion plays within society?*

ES8 - It's a market so it's a business as other industries are. But the thing is its related to the art and to the kind of influence...I don't know if you've heard of the word ziguist. Ziguist, it represents the spirit of the time...it's a German word and it's always been used in relation to philosophy, art, territorial like this kind of creative things related. So nowadays fashion is an industry but previously it wasn't so something related to the representation of society so it's something that is sealing to the industry but now we are making the business of it.

INTERVIEWER - *And as a consumer of fashion, what is a priority to you?*

ES8 - I might be the wrong person in this as I don't buy anything. You've heard about the fashion boycotting so I'm the one the people who started the boycotting so it's now 2 years that I'm not buying anymore. I'm working with fashion too so I have super restrictive opinion on that and to me if I would buy something it should be the most important thing is to understand where the product comes from.

INTERVIEWER - *How would you define sustainability?*

ES8 - A big word and a bad word sometimes because it can be super misunderstanding. I think it relates more to greenwashing. Sustainability in a way it doesn't mean anything. Sustainability it's much more complicated than what it seems, it's no longer about organic cotton or all the other things that are hidden from the industry...hidden in the sense that you can't really see. I think it's really related to human...it's not just about the environment...it's a lot of things combined so human causes its environmental, it's about a lot of things and nowadays its misunderstood what sustainability means.

INTERVIEWER - *Do you think the animal sector within sustainability is just as important as the environment side?*

ES8 - Absolutely they're related. It's like the food chain, if you have animals involved it means you going to have farmed its related to farming.

INTERVIEWER - *Moving onto more about the fur side. Can you tell me about the different types of fur used within fashion?*

ES8 - I'm not that into fur. I don't really know a lot about it.

INTERVIEWER - *Are you aware of the real types and the synthetic fur types from polyester and acrylic?*

ES8 - Yes

INTERVIEWER - *Does fur have a place within your environmentalist argument?*

ES8 - Luckily nowadays fur is starting to be avoided by a lot of brands. I'm not really into fur in general. I'm pretty sure the synthetic one is better than the animal one as you're going to use oil instead of animals, so it's still related to environmental issues and pollution and unsustainability but honestly with fur I'm not experienced. I have a friend, his family is in Italy and his family own a fur farm, they used to make furs and now they are failing because no-one wants to buy fur anymore so I'm thinking right now it might be worker problems in the sense that who was working in the fur industry now is going to probably still work for it but without selling so were going to have a lot of fur that are going to be left unsold and its good but it means were going to have waste. There should probably be something that's going to link the transition between like having fur and not having fur in a way that's not going to create extra waste.

INTERVIEWER - *Do you think if people stopped wearing real fur and the demand went that these people who are producing it will come to end their production altogether?*

ES8 - It might be the ones that are more into a growth state of mind they might change their business. Fur is really related to previous generations I don't think it's for Gen X, Gen Z, Gen Y generation. I think its connected to the previous generations like baby boomers and more. In this time, they're going to make a change to their business. Who is not going to dye - dyeing in the sense that when you have something that doesn't work is going to...everything has got an expiry date.

INTERVIEWER - Real fur has been proven to be more environmentally friendly due to its state of biodegradability in comparison to faux fur. Despite fur not being on your agenda, it does have a part of play in terms of impacting the environment, more so in fast fashion which utilises these faux furs. *What's your opinion on this?*

ES8 - We don't need any newer product - we have everything we need which already exists. I'm really into the up-cycling state of mind. To me the solution could be its super ectopic solution because in reality if you're already working for something you can't just change your business and don't produce something. To me if I need to see it from the bigger scope it should be more like I don't think the real fur and the synthetic fur any more affordable in a way any

kind of clothes or textile...we should focus much more on using what we already have so for those kinds of businesses it could be like fur you could change your business and transform it into something that's going to repair your existing fur.

INTERVIEWER - *So do you think there's other pros and cons related to this argument with regards to synthetic and real fur?*

ES8 - I'm not an expert in fur and this is the first time I'm even talking about fur...I don't see other things to cover.

INTERVIEWER - *How do you as an environmentalist perceive other animal-based products used in fashion (leather, wool etc.) in comparison to fur?*

ES8 - I think when we talk about animals it's not just about textiles.

INTERVIEWER - I would say within the fashion industry and the animal-based products which relate to others but still keeping in the context of fashion.

ES8 - To me it's really difficult to separate things from the food industry. I'm not a vegan but if you consider...using animals to make products it's always been a part of humankind so in a way I don't see it that bad. I might see it worse when the overproduction and overuse of things...I don't see it better using for instance...if you're using a pig, you're going to eat it and use the skin to make something and as always, it's not about overproducing if there is a balance in doing that. Don't considering the ethical aspect of it, I don't want to kill a living species, I don't see that better, what's the problem in my opinion is related to the overconsumption so the fact we need to produce more. We want to buy more; I want to have 2 pairs of shoes instead of one. To me it's more related to the issue.

INTERVIEWER - Obviously the whole overproduction thing is bad, but do you think that with things like leather, obviously the leather comes from the meat industry as it's a by-product. *Do you think it's okay if the animal is a by-product for a different industry, so nothing is going to waste of the animal, or do you think it's better if they're producing leather and that's all they're doing with the cow?*

ES8 - I think it would be much better to have things combined. I don't think it's working like this...I think those kinds of cows that we eat is different from the one we use to make fur. I think at least if we could combine this it would be better also because you could stop the production of leather but by doing that, you're not going to stop the farming of animals to be eaten so **at this point you're going to have a lot of animals that you're still going to eat and what you going to do with the skin?** At this point let's not waste what we already have so it could be a combination of the 2 it would probably be better.

INTERVIEWER - So that leads me on nicely to my next question which goes back to the fur industry. *How would you perceive fur if the animal had died of a natural cause and the fur was used as opposed to farming for the fur?*

ES8 - If its naturally died why not. If its naturally dead.

INTERVIEWER - *Who or what in the industry do you think is influential in shaping consumer knowledge and public discourse about the ethics of fur?*

ES8 - In deep I don't know. I know Stella McCartney did campaigns. There are a few of them that do great campaigns about fur but in relation to the fashion industry it's not just fur to me. It's still not enough.

INTERVIEWER - *Do you feel environmentalists play a big part in influencing consumer knowledge about fashion in general?*

ES8 - Probably in the last few years. It's quite a recent movement. I think XR did a lot on a consumer perspective as well on the industry aspect. They have been influencing a lot. It gives like a push to do better so yeah.

INTERVIEWER - I'm sure you've heard of PETA. *What do you think about the action and communication techniques used by groups opposed to the retail and wearing of fur?*

ES8 - I think it's much more complicated than what it seems. You can get attention off society with certain actions but still at some point those kinds of actions are going to be quite normal and people will get used to them. I think probably I love the way they act on things, and I love this theatrical side but I think the people are always changing their minds so there should be new ways of presenting problems. We are in the moment where we already passed this kind of theatrical side and there should be changes in the presentation of this kind of issue to attract people especially since it's been 1 year since we've been off the street, so it's been quite hard to do performative actions. I think it was a format and it could still work it was working better before the lockdown. Now probably there should be something else to be done to grab this attention back because its slightly going down.

INTERVIEWER - So you say new things need to be happening as time is changing. *So, what are environmentalists doing that's new and current as opposed to protesting in the streets and campaigning?*

ES8 - At the moment I stepped back a little bit because I had to focus on my job. As I say things need to change, personally I'm in a moment where I'm still watching what's going on, I'm still trying to understand what's to be done because things have changed in this last year in general so I think from the changes...you don't always need to say something, you can even stop for one second and think what's going on and then act so for sure campaigning...at the moment with environmentalist groups its always about campaigning online, were using a lot of social media. It's about doing what's possible to council...I don't know if you've heard about HS2 council. They are activists living in different spots to stop this HS2 work for the ferries on the trains. But at the moment I don't know how good their doing, I'm aware there's not much to do, they're not allowed as theirs new laws for people protesting. So, I think it's about taking a little moment to watch what's going on and then adapt to pushing.

INTERVIEWER - Moving on, *what do you think is good animal welfare?*

ES8 - It's very big question. I don't really know because it probably should be having the animals living in very natural spaces but unfortunately there's no more natural spaces for them so their welfare should be related to something we also try to help like repopulation and leave them to their natural habitat.

INTERVIEWER - One thing within the fur industry is wild fur where they take the fur from wild animals who live in natural environments but even if the fur wasn't taken, they still would have to cull them due to population control. *Do you find fur okay if the animals taken from these kinds of animals?*

ES8 - So you basically have to kill them anyway?

INTERVIEWER - Yes for population control.

ES8 - If it could be something that's going to substitute the industry so if you're going to farm some animals, it's a different problem altogether. I think it's better when you can solve more problems at once rather than for instance have an industry where you are exploiting animals where you make them be killed on this per person while maybe you have those kinds of species of animals that you say they're not really living there...they may be a problem for humankind so you're going to kill them anyway is better...its bad saying the word use but it is what it is so use those kind of animals that are going to be killed to produce other stuff.

INTERVIEWER - So going back to what we spoke about before, so you feel campaigning needs to be more current and we need to move a step forward in the way we produce messages to consumers within the industry. Obviously, you spoke about somethings

environmentalists have been working on so what else do you think could be done to minimise or address people on the ethics of fur?

ES8 - I think it's a very tricky question in the sense that think to change things for real we should all start to practice what we are saying to the crowd. It's good to protest, to tell people what's going on but unfortunately, I think you are not going to play in the industry, you're not going to make changes. There's always going to be something to say, there's always going to be a problem and it's good that we spread about progress and suffer but unfortunately, I think the fight should be done really in the industry. Ideally young activists, if we can get into the industry and I apologise for my word but have the balls to practice what we are saying in the industry so ask people in the industry to change the industry, this is going to work much faster and it's not just about complaining but also offering solutions so like we should know very well what we're saying because then we could be the one offering innovative solutions and that is what's going to make the change and that's for sure what's going to bring other problems because usually its always like that but at least were going to start shaping it in another direction. At the end of the day people just want to have dinner on table so those kinds of people they care about money, the business, how it's doing, so if we could all kind of try to affect these kinds of businesses with our new way of thinking things, I think that this will be the most effective way.

INTERVIEWER - *One thing within the fur industry is the potential banning of fur within the UK. what's your opinion of this?*

ES8 - It would be nice. Why not. I don't know if it's going to change the world of problems. I see that this is like a little puzzle piece in the world but it's something good at least and a symbol of UK banning these. When the UK say they're going to declare a climate emergency nothing really changed but it's a start of something good and something that's going to make people talk about it.

INTERVIEWER - Moving on now to the future of the industry, I have recently been reading about the new types of faux fur being developed which don't use non-renewable resources. *Do you think people will be interested in these new fur fibres?*

ES8 - Probably yes- it depends on how you sell them, probably yes. It's interesting. I still don't think that focusing on producing something new that needs to be produced is the right thing. I think in general innovation should focus much more on waste, on what we already have and not thinking about how to recreate something as we already have it. Let's think about how we can input what we have into the circular economy. I believe a lot in circular economy and not innovation of materials. We need to stop producing stuff as we already have that lets learn how to reuse what we have. Using plants for sure it's better but even intensive agriculture is a problem so when we talk about plants and something that's plant-based you should go and see into agricultural sector because it's not anymore in textiles it's in agriculture. The intense agriculture has problems, it's the intensity of things that creates problems so the reproduction.

INTERVIEWER - Yeah so, it's not naturally meant to be that way. We touched base on this briefly but what impact, *if any, do you think Covid-19 has had on the fur industry?*

ES8 - It's pushed a lot on the tech side of the industry, so ecommerce is working more. I've been seeing a lot of the industry is really going to go to virtual reality, it's really going that direction. I think mainly like covid pushed people to use more ecommerce. Those kinds of things...I know fast fashion isn't doing well which is something good I would say from my perspective because probably we also rely on the end thing...we were always wearing the same thing every day so it's like we might stop to buy things so fashion at the moment the fashion industry there's a lot of waste due to the covid crisis because they couldn't sell a lot of collections but on the other side they understood how to better use it and better use the tech part related to fashion especially when we talk about ecommerce and online market.

INTERVIEWER - I'm not sure if you heard about the Denmark mink culling on the news.

ES8 - No I haven't heard about it?

INTERVIEWER - So they found a new strain of covid within the mink farm and instead of using all the fur they had to cull thousands of animals and bury them which was awful. Do you feel this is going to have bigger impacts on the fur industry as a result of this?

ES8 - I mean it depends on how news journalists are going to send it. We then have this problem...it depends on who is making the news. It's a risk...I don't think having this easy as coronavirus is something that unexpected, it's something that could be expected in a way, it's kind of normal in a way. It's like diseases. It happens now for real. Probably going to happen more. It's difficult situation and sometimes you need to take decisions because I think no-one wanted to do that or a happy choice for the people working there as well because maybe for me, it's like I'm sorry for the animals but for them it's probably more like oh were losing money by doing this. So, in a way it's a problem for all the sides. I hope something is going to change but to me it really depends on how social media will push this, how sensitive are people going to be so for instance I haven't heard about this and then someone may be interested so I wonder whether someone else that doesn't care at all will never know about this news because it's not like...I think it's more press related and what the press like to say is what people are going to get.

INTERVIEWER - *That leads me on nicely to my next question which is where of you see the future of fur within fashion?*

ES8 - Gosh I don't see a future for fur. As I said the future of fur should probably be in resale, it should be in the resale in general as you reuse all the materials and upcycle, recycle, it should be related more to this now what we already have rather than creating new fur made from plants.

INTERVIEWER - That leads me on to my final question which was if fur has a role to play in fashion, what do you think would be the most sustainable and ethical way to use fur? You talk a lot about repurposing clothing which I feel this relates well to.

ES8 - If were talking about clothes I think it's nice especially because...I'm thinking about the fact that I have a fur from my grandmother because it was normal for grandparents to have this kind of things and I think probably like reshaping it on myself and using it would give much more importance to the fur rather than maybe having I don't know for else what else you could use fur for because I'm not even using my fur. I think as a garment its really protecting from the cold, probably as people love clothes it might also be a good way to value something that has been killed. Don't keep it in your wardrobe because it's a fur, at least use it because that animal was living and you killed it so it's not really fair to keep something and don't use it, if its already existing it's better to use it and the maximum you can take from it. It's there and you can't really do much worse than you bin it.

PF9 – Consent Form and Transcribed Interview

University of Leeds, Arts and Humanities Faculty



UNIVERSITY OF LEEDS

Consent to take part in 'The exploration of fur and fur alternatives in the fashion industry.'

Add your initials next to the statement if you agree

<p>I confirm that I have read and understand the information sheet dated 25/02/2021 explaining the above research project and I have had the opportunity to ask questions about the project.</p>	
<p>I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.</p> <p>Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage.</p> <p>Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk</p>	
<p>I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research.</p> <p>I understand that my personal information including my name and job title will be kept strictly confidential.</p>	
<p>I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.</p>	
<p>I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.</p>	
<p>I agree to take part in the above research project and will inform the lead researcher should my contact details change.</p>	

Name of participant	
Participant's signature	
Date	09/03/2021
Name of lead researcher	Aisha Kayani
Signature	
Date	10/03/2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

PF9 Interview

INTERVIEWER - *What role do you think fashion plays in society?*

PF9 - I think it's mostly about self-expression and also not only self-expression as an individual but also as to communicate certain values. To me it's mostly about a mixture of something that is practical...something that's utilitarian that's how I mostly view my day-to-day fashion but also of course to express our desires artistically.

INTERVIEWER - *So, what do you think is a priority for consumers when they purchase fashion?*

PF9 - It very much depends on the consumer themselves...I can say for myself, and I can tell you right away I am very pragmatic person when it comes to fashion. I believe people have such range of intentions when purchasing fashion that it would not be fair for me to say of course some people want to as I said express themselves, express their values, their beliefs, often they just want to be beautiful right. Often that's in the middle I would not want to analyse the reason why people want to be beautiful. And then of course people want to have something functional and fulfils the function. I think more and more people also want something that goes well with the environment, that's why we discuss sustainability but actually something that can last for a long time, can be mended and so on.

INTERVIEWER - *How would your company define sustainability?*

PF9 - Generally, we would go with the general framework that's given to sustainability as an action that all good for the economy. So, if you want to produce or have some economy you have to first of all have some profit but at the same time of course or it should not be at the expense of the environment and it shouldn't be at the expense of people so that's the environmental and social pillar and that's how we see sustainability as always kind of balancing act of making the economic activity not overshooting in some of these categories.

INTERVIEWER - *So, can you tell me about the different types of fur that you are aware of that are used within fashion?*

PF9 - Well first of all from our perspective when we say fur, we only mean natural fur...if you say there's different types of fur, we only mean natural fur, so I don't know if you're asking the types within the natural fur, or you mean more broadly.

INTERVIEWER - *Broadly as well but also within natural fur as I know there's different types*

within this as well.

PF9 - It's also about what is in our interest and what is in our scope of our work. Obviously for us fur is something that is primarily produced for fur so we don't really represent production of animals where fur is just a secondary material or generally for example, we don't really...I can't really talk for rabbit or for sheep. It depends a little bit because there are certain more luxury types of fur like caracul or swakara which is southwestern African type of caracul which we work with, and we represent but of course the big I would say based on last data that I was putting together around 90% of fur from the last year production would be from farms. Some 90% would be mink and a smaller amount would be fox. There is the fin racoon, chinchillas, sables and then there are caracul sheep's which come usually or are traded in...those that are traded in Europe come from Afghanistan and a short haired version comes from amebia which we all call swakara which is short for southwestern Africa karakul. Then of course there's wild fur. Until actually recently until the end of last year I worked for fur Europe which only had a European scope so, yet I would still say the focus is still not yet wild fur, but I am kind of getting there and IFF represents them. Wild fur is mostly sourced north America and Russia. In Russia it would be sable, in North America it would be a lot of species but I would say there's around 10...I would need to look at the list specifically but there around 10 which are bigger in terms of economy including coyote, racoon, beaver of course and a couple of others possums and so on so these are the natural fur types and if you want me to tell you what the synthetic furs imitations that are on the market, **I don't know much about them actually.** I know there's polyester, acrylic, I know there are some new types or new ventures of companies like usense, ecopel. I also saw some very early stage of bio-based fur which is in my opinion a very interesting area we can get there later why but of course they seem to be in a very very very very early stage and its very early to say if they're actually feasible at all.

INTERVIEWER - That's really interesting I do have a few questions about the bio-based questions later as we go. *So, What do you think shapes perceptions about the sustainability of fur?* So, the challenges, the merits....

PF9 - So, when you started the question, I was actually thinking what shapes the perception. I was thinking mostly social media and the media in general...not answering to the topics but more like what drives peoples view on these topics and I would actually say unfortunately sustainability...we all know it's a buzz word, its being used everywhere because everybody feels they need to respond to that but also the kind of natural result that is people are talking about many things calling the same way or calling different things sustainability and so on and I would say generally when people say sustainability people mostly think of environment. It depends a little bit of course in fashion because of the issues with labour and child labour and nowadays forest labour which has been resonating a lot in relation to cattle in china and so on. Of course, in fashion there's a lot of discourse in terms of the social pillars of sustainability but I would say it's mostly the environment.

It's extremely complicated problem and that's probably the reason things are researched right? So, we could discuss for 2 hours, and I still think we would have enough to talk about. I would say that there are obviously environmental aspects which sometimes again are assessed in very cherry-picking way...I don't know if I'm using the right word but there is a certain general

agreement how to look at the environmental impact of production which is the lifecycle analysis or assessment that comes as standardised by iso, but this is also developing and when this is happening then there is a lot of methodological choices taken on the way. So, because fur is already even before LCA became a thing is always a heated topic and unfortunately even LCA is more a tool to confirm someone's ideas or biases rather than really look at what the real performance of fur is. This is by the way what we are doing I don't know if we will have time to discuss this later but this is why we are also doing very very thorough, rather expensive and time consuming research into our supply chain in order to create tools for the sector to respond to so called Pethmethods...something European Commission is actually developing over the last 7 years and is to feed upcoming legislation on green claims so we are now trying to really thoroughly cast away all the past studies that have been done on fur but look at things realistically for the pethmethod and assessment of the environment or the environmental footprint. So, I think first thing is the environmental assessment, so I said LCA but often LCA actually doesn't include a lot of things that are very relevant when it comes to fur especially the competition of fur when it comes to its alternative's longevity and its extremely important thing not only for fur but the whole fashion. We know one of the biggest problems of fashion is the shortening time people are using given product and kind of overconsumption, but even more production and longevity is very much connected with it. Then there is kind of real durability so longevity or abrasion of surfaces it's also a matter of how you also it's how you emotionally attach to your clothes and sometimes also even if you would want to have something for a long-time, if it doesn't last long, or for example if it's not repairable which is in case of natural fur which is something you can repair for at least in a complete different way and remodel and so on. So, durability is something that is often overlooked in LCAs. Simple things like biodegradability which is very much connected with the question of micro plastics, so we all know fashion always or when there's microplastics there's fashion when there's fashion there's microplastics these days. The natural material of course is the natural vantage actually, these microfibrils go into nature, they biodegrade. We also did a study 6 years ago about the biodegradation of fur and it confirms basically what we would think in comparison to the plastic alternatives in terms of biodegradability. And again, biodegradation is something that is often not taken into consideration in the environmental assessment, so we are really trying to also presume everybody is trying to kind of put these pros and cons in some kind of conversation so is it good or is it bad for the environment. It's just the environmental part there is of course the social part which is very overlooked in the supply chain because what is very typical for natural materials is they come from agriculture and farming, and you cannot scale up the production of natural fibres the way you can scale up by constructing a huge factory that is fossil based and produces the synthetic fibre. So it is very likely that actually these natural materials including fur they are actually giving livelihoods to people in the prosper of certain unit so this is a social angle that is absolutely...it's really unexplored and actually in a way you are coming with this interview both in good and bad time...good because we are actually having a lot of plans, things are moving because of general movement from society for sustainability but also as I said I was working with fur Europe till December and a lot of things are going on in European legislative plans there's is the greenbeats for economic action plan, textile strategy and a couple of legislative pieces that we will have to respond somehow as an industry. The downside of our industry you didn't know much about is trying to look into all these aspects these days. Unfortunately, we are far from...not far but in some way far.... I still don't have things to give you in numbers but for examples and sorry for doing the detour...but for example how many people actually live out of a certain unit of fur. This is one of the things we plan to look at more in detail because we want to look at sustainability more holistically and then finally and I think that's another important thing for sustainability although action prodigy is not so much part of it as is the whole animal issue, animal rights, feelings towards animals, humans and because you wrote in your information sheet you also want to

look at ethical aspects so I don't know if you have specific questions on that.

When we look at sustainability, we are also looking at the animal use part of it because in a way it's maybe an extension of the human pillar. I don't like putting too much on environmental pillar and this is a problem for consumers often because people think animals, nature and the environment is the same thing but there are sometimes dilemmas where environment and animal as an individual, animal rights stand in opposition. I don't know if there are grey squirrels in the UK for example should they be eradicated or not. A Vegan would say no, an environmentalist would say yes. So, I don't like putting that in the environmental section of sustainability but of course I understand it from the social pillar it's about people, that by extension either people's feelings toward animals or animals as non-human beings, sentient beings of course. It is part of the discussion. I myself don't work so much in sustainability with the kind of animal welfare part and animal ethics part because I think it's completely...you need certain specialisation to deal with those topics properly and study everything that is going on there but generally I can say what the opinion of our company is and mine as well, fur is not vegan and it will never be Vegan because you need to kill an animal to get fur. Unless there's some really crazy development or metrics or either way, I just want to say we would have to go really long way to make it so that there is no certain thing about kind of vegan approach to life would have probably...you know what I want to say....

There will always be certain level of suffering. What we believe is that unfortunately we are often looking at our feelings about the animals rather than the feeling of the animals themselves and what really matters is the animal welfare, so we know how the animal is experiencing their life rather than what is done then after with the animal. We attach this ethically to the product. I understand if someone says no animal use so there's also no fur but as long as society accepts meat, we don't really see the logic of saying but fur is unnecessary luxury because meat could also been seen as unnecessary luxury and so many other things such as you could exchange cutting roots with plastic, you could exchange the tulips you bring to your family for an occasion with paper and I can guarantee you could come with way more colour variations and it would be much cheaper and so on. But actually, it will not be the same product. So, our thought of the ethical revolves around the fact that yes, the animals are used but our duty is to minimise as much as possible, the suffering and then what is unnecessary and what is disproportional suffering of course. For that we work with scientists, we work with auditors and other people who there is for example Furmark which is a programme for animal welfare and it's trying to make sure the animal is living the best possible life. Of course, in the end the animal being euthanised for fur.

INTERVIEWER - That's so interesting. Such an extensive answer that's great. I love the way you talked about the ethics side and used the example of meat in comparison to fur. This leads nicely onto my next question. *So how would you perceive other animal-based fashion products in comparison to fur?*

PF9 - To me I don't like distinguishing between these because in principle if it's all about using animal, it's also wool, you shear the animal you don't kill the animal. With leather you first eat the animal and then use the leather so of course there might be consumers clearly see have slightly different opinions on these things but ethically I don't think there is much difference

maybe we actually take responsibility for the animal when you are in the leather sector, for them it's the meat issue but I think it's a slippery slope. To me if the animal welfare being the core of the production and not the animal use itself, if this is the argument then to me, it is very very similar situation all of them.

INTERVIEWER - *So, do you think fur is kind of targeted more than other animal-based products used in fashion?*

PF9 - Yes - I completely agree that it is targeted more but it is targeted because **people look at things in a little bit of a reductionist way sometimes** and it doesn't occur to them what I said before that for the animal itself it doesn't make that much of a difference and its changing actually because with maybe veganism becoming a little bit more rooted into society, you can actually see that it's not only about fur anymore so the difference how much fur was targeted in comparison to other animal materials in the past was bigger than now. I think now **other sectors like leather and wool and meat which is not fashion** but still has similar implications became so much more mainstream as well. So, in a way actually its equalling out in a way and to the level of pressure. I think it still always boasted to the same thing that I said in the beginning that you know for us it's not completely the same product that you get. You can say it is an alternative like with tulip or paper flowers but you always get slightly different products and that's always something that in fur like we are now looking into performance of fur maybe today actually or yesterday or these days I've just seen filk...it's an institute that made a study on the comprise of leather and all the other animal alternatives and claims that there are alternatives but they're not completely alternatives because they simply don't have the same performance so it's always an **act of balancing out different characteristics of the product**. And one thing I didn't mention in the ethical part, but it fits here as well, I think it's in a way the consumer who should actually balance these things out so I don't think its right to tell consumers you cannot wear fur because its bad. You have different things you want to balance out and if you for yourself in that equation that you are actually fine to use fur, provided that this this and that I think that should be okay and should not be talked down or said that you cannot use it became...name one specific thing why it's bad.

INTERVIEWER - *So, you feel like the consumer has to make an informed decision and it's their choice as opposed to someone just telling them what's good and bad.*

PF9 - Indeed. An informed decision is a very important one and it's not easy to make an informed decision these days. These days I am focusing a lot on green claims, and I can tell you that the more I am diving into it the less I know what an informed decision is because well obviously everybody in the fashion sector or everywhere hint the economy will try to stress the good parts and downplay the worse parts. And sometimes consumers would like to get an understanding of is this good or bad and so on but sometimes it about how the consumer actually uses the product and how they approach it and respect it throughout the lifetime. How they mend it you know because maybe it's about the consumer actually saying I'm going for something that can have some guilt...I don't want to say that word but something...okay I say guilt attached to it but then...please don't quote me on that...but the lack of words that something can feel, that normally could have some impact that you don't like to see but then if you use it over a longer period or you don't buy 5 of it because you don't actually need it

then actually it's a good act of balancing.

INTERVIEWER - *Okay so how would you view fur if the animal fur came from animals that had died of natural causes?*

PF9 - We would absolutely support it. It's a problem economically. Maybe you've heard of some initiative of some brands of someone who was trying to make roadkill fur which I think is an interesting thing its very much goes with let's not waste resources and let's use what's already there. It will be a problem economically though because it's really hard to scale up. In a way also the major fur comes from farmed animals, farmed mink, and most of these animals all of these animals live out of waste itself. They are basically the animals in the supply chain are using waste from slaughterhouses and waste from processing plant, so fish and chicken processing so of course the animal doesn't come die from natural causes but it's also similar to situate when your using resources which otherwise would be wasted.

INTERVIEWER - *Would you say it's also more acceptable?*

PF9 - That's exactly the same as what I said before. Some can see it that way and they make their balancing act as what's more acceptable and what is not. I think it's unacceptable to not use the resources that are readily available...if there's animals dying of natural causes. For example, maybe not the best example but you probably know about the covid-19 crisis in relation to mink. And what we found very...we understand the precautionary principle but in certain parts when it shown probably furs themselves cannot carry the virus, so we found it not good from a sustainable point of view to have them burnt.

INTERVIEWER - *My next question goes back to what we spoke about earlier. So, who or what in the industry do you think is influential in shaping consumer knowledge and public discourse about the ethics of fur?*

PF9 - It's a good question and I would say everybody a little bit but it's usually those who have the biggest numbers on social media. So, what I can tell you I think would be ideal situation and I'll tell you where I think is the current situation is. I think the ideal situation would be if it's the most informed by people with the best access to information. Maybe from different angles because obviously it can be conflict of interest us as a notion inform all things but at the same time we have access to information, we have all those farmers, trappers, and other people so we actually know what we're talking about let's put it that way. I think in the ideal situation those that have the most information about the problem and I'm not saying just us it can also be those who oppose fur...not because they feel like it but because they have really good information and that's what they came to it can be academic and so on. People will follow their advice. Unfortunately, in the world of social media which has a lot of good opportunities of course, the downside is that it's the noisiest one who is always best heard so somehow you can create the emotional message as possible which obviously when it comes to animals is animal suffering or what is framed as animal suffering always works so this is something what

shapes the discussion. This part again for example if you take a picture of an animal and make it that the animal is suffering, and actually people measure it and compare but the only important thing there is the emotion and what we always wanted to say is emotions are good, it's important to have feelings but when actually taking informed decisions, it should be based on facts.

INTERVIEWER - So, we spoke about those opposed to real fur. *What do you think about the action and communication techniques used by groups opposed to the retail and wearing of fur?*

PF9 - It's very hard for me to talk about others. We try to focus on what we have and what kind of materials we have. In a way I don't like saying they're lying and so on. I think there's a lot of **half-truths**, I think they're actually always more efficient than outright lies as its harder to flag them. What I said already before this kind of emotional framing of factors and so on and what I said for example the environment, I said it actually in the beginning you have certain way of simplifying it for the consumer...this material is good or bad for the environment but usually there is a whole itinerary of choosing the right or deciding what data you are going to use and so on to come to that conclusion and that is usually not made clear and also you know it would be hard of course to tell that to the public because people would actually have to try understand these things and it's not easy...it's really not easy. So, all I can say is that the kind of communications that is against fur I think it has the goal in mind as a first thing and then tries to use arguments...usually very emotional...to reach the goal and it doesn't go the other way round. Let's say look at how things are, and this is based on that.

INTERVIEWER - *So, in a general question now, what do you think constitutes good animal welfare?*

PF9 - The best thing would be to ask the animal but you cannot really ask the animal and communicate the way we do so the second best thing would be consulting people who study the animals so there are these five....I don't have expertise in these areas...but these 5 freedoms and then of course every animal or at least any animal species are different so you should have people who are specialists on that given animal and use the framework of those freedoms to study and set up different indicators that show you based on the housing and feeding and this behaviour and handling what is the response of the animal. I think if you have a good frame for that it can actually tell you the animal is suffering or not based on that you can actually say what animal welfare is. What I reject is saying that animal welfare is about my welfare, about how I feel about the animal.

INTERVIEWER - That's so interesting the fact that you put it from your perspective and how you feel like you're not in a position to answer for the animal in some cases. *So, what do you think are the most important actions that could be taken to minimise or address any potential welfare or ethical issues regarding the production and use of fur?*

PF9 - The welfare is about...that's what it's about let's listen to science and see what's actually better for the animals and their welfare. As I said for fur, fur is not going to be vegan because there is an animal involved. You know this probably better than I do as a researcher the animal doesn't have to be killed for using not being vegan so there is a longshot for it to become vegan, but I think for the welfare of the animal it's about studying the animal and doing the best for the animal. You said welfare or ethics and I think those are 2 different things. I think for the ethical part it's much harder because it's much more about personal people's convictions and there I'm saying its information people should seek for and information from good sources and also in part our sectors are not good at it at all and maybe now they're better but sometimes in the defensive position they just don't want to be better and its transparency. Unfortunately, because of covid the mink farming in Denmark is actually and Denmark was actually the biggest mink farming industry you can imagine, and it was the general attitude towards fur was much better there than in many other places and one of the reasons for that was the farmers and they were quite easily accessible all around the country...the farmers had their gates open all the way for everybody. It's much easier to create some kind of horrific emotional story if you watch it in black and white documentary from a night attack or burglary into a farm where you distress the animals and you choose what you want to see. Other countries are organising that as well when you have an open farm and you come and you see the animals for yourself and then suddenly people feel a bit like...even if they're reluctant to use or don't like the way the animals are held, still it takes a bit of emotional and terrifying vision and you come there and see the animals are probably not doing as badly as some people portray. Those are the 2 things for animal welfare actually looking at animals and doing what is better for the animal and the ethical part, information, seeking information and giving information.

INTERVIEWER - One thing that's been going round especially in the UK since Brexit been happening is the potential banning of real fur. *How do you think you would respond to this if the ban was to occur and what is your opinion of the ban?*

PF9 - I don't want to give a very lengthy answer because it's my colleagues who are dealing with this every day. If you want, I would be happy to pass you to our representatives in the UK but we as a company categorically refuse or reject the idea of this ban. We think it's based on wrong premises; we think it's also...as I said earlier, we think it's the consumer. If the British consumer cannot decide for themselves, I think that's sad. It's a really a matter of consumers to decide under the information that they have, and I don't think it's consistent with the political values of the UK but because I'm saying for more details its best to address my colleagues who address the specific UK situation.

INTERVIEWER - As we spoke about at the start, these new bio-based furs, I have recently been reading about the new types of faux fur being developed which don't use non-renewable resources. *Do you think people will be interested in these new fur fibres?*

PF9 - I think if it passes the scrutiny of greenwashing then consumers and brands and so on can and should look into it and what is in it. In a way I have a problem with that because often it sounds much better than it is. Usually they are very good at promoting their cause but when I for example a year ago when I was looking in detail to these ecopel developments, it was

hard to accept some of the premises like it says bio-based but then it's actually bio-based plastic and it's like every plastic can be based on starch but just because something is bio-based it doesn't mean it's good for the environment because on the other side you can remain as completely non-biodegradable and you have the same problem with microplastics, the same problem with the inability to fall apart in nature and it becomes a consistent pollutant and plus also the whole performance. I mention the thing about leather that is very new, it comes from filk institute, and this is also the thing. After all, even if its bio-based plastic it will still be plastic, so it has the features of plastic, there is a problem with look by the way. People move from real fur to artificial fur because of what we discussed before but not because it has much better look. I never buy this argument that say it looks almost the same but for whoever knows more, and I said I'm not a big fashionista actually, I am very pragmatic in my fashion choices, but I can definitely tell the difference because I encounter a lot of fur, the quality, the amount of time it can last the ability to be mended, the feel of it. So, all the different characteristics, even if its bio-based plastic it is what it is...its plastic. Sometimes you have combinations of different materials. Again it's hard to talk about many differences because there may be different possibilities and each of them can be from genuine points of differences but I think it's actually leather substitute but I remember reading recently...I think it was koba I don't know...it actually turned out that....there is parts that are organic and then there is a part that is plastic or it can be bio-based plastic or recycled polyester but you know it doesn't really change the fact that it is still not fur. As we said before on all those different products. There is and I think you may actually in the beginning mentioned about the biobased but I'm not sure if you mean more like cultured fur. This is now in the meat so actually you would take the cells themselves from the animals and let them cultivate so you would create the tissue or organ rather than the animal and you know an organ doesn't feel like an animal so the premise there is that you could produce a material the same or maybe even higher quality like you have in the meat sector what is being claimed by tonnes of different start-ups. Maybe even for competitive price even thought that could take decades and not years but maybe that could be a development which could bring something that is fur that has the same qualities of fur and kind of gets the animal out of the equation. But I only found 1 case of development of this kind of development. I think it's in such an early stage that I don't know how much future there is in that.

INTERVIEWER - So, we've spoken quite a lot about, you mentioned previously actually about the mink ink elation to Covid-19 so *do you think Covid-19 has had other impacts on the fur industry?*

PF9 - Even the big culling is actually something that is kind of double-edged sort. What we saw in the fur sector is what seems to a time of very high prices which correlated with Chinese big grows of the upper and middle classes in china around 2012,13,14,15 maybe there was a huge overproduction. Obviously, you know it was a time when the production of fur became very profitable, a lot of people entered the market and there was a constant, bigger supply than there was demand for fur. Because in agriculture and because what I said in the beginning about the social pillar and there is so many people living out of it, it's a competition even inside of the sector and you cannot just scale down production without there being some losers of course in some countries people would say no other people need to reduce production to get prices on a normal level and that's why there was also a decline of price as well. What would you often see argumentation actually is fur is actually look at what the development of fur price in last conveniently just 5 or 6 years ago because what was before

we are still on the levels on what was before the big growth? This is an argument that fur is dying out of business or whatever but there was a big overproduction and now with the culling, it is clear who will produce less than before and we could see right away the reaction of the auctions, the fur went 20% between 3 months and then other 20% in the next 3 months and now we are getting much dynamic. There is also from the whole fashion sector there is quite a recovery going on in East Asia but what actually maybe is the most important thing and I hope this is something that an actually will frame the world of fashion for longer time.... during pandemic a lot of consumers kind of reassessed their values and people maybe realised that they can also live without crazy consumption. The climate crisis which was already becoming very discussed before covid...covid kind of pushed it aside and you can see often the communication saying well look there is a big covid crisis so can you imagine the much bigger prices that will come if we don't start treating our environment properly and I think this is all changing the consumer behaviour and how people want to consume in fashion I think it's everywhere this question about reducing the number of fashion shows throughout the years and all these different things. It thinks really fur actually fits this trend really well because what fur is providing is a material that will always if you produce it, it will be respected because it is a very high price. Sometimes we have problems that we don't have methods how to establish durability because no-one wants to tear fur for no reason you have to do testing with it. So, it's a material by default that has really high price. The products by default have very high price. People can be paid properly in the sector because there is a relatively high margin and then there is the whole thing about how you use it and how you dispose of it. People hold to their furs sometimes only in their wardrobe which is sad but often for generations your talking 20 years which can easily be 50 if they can properly take care of it. So I think it's time for consumers to review how they consume fashion in that way and fur is natural longevity and you know I had one...well he's actually teaches at LCF and is a big expert on fur manufacturing and design and he always said fur is the only material that forgives your mistakes when you make it because you can always change it, cut it, put pieces together and so the fact that we for example in manufacturing processes we don't waste a square cm of fur. Something that would be priceless cut-offs in other sectors but in fur they are collected and there is increased specific industrial cluster when people are sewing things together because there is so much value in it, so they take the waste, and it becomes fabric again. The longevity and so on so I think it plays well into consumers new attitude that we need to respect our clothes.

INTERVIEWER - *This leads me on nicely to my next question where does your company see for the future of fur in fashion? Do you feel that since covid its shifting?*

PF9 - What we are working on, and I can tell you from my perspective from someone who is working on sustainability, we are really trying to have a very very very good grasp on what furs sustainability is but in that kind of wide sense that I explained in the beginning. There is so many pillars, there is so many areas that are unexplored and we really want to explore them 1 by 1. Then of course one thing is taking stock of the situation. But the second thing is actually acting on improving it so for example you would read in some places that fur is bad for the environment because there is a high environmental footprint but so on but that is not generating our supply chain, it is generated before our supply chain in the animal production. We take the by-product that otherwise would be waste and use that to make feed for the animals. So, I know there is a lot going on in terms of how we can better manage the feed for the animals ...looking for sources with lower footprint, using maybe waste, household waste and make it into something. There are different projects and processes on how to handle

better manure because we're talking about environmental footprint also has to do with the emissions from animal manure and how to make it a more efficient fertiliser which by the way is something which will soon be depleted the kind of fossil phosphors so there will be even more motivation to get proper scalable and transportable fertilisers. So, there's all these small things we want to employ within the supply chain to make our footprint continuously better and we want to of course communicate on those improvements and at the same time it's really kind of the production part. At the same time there's the consumption part and we want to kind of persuade and explain to the consumer that yes there is always the elephant in the room when it comes to fur there is always societal discussion but everything that we do as people, as the industry as consumers, has its kind of footprint. You cannot live without having some kind of impact on other systems, animals nature and so on whether individuals habitats, species and so on and there are ways of looking at fur and saying if I do it right and use it properly, if I haven't mended and instead I pass it to other people after and make it into other products there is a way of using fur sustainably and so there are 2 sides from my sustainable point of view.

INTERVIEWER - So, I'm just going to round it off now with my final question. I feel this has already been answered in your previous question as well. *Because you feel fur has a role to play in fashion, in an ideal situation what do you think would be the most sustainable and ethical way to use fur?*

PF9 - That's actually very very very hard question because it's very open and being honest we often work on as I said we are either trying to improve something specific. Often, we work on the defence side and you're asking me to give you a very wide view on what would be the best thing which is not really easy to answer so I have to give it a thought. I don't really have an answer. It can sound like I'm repeating myself but having and using really good transparent information is the key to that because then you know what you're using, why your using, how it was made, if it did the best possible in the production, then you as a consumer and not only consumer but designer, brands and so on we are all responsible of making once its produced to give it the respect that it deserves and use it properly to that. Therefore, I don't know a specific answer. The good thing about fur is that it's extremely varied. We discuss all those fur types. There is more to it, they are functionally different, they give you different heat retention they give you different breathability. Even if you have the same fur type it's just another thing we were talking about minks...if you want to have better footprint and you can think of farmed which is built well in symbiosis with some processing plans which otherwise would just generate waste and then you take waste and then suddenly that footprint you see in some studies is not there and your basically taking the input side as zero in the field so the thing that there is such a variety in the sector gives opportunity to people to find the niche they want to have to use fur sustainably.

PF10 – Consent Form and Transcribed Interview

University of Leeds, Arts and Humanities Faculty



UNIVERSITY OF LEEDS

Consent to take part in 'The exploration of fur and fur alternatives in the fashion industry.'

Add your initials next to the statement if you agree

<p>I confirm that I have read and understand the information sheet dated 20/02/2021 explaining the above research project and I have had the opportunity to ask questions about the project.</p>	
<p>I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.</p> <p>Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage.</p> <p>Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk</p>	
<p>I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research.</p> <p>I understand that my personal information including my name and job title will be kept strictly confidential.</p>	
<p>I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.</p>	
<p>I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.</p>	
<p>I agree to take part in the above research project and will inform the lead researcher should my contact details change.</p>	

Name of participant	[Redacted]
Participant's signature	[Redacted]
Date	26.2.2021
Name of lead researcher	Aisha Kayani
Signature	
Date	26.02.2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

PF10 Interview

INTERVIEWER - *What role do you think fashion plays within society?*

PF10 - I think it actually **plays a bigger role than people perhaps tend to believe** rather than just a small part. The thing is without fashion it's a course of very very small part and if you take the luxury part of fashion the very few can afford it and at the same time and actually... A very huge business who basically copy so you tend to actually get a very very big impact out of it. If you take fur as an example and if you take the big volumes that are in parts of the world which are lower cost items but without having it in fashion would copy it, so I think it's actually ... This is not just about fur I think it's in general. Of course, if you go fur, **I still feel it's positive as a material itself** actually it's very long-lasting so it's different to many other items if you take synthetic which are unfortunately a little... You buy it somewhere out in a few months and sometimes years.

INTERVIEWER - *Okay so how would you define sustainability?*

PF10 - For me sustainability is actually where are you take the total production chain... In total you are impacting the environment as a minimum. I feel **if you take from raw materials, it's better to use perhaps a little more expensive one which will last longer**. I'm not a fan of fast fashion. Of course, my impression is that **when you have more expensive materials in the production chain you also put more effort into really making sure that you take care of it and that there is basically no waste**. And that all parts that you cannot use do you have another market for it. If you take fur which comes from animals even the manure is used. The manure goes to buy a few plants where they produce gas for cars and trucks and so. Also, the fat of the animals goes to lipsticks and such products for ladies so basically 100% is used also those parts you won't see on a garment. If you go to lower down, you have a lot of waste. If you take synthetics you use a lot of energy and produce in the synthetics... It cannot really be used. It basically just consumes resources so in that sense what I mean with sustainability is that you look on the total part.

INTERVIEWER - So, making sure that kind of everything is being used and that there's no waste.

PF10 - Yep, and actually being used in a way that efficiently used. If I take an example on an animal eats proteins and such which is basically waste from always by products from slaughterhouses. The slaughterhouses have two possibilities. Either they use it and ship it for food for animals as it is, and she don't really have any energy consumption, or they could use protein powder... That's basically in principle the two ways they can use it. If you make protein powder out of it and the slaughter by-products the dry content, it's all about 30% so you have 70% water and 30% material. If you want to make a powder of that you basically dry out the water which contains a lot of energy, so it looks good to make a powder of it, but you use a lot

of energy. Instead of if you actually consume it yourself directly you don't have any extra energy put into it... Are you able to follow the difference? It's like when you cook food you put water into it and you boil the water and then you put something into it and basically if you boil the water it's going to evaporate and that's basically what you need to do to get a powder out of it so it sounds good that while you can make other things out of it but you lose a lot of energy and that's what I feel is called sustainability. You should also consider these things and not just how to say make it make it easier for something... but you use a lot of energy, so you waste a lot of resources just to get something which people believe is better and I hope that's when society is going to start to be more honest towards, we to really find out what's the alternatives. It's easy to say you shouldn't do that because you can't do that, but you don't really have... I can tell you a little bit about something of an electrical car discussion. If you take all the **hybrid cars**, they basically **use more fuel and energy** than an old car because within 500 kg battery which you drive around with most of the cars unfortunately still is that your drive around alone. If I drive around with a car in my old car it was just myself now, I have 500 kg extra load all the time, so the fuel consumption is much higher done an old one, but people say the new one is more sustainable and better even if it cost you more. So, it's the same thinking as that. I hope I've answered the question so that's what I see.

INTERVIEWER - Okay so we've spoken quite a lot about real furs and synthetic furs. *Can you tell me a bit about the different types of fur that are being used in fashion?*

PF10 - There is plenty. If we start from mink which is the typical fur garment. It's either for a jacket or full length. It's got a short nap. I think on our website you're able to find different types of furs if not I think we have an app where you can look at the different types of furs but if you take mink then you have a lot of different types of minks which basically means different colours. You have white, pastel, pearl which is very bright, silver blue and then you go to the browns and even end up at the blacks. So, if I take the big volume of it is that's consumed from mink which is consumed in the northern parts of the world a lot. If you take the Russian parts of Siberia where you have as well as northern parts of China... If you type in Harbin and check on the map it's almost 10,000,000 people in that city and you have three months during that year which is -20 Celsius and very cold every day. So, then you come to what also people tend to forget is that there are people living in very cold places and they struggle with the synthetic ones trying to get the same warmth out of it. Then the next type if you go to foxes there are two major different types of foxes. One is the red fox type and the other is polar fox type. The red foxes are those which you also find the nature running around... Some of those are red and probably the biggest farmed type of red foxes are silver foxes which is basically almost a black very dark blue. The silver foxes have very long hair the mink has small hairs which is let's say 10 mm, the foxes have about 5 cm. The leather of the silver fox or red fox types are very very thin so they are still very light so you can still make garments out of these types of foxes but of course you have a much longer and bulkier type. Then the second polar fox types which are very big volume is called blue foxes... They are very light coloured but can also be a blueish and black colour if you take the darker side of them. They are thick... You don't really see the hairs in the same way it's much denser. The leather is a lot thicker as well. The polar foxes are the ones that are up in the Arctic which is really rare they need the really thick fur to protect them from the cold. Then if you take those skins are then used for the trims which you see basically on the Canada Goose jackets. There you have the Fox which is mainly around the head and what people tend to not be aware of is that the trim is there actually to protect your face because if you take the hood without the trim, you get wind in

your face but already when you put the trim around it keeps you away from the wind so it's actually to protect your face. And there if you go to synthetics it doesn't bring you that protection because it doesn't stay up in the same way so you lose the reason why you use the trim so then you're just using it for the outlook but you forget the reason of why you have the trim there. Then after the fox furs you have Finn raccoons which are also used for trimmings but they're not as dense as the blue foxes but they are used for similar things and such. Then the most expensive of all furs is sable. It's Russian and a similar animal to minks... it has a little longer hair than a mink and there's just a few hundred thousand sable skins every year and therefore they are very exclusive and basically the most expensive fur you have. On the wild fur side, you have coyotes which is a prayer animal which they trap and hunt... You have chinchillas which is very soft fur. You have beaver so there is a big variety of furs.

INTERVIEWER - Okay so *what do you think shapes perceptions about sustainability in relation to fur?* So, the pros and cons....

PF10 - If you take the positive side, I see is that the furs do last a long time... Basically it can last 20 to 30 years easily... One of my karakul furs which I use that's already been 15 years... It's not perhaps the fanciest or fashions but it's okay and it's still no problems to use and if you go to synthetic materials very very very few things last 20 years so that's of course what I see from a sustainability point of view it's much much better in that sense. Other things if you take mink and foxes, they eat a lot of by-products. If you take mink, they eat a lot of fish by-products. Here in Finland, there are provincial that they remove more phosphate out of the sea tanks because there's a lot of fish that people don't eat. When they fish with a fishing boat should get some of those fishes otherwise, they are just waste and it's still important to remove them from the ecosystem and it basically goes towards feed so perhaps if you take some of the real positive ones. Of course, I have a full understanding that there are people who feel that keeping animals just for the fur is not acceptable I can understand that but at the same time you come to the point that eating meat, milk, everything that comes from a production animal. I don't know if you eat meat but if you go to chickens, McDonald's etc. So, you have a lot of... It would not be left much if you did not make use of animals in the world. Right or wrong I don't think I'm the one to judge that. I respect that people have different views on it. If I take... If you check the area where I am we have a lot of moose and we basically if you don't have them, it becomes an issue so it's always a trade-off. We have wolves and if it comes to protecting my family, I will protect them towards wolves. If you live in a city, you might not have the insight on what works on the countryside where most of the farms are. That's of course I see it as a concern with fur. If you take them synthetics of course you can see that it's cheap and cheaper to produce... I don't know if that's a positive thing or not for me it's not. I think you should figure out what that means for the environment and such and I need to run you more often but of course the cost of a synthetic material is lower than a natural material that's how it is and it's always going to remain like that so but at the same time it takes resources from our planet. If I use the cost of it as a positive for synthetics, then of course the drawback is that it uses non-renewable resources and that's what it does. Personally, I prefer natural fibres if it's wool or fur or whatever.

INTERVIEWER - Okay so *how does your company perceive other animal-based products used in fashion in comparison to fur?*

PF10 - I feel that they are I would say perhaps not treated equally. I think by the fashion industry itself it's treated equally... It depends of course on things like which fashion brand you're considering. Most of them use all of them. There are some that don't use fur, but they use leather and then you come to the point is it different if you use crocodile leather and fur... I can see the value of the meat of the crocodile and not of a fox. At the same time all the minks and foxes none of the bodies is wasted. They are 100% reused mainly for feed to other animals as a biofuel so it's. Personally, I feel that part of the fashion industry makes use of the debates in the newspapers. If you go out and say we don't use fur you can go on the first page in the biggest newspaper in the UK.... In the Telegraph I think is one. If you go out and say you don't use it, you go on the first page. You cannot buy advertisements for the first page for money so I feel that people can tend to make use of these things then they still might actually use this for some object. I will not mention names, but we have seen those who say they don't use fur, but we have seen them selling it in Asia because they make money off it and I don't like that... I prefer that you do what you say you do.

INTERVIEWER - *So, do you think fur is targeted more than other animal-based products used in fashion?*

PF10 - For the time being yes. At the same time, it's now already been what nine years ago when they banned fur farming in Holland? I think it was 2014. The following month they started to attack the chickens so there is no way to say there is a clear... If I called them animal-rights activists, they target one industry at a time. At the same time, they don't present any other alternatives. It's more to get the headlines and search because personally I still believe we as humans we need to be able to survive on the planet after that we need food, we need clothes as well as use as few resources as possible. I feel also social media has made these make these first because you don't really need to face anyone... You are basically free to write and have very strong opinions about whatever without really having to take responsibility for it. I think it's... I'm a little concerned on the developments, bullying and such also... It's moved onto a social media thing which is much much more difficult to control that it has been before social media, so I hope and believe in these how to say... You've been following what happened in Australia with Facebook and yeah. Let's see where it develops.

INTERVIEWER - *So how would your company view fur if the animal's fur was sourced from animals that died from natural causes?*

PF10 - Well actually we use those. If you take in farming as well as wild furs part of them have died naturally by sickness or killed by another animal. In parts of northern America, the raccoons and also the coyotes have died of traffic accidents and all those furs are all used so if you took farmed fur, I would say 5%... 3-5% have died before they have even reached the harvesting and they are all used so the thing is if you look for the purpose of it and you know that for animals it's the same with cats and dogs... For the winter they get a thicker fur, and the thick fur is needed for warmth of the garments and therefore it's it needs to be harvested at the right time and that's for about one week of the entire year. Otherwise, they would die randomly anyhow but these parts of the firm might not be able to be used... That's what's

going to happen. That would waste a lot of more resources than when you could try and control it.

INTERVIEWER - *So, moving on then, who or what in the industry do you think is influential in shaping consumer knowledge and public discourse about the ethics of fur?*

PF10 - Of course, if you take the fur breeders, they do their best to get their message through. Of course, if you look on the fur breeders' side the business is rather small. The turnover of farms far is about 1 billion a year so if you compared to the activists as well as fashion industry it's very very small. If you start to go into the Kering group, their turnovers are huge. So of course, a big part lays on their shoulders... Also, how to get the right message out. We are discussing with those and targeting the business to business... You don't really target much to consumers, so I've had meetings with them this week and we've been discussing about these things and I'm glad also that they are interested in it. Also, what people might not be too aware of is that farmed animals it's not just fur but basically all types of animals which are used for food or fur such there is a pretty severe third-party certification systems together with governments and parties so it's very well controlled if you take in Europe and North America its 2x a year there is a 3rd party who do controls. If you take of course governments and such...for some countries, it's a very big income. If you take in Finland, it's a sustainable part of the exports so of course we don't feel we have the same pressure in Finland as what happened in Denmark with the culling of the minks. That decision they regret... The thing is it cannot be reversed.

INTERVIEWER - *What do you think about the action and communication techniques used by groups opposed to the retail and wearing of fur?*

PF10 - Personally, I don't like when you have to pay people to do something. You know many of those protesters get very well-paid... I don't know if you've seen some of the videos about raccoons and such and China the way they have been treated animals badly, it's also been proven that those who treated the animals badly have been paid to do that, so you come to the point that to scare people you pay people to treat animals badly.... I don't think that's the way things should be done. Can you look into their interest...? You know they collect a lot of money. There are a few people who get hundreds of millions for one campaign and then they spend some millions to get people to protest to collect for... That I don't really feel it is how it should be. There should be some more sustainable things which they grab to. If you take on fur well it's been well known for example in Finland the word for money is raha which comes from the squirrel, so the word money comes history when they deal with the squirrel and the fur and skins...This was the way of using money and now this goes thousands of years back. Up in Alaska they started with fur trading in the early 16 hundred so yeah things are changing to the good or bad I'm not the one to say what's right.

INTERVIEWER - *What do you think constitutes good animal welfare?*

PF10 - If I put it like that if the animal has a warm place in the winter to go. Most of the animals get fed 2-3 times a day. Not many humans get fed that often. You have drinking water 24 hours a day. That's what animals get which is more than what some humans can get. That you follow the health of the animals... Of course, if an animal is sick or something then you treat it with antibiotics like you were supposed to do with humans as well... Of course, if it's really bad it might be better for the animal if it's put to rest, that's what I expect. I also think if you take on a bigger perspective it's important that the farmers all the companies who raise the animals are also checked that their financials and everything is handled properly and that they treat the farms and animals properly... For me that's what's important. I feel as long as we don't treat people in this way, I think we should focus on humans instead targeting those who take care of animals.

INTERVIEWER - *What do you think are the most important actions that could be taken to minimise or address any potential welfare or ethical issues regarding the production and use of fur? One thing in the UK that's been circulating is the potential banning of fur. What's your opinion of this?*

PF10 - The thing is of course based on what it will impact... First of all, it's a much more sustainable material than synthetics so then of course how will you judge and see what you are allowed to use. Of course, you can talk about any ethics and what are ethics. For me ethics if you take care of the animal or human... In that sense we would need to ban 1/5 of the globe who don't care about humans. If you go into an ethical discussion this is then you can also discuss that it should be banned based on sustainability and research. For me a natural material is always more sustainable than synthetics. So, you come to the point, and I don't really know now how the discussion goes in the UK or around this that based on what. I can see that for the weather you might not need the fur, but you still have rainy and cold weather and there is nothing better than a natural material. Of course, you'll still need something to retain water and a mink coat... You won't need a raincoat on top of it because it's waterproof and it's warm so it's a lot of input on it and what are the alternatives and personally, I see the alternatives it's not as sustainable.

INTERVIEWER - *So how do you think your company would respond?*

PF10 - We are already supporting the fair-trade association in London. We also support international fair-trade associations as well so we're already doing our best to support those. We are also providing facts for them to communicate outwards so that's what we try to do. We have course cannot go on top governments and such, but I feel that the discussion is as I mentioned I feel the discussion is going wrong when you talk about banning instead of putting other resources to really develop in such. That's what I mentioned earlier as soon as you ban one thing, they go onto the next one and it's also the propaganda about scaring people which I don't like in general. I would like to educate people and put all the effort to that.

INTERVIEWER - *Yep definitely. I have recently been reading about the new types of faux fur being developed which don't use non-renewable resources. Do you think people will be*

interested in these new fur fibres?

PF10 - It probably is. If you take what you were doing and using vegetable oils for such things, then you need to go to these soil oils and such where you also need a lot of artificial nutrition to grow. What people tend to forget is that they use a lot of chemicals to grow. I'm a chemist by profession so I have been working for one of the world's biggest chemical companies. I was in charge of the research in the management of that. In that sense he is still using a lot of synthetics to produce biodegradable alternatives so it's a little... You just add more resources to get out of the environment and such. It's a type of artificial ecological product still. If you start to make fibres really of natural fibres where you don't artificially grow but then there is also the debate that if you use it all the time it would still be damaging which is.... I don't like when they use endorsements and such...if you take in Finland about 1/3 of the forest is never used. It's just left there to rot.

INTERVIEWER - *So, moving on then, what impact, if any, do you think Covid-19 has had on the fur industry? Earlier you talked about the mink culling...what else has impacted the fur industry with the virus?*

PF10 - It's being of course a lot of debate that there is a risk that Covid is sustained in minks. To be honest there are a lot of mutations of covid, and none have come from animals. I have all of come from humans... We should not forget that it was humans who infected the minks in the first place and there is not really any evidence that it can infect back to humans. So, I feel that again there is a lot which goes over and the things spread in the news would not really be collected if you dig it down. Covid has a very positive impact on the fur industry in the way that the volumes go down. I still see fur as a luxury item. When the volumes go down it becomes more exclusive which for the luxury industry is a positive. There are always people who want and can afford to buy expensive things and I think that will have a positive impact during several years to come. It becomes more exclusive just because it cannot be produced for everyone.

INTERVIEWER - *Wow that's great. I've not heard a positive perspective as a result of covid. So where do you see the future of fur in fashion?*

PF10 - I can tell already that in the last few weeks I see a bigger interest by the fashion industry already. The prices have started to go based on what I said of course the fashion industry when they see that it becomes more exclusive, they can always attract people who can afford to pay a lot for certain things. So, I already feel that it brings Fashion brands take and get back who banned it because by the end fashion comes and goes and those who have not been using it they will not let others just take the money out of it and that's where I see it and perhaps not my personal view that it should not be that you change your opinion just because you want to make money out of it. I have my own view and I stand for that if it's expensive or not so I think it will improve.

INTERVIEWER - Okay brilliant. *So, my final question because fur is present and has a role to play in fashion, what do you think would be the most sustainable and ethical way to use fur?*

PF10 - I think actually if you take the way it's used today as garments, winter clothes to protect us from the cold, I think it's the best way of using it. Also, the trimmings for the hoods, the benefits it brings are outstanding so then of course we can see that it can be used for a lot of other things. I might not support that it should be used for handbags and things but again that's not my call to buy those and pay a fortune for them. For me the most sustainable way to use it as garments and coats is to protect us from the weather.

PF18 – Consent Form and Transcribed Interview

University of Leeds, Arts and Humanities Faculty



UNIVERSITY OF LEEDS

Consent to take part in 'The exploration of fur and fur alternatives in the fashion industry.'

Add your initials next to the statement if you agree

<p>I confirm that I have read and understand the information sheet dated 12/04/2021 explaining the above research project and I have had the opportunity to ask questions about the project.</p>	
<p>I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.</p> <p>Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage.</p> <p>Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk</p>	
<p>I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research.</p> <p>I understand that my personal information including my name and job title will be kept strictly confidential.</p>	
<p>I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.</p>	
<p>I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.</p>	
<p>I agree to take part in the above research project and will inform the lead researcher should my contact details change.</p>	

Name of participant	[Redacted]
Participant's signature	[Redacted]
Date	19/4 2021
Name of lead researcher	Aisha Kayani
Signature	
Date	12/04/2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

PF18 Interview

INTERVIEWER - *What role do you think fashion plays within society?*

PF18 - I think it's much bigger than people want to admit because everyone in the world wears clothes and they think about what kind of clothes they wear. Even though they say they don't care about fashion they still care very much about what their wearing. Also, if they say it's not fashionable that's also a fashion...just wearing a plain t-shirt or jeans you know...its much bigger than people want to admit.

INTERVIEWER - *As a consumer of fashion, yourself what's a priority to you when you purchase clothing?*

PF18 - I think it changed last couple of years and also working in the fur industry we talk about sustainability a lot and long lasting. Me myself I started buying much more classic items and then I started with the accessories, scarves or whatever. I also started to buy items in natural materials like cashmere or wool because you don't need to wash it all the time because I also heard **clothes are polluting much more in the consumers hands** because **we wash them all the time**. I started to care much more about materials and that's what I focus on environmental issues.

INTERVIEWER - *So, you talk about environment and garment care, that relates to the topic of sustainability. So how would you define sustainability?*

PF18 - I think often people misunderstand. In the fur business they misunderstand it with animal rights. I think sustainability is when you take care of your clothes, amend your clothes so you use it for many years instead of using it a couple of times and throwing it out. I think it's also the fashion industry has a big responsibility in all these collections their doing. They're somehow building a demand of the consumer for new fashion pieces all the time. For me sustainability is very much like buying more classic items so you can wear for longer time and style it with different things. I think it's also thinking about food. I can buy an orange which is not produced in Denmark but it's not so much about the orange but it's about the transportation like how the workers were treated. I know that's not sustainability but it's a big chain of different things.

INTERVIEWER - *So, you feel there's different pillars within sustainability.*

PF18 - Yeah. I think its many different items and areas.

INTERVIEWER - *Okay and when you talk about these different pillars do you see the animal side of sustainability just as important as the environmental side for instance? Or are they different?*

PF18 - I think in the mink industry. Me as a person I want the animals to be treated well but just the thing with the minks, they get fresh food and it's a by-product from the fish and chicken industry which also makes it more sustainable to treat the animal well and give them this fresh food. So, it's a whole circular economy that is giving better sustainability to the fur industry and of course having an animal, many people have an opinion about it and many people have a fur coat and use it for 30 years and its biodegradable but of course you need to use it for 30 years for it to make sense and before it is sustainable. It's not sustainable to have it hanging in your closet or throw it out and if you still buy a lot of nylon jackets next to that jacket so.

INTERVIEWER - I understand the concept of longevity in comparison to what synthetics can provide so that's always a positive side within the industry. *So, can you tell me a bit about the different types of fur that are being used in fashion?*

PF18 - Yeah of course. As a furrier you can work with many different types of fur. We sell mink fur and fin-racoon, and we are the only place right now in the world and we control what our farms do. We have a whole system, traceability system and sustainability system where we have a big codex for the farmers and rules, they have to follow so then our customers like the LVMH group like Louis Vuitton, they know that when they source our skins from our company these kinds of rules that these rules are being kept. But of course, you can get fur from other suppliers as well. You can buy rabbit skins and you can buy wild fur. The issue is often that designers like this wild look, but the skins are not being sourced from controlled farms so it's also something the big brands they have some rules they have to follow like you can only source skins from us because then they know the rules are being followed so often designers are not allowed to buy rabbit skins from china even though they like the designs.

INTERVIEWER - *Do you feel that when you're working with designers, they value wild furs more because of the population control concept as opposed to farming them or is there other things involved?*

PF18 - I think it's just the look. Cos it's been popular with this vintage look and having a rougher fur. I haven't heard that...of course it's something we discuss but the thing I hear is that they like that its controlled farms more than its wild hunted animals because they like it's not being kept in a...it can be there for days in a catching thing (I don't know what it's called) but they like the look because it looks more vintage and its rougher. I think it's more the look than the yeah.

INTERVIEWER - *Can you tell me a bit about the work you do with different fashion designers with regards to fur?*

PF18 - So, let's say we have a designer whose only allowed from his boss to work with our skins but he still wants this wild look then we can take a fox and try make it look like a skunk or whatever. We can try modifying the material, sew different colours together, so it has a look of something else, so this is something we really focus on in our product development department which I'm in charge of here. Often, we get a mood board from a designer if they want to make a fox jacket, but they really want it to be lighter or easy to wear in autumn or spring. So, travelling where it's supposed to be put in a suitcase. There are many different issues we try support them with. We don't do production, but we do idea developments and then we help them connect these ideas born into real life with the manufacturer.

INTERVIEWER - That's interesting. *What do you think shapes perceptions about sustainability in relation to fur?*

PF18 - I think it needs to be open. All the steps need to have openness about it. You need to be able to trace the material. Because of course sustainability it can always be better no matter what you do it can always be better, but I think being open and having a focus on the area that could be better. I think your already quite far ahead, but I think as a company who produce a raw product and if you want to hide areas, I don't think it's very sustainable and I think the openness, things can always be improved and discussed with the companies. I think it's a good beginning and on the right track and a way to go.

INTERVIEWER - *What do you think are the potential pros and cons of the sustainability of fur?*

PF18 - Of course. The con with real fur is that it's expensive, it's a precious material and also, it's not easy to source the colours you want because production takes maybe up to a year, so you have to breed the animals. You cannot just say I want white and 2 months after you want grey instead. There's only the amount of material in the market that's available and that can be quite difficult for many designers. Fashion is so fast, but the fur industry is not the fastest one in making the material accessible but of course the pros is that it's a beautiful material. It's also the feeling of wearing a fur coat it's just something special. You can't explain it but the feeling of wearing a fur coat in winter, you don't get too hot or too cold. It's not only about the beauty but it's also about the feeling of wearing a fur coat. Of course, with the fake fur it's easy to get it's just the meter from a machine but often these fibres they are made out of plastic and it's polluting a lot in the environment. But the look of the fake fur, it's not long lasting. It looks nice for many 2 seasons and then it doesn't and looks messy and not so shiny.

INTERVIEWER - Science has evidenced real fur to be more environmentally friendly. *Do you think the environment is worth saving more than an animal's life? Why?*

PF18 - I think it's a bigger story than just the fur industry because there's also a big meat

industry. I think its somehow connected. People have been living off animals for thousands of years. I feel like its connected somehow but still it's very important to make sure then that when you talk about wearing a mink coat then you're maybe thinking about the environment but maybe you're not thinking about being a vegan or not having any products from animals. It's a choice that you have to take but I also feel like if you don't want to wear mink coat you shouldn't be wearing leather, eating meat, eggs, or any kind of animal product. In my opinion you need to know where the product is coming from, the meat, food. You need to be interested in where it comes from and what farming it's been produced under. I think you cannot say it's just the fur industry, there's many things that need to be addressed and thought of but as a consumer if you start off buying less and trying to figure out what you're buying I think it's already good for both animals and the planet.

INTERVIEWER - *How does your organisation perceive other animal-based products used in fashion (leather, wool etc.)? In comparison to fur?*

PF18 - I know a lot about the mink and fox because its the company that I work in. Of course, I don't know the whole story about the wool industry and other industries, but I do think I would rather buy real wool sweater than buying something in synthetic fibres and then it's not nice to wear and I'm going to wear 2 times because I don't like the feeling of wearing it and then I throw it out and buy another one. I would rather pay a higher price and have it for 10/15 years. Again, I support other natural fibres form animals. It's also the silk from the silkworm but I still believe that things need to be traceable, and you need to make sure it comes from a good production where they take care of the animals. You cannot avoid using animals, but I think the taking good care of them from my opinion I support it.

INTERVIEWER - *Do you feel some animals are more acceptable to use than others or do you feel their all equal?*

PF18 - I know that a mink is maybe cuter than an alligator, so I think it's often difficult for consumer to see that because it's cute and still an animal and alive that it needs to be taken care of as does an alligator or snake or whatever. I feel like in the fur industry and the product we sell its very much controlled. I don't know about the snake industry or exotic leathers. I know some companies are having a really traceable production and controlling the number of animals so their helping the environment and I know with the alligator because they control the population of them. I think it can help but I think it can be controlled because I've seen videos of snake farms in Thailand where it wasn't a nice site to be honest. It's like with the eggs you buy you can buy eggs from caged chickens and eggs from wild range chickens. I don't think you can say alligator skin should be forbidden because I think it depends on the company.

INTERVIEWER - *So, do you feel that fur within the industry is targeted more than other animal-based products?*

PF18 - I feel like it is because it's an expensive product, but I feel like support by shearling companies because they saw that the fur industry stops then they are the next one. I also think I already mentioned that they want to get the wool and silk and actually one of the big areas in their goals it's also like pets at home because it's not natural to have a cat or dog. I think other animals' companies breeding animals are starting to open their eyes that they need to give their opinion and not letting the fur industry be attacked. We always say that the fur industry is like the elbows. It's the first one you try push but what's the next one? I see a change that it's not only fur anymore, but fur is somehow the first thing they want to close down.

INTERVIEWER - I feel there's a lot of hypocritical people as well because people will eat meat but be detested by fur and sometimes, I struggle to see what the disassociation is.

PF18 - I think it's because everyone wants their bacon because its only for me but a fur coat it's so expensive and maybe you don't have the history in your family that you have a fur coat so it's not accessible, its only something they see rich people wearing so they're like fuck them. But when it comes to the bacon, they don't want to let go of it.

INTERVIEWER - *How would your company view fur if the fur was sourced from animals that died from natural causes?*

PF18 - I know it's a good story but actually I don't know. I've been thinking about it because I know this designer who makes things out of roadkill but I know this because I'm geeky within my area and educated as a furrier and I see the beauty of the fur and good quality and you can see this is well treated because the fur is so shiny and all these things, so I like the story but as a furrier often these animal skins are not so beautiful because its roadkill. Often if the animals are sick, you can see it in the hairs like with humans if your stressed you lose your hair so I think as a furrier I wouldn't like those types of skins because you can see it in the fur.

INTERVIEWER - *From an ethics side though would this be seen as more ethical rather than farmed minks and foxes or do you feel what the regulations are right now are as ethical as they can be?*

PF18 - I think the farms are doing well so I don't see it as a problem, but I also think like the other kind of...I just don't like the idea of sick animals being used somehow. Animals shouldn't be sick and I'm also thinking about if it's a fox who has rabies, the people making the fur and dressing the fur are they maybe going to get diseases. I'm thinking practically on this and also how can you get enough off the fur for things. I think it's a good and ethical story, but I don't feel that it's even something that's possible to replace the fur farming.

INTERVIEWER - *Who or what in the industry do you think is influential in shaping consumer knowledge and public discourse about the ethics of fur?*

PF18 - There's something called Fur Europe and IFF. Fur Europe is based in Brussels and doing lovely work. I still think the fur industry could do much better in talking directly to the consumer but it's also something that's like is it our task? But me personally I think it's our task because it's the consumer buying the product. We can talk to our direct clients buying the skins and selling it for production who then sell for designers but if there's no end consumer who's actually buying the product then we have no customer. One thing we've been doing is we went to big department stores like Harrods and were doing sales training for the staff because they're the ones selling the product to the consumer and it's an expensive product and when you sell these kinds of things you need to tell good stories and you need to make sure the consumer knows it's from a controlled farm. We saw that after this training we did once a year the sale of fur also went up so I think it's an important task we can do much better but of course a consumer needs to be interested. I think we can't avoid it.

INTERVIEWER - *Do you think later on down the line do you think this will be something you're definitely doing to raise awareness about the fur properties? Or do you feel this is something you're putting aside and leaving to other people to get that discourse out?*

PF18 - I think maybe were leaving it too much to other people, but I don't think there are other people talking about these things. I feel like it's something we have to do even if we don't feel like it's our responsibility.

INTERVIEWER - I feel like within the industry now the people with the voices are those opposed to fur as they engage with consumers a lot more so maybe if you guys came out and did something similar to educate people about fur and its sustainable value whether this would shift the debate about fur and how people perceive it.

PF18 - I 100% agree but of course we are the resources, but I think it's very important.

INTERVIEWER - *What do you think about the action and communication techniques used by groups opposed to the retail and wearing of fur?*

PF18 - I think it's very aggressive and some of the things their telling is not true. Of course, when you show a picture it's difficult to say a picture is a lie but as I mentioned before you can get skins from...I also watched a video year ago about where they skin dogs alive in china and what actually came out was it was an activist who paid to skin these animals alive so they could film it. The consumer they watched it for 2 seconds and then they make their opinion from that point so it's something that's dangerous. If you want to say something negative, you can do it but their very aggressive doing that without the fur industry fighting it back but it's also tough to fight it back because it's easy to say you are against fur because no-one likes those pictures, but they didn't check what kind of farm it was or who paid for these pictures to

be taken or whatever.

INTERVIEWER - So, you feel like people jump on one wagon too quickly without actually looking deeper into it.

PF18 - Yeah, and also because fur is not accessible to everyone so it's just easy and maybe people are not interested in fur because they know they're never going to buy a fur coat. So, they say that's awful, and they don't dig into more information and say can that really be true because they don't care because it's not something they can ever afford.

INTERVIEWER - *What constitutes good animal welfare?*

PF18 - I think at some point it's a circular economy. Then it's also that there's some government regulations with the farms. I don't think the farmers should control themselves. I think there should be some third party controlling the farm and I don't feel like it should only be us making our own rules. I think it should be together with governments and veterinarians.

INTERVIEWER - So, on a bigger scale almost that can be implemented by the highest possible people.

PF18 - Yep.

INTERVIEWER - Do you feel there needs to be a global regulation to make sure everywhere in the world is following the same rules.

PF18 - I think that would be great because I think animals should be treated well. I'm not against using animals as a human being for other food or fur or whatever but I still care about the animals, and I still want all of them to be treated well so I don't know if it's possible for a global kind of structure, but I think it would be a good idea.

INTERVIEWER - I've been doing a lot of research about what these animals need, and the regulations provided, and one thing has been minks are semi-aquatic animals and they don't have access to water. *What's your opinion on this?*

PF18 - Actually, there's a testing farm in Denmark where it's run by the danish government and its like veterinarians testing different things and one thing you also have to remember is this is not so much a wild animal anymore because it's been bred over so many years and it's like with dogs, they didn't look like it did hundreds of years ago. They always take the

calmer animals and breed on those instead of the wild ones and don't feel good in a cage so that's also something that we all need to remember because it's not a wild animal anymore. One thing I also heard they tested was the size of the cages. They tested it down to being the size of an A4 piece of paper up to 2 square meters and the stress level was the same but what the animal really cared about that it had toys and it needed to have nests with straw and could build a little nesting place and then it needed company so that's why they always have 2 animals in the same cage even though they can fight and scratch each other but it needs company to have a good stress level.

INTERVIEWER - *What do you think are the most important actions that could be taken to minimise or address any potential welfare or ethical issues regarding the production and use of fur?*

PF18 - I feel like the farms need to be open and they need to be honest about issues. Of course, some animals will get sick like in all production but then if it gets sick, every farm has a little hospital, but I think it's taking care of the animals and then also being open for always getting better. I think that's a really strong point that everything can be better also like human rights or like growing vegetables everything can always be better but if you're too stubborn on saying like it's fine as it is then I think yeah punishing yourself.

INTERVIEWER - *One thing within the UK is the potential banning of fur. What's your opinion of this?*

PF18 - I feel like if it happened it would be on bad foundations. I feel like politicians are taking these kinds of decisions because it's somehow easy for them to get votes because it's not a big group of consumers buying these things. I know they banned fur farming in the UK but there were only 2 farms, so it was easy for them but their importing a lot of fur and trading a lot of fur, so they still want to earn money on fur, but they've just closed down the fur farms so it's a little bit double somehow. I feel like if you closed down for the fur import then you should also take the leather and other things in my opinion because maybe the fur farming is the best controlled and you know the animals are having a better life than the bacon you eat so I think it's a fake message to give out that you care about animals because actually if you care about animals you should also take the meat industry and other industries and all of these things.

INTERVIEWER - So, like looking at it at a larger scale. I have recently been reading about the new types of faux fur being developed which don't use non-renewable resources. *Do you think people will be interested in these new fur fibres?*

PF18 - I think maybe the young generation will but the people I know who wear fur, it's never going to give you the same feeling as a real fur coat and so I think the people who will buy these kinds of fibres they wouldn't buy a real fur coat anyway. I don't know if it's a threat but I think an obstacle for the fur business is to make sure that the next generation also buys fur coats when they turn out in their 40s - often you don't buy a fur coat in your 20s so it's like

when they grow up and get their first salary and get their first career job it should be those who are buying these fur coats and that's a task for the fur industry to make sure they're not being....

INTERVIEWER - Left behind almost.

PF18 - Yes exactly.

INTERVIEWER - *Do you feel like this will actually happen as the younger generation grow older?*

PF18 - I think if the fur industry can ensure its a sustainable product, I think they will buy fur when they can afford a fur coat. I think for me when I was in my 20s, I didn't eat meat and I started my tailor education together with the furriers and I didn't understand fur because I didn't see a reason for it but now I also bought a fur coat and I'm 35 so I've also changed my mind a lot and when your young you have a lot of strong opinions about things and then you just grow old and want to feel more comfortable. But of course you think about things, when your told as a young person so I think we need to educate and inform but I think as long as everyone knows where the product comes from and the younger generation they make their opinion and do the research and they don't want to be like everyone else so if it can somehow be special to wear a fur coat that you can sell this from a sustainable farms and all of these things I do believe that they will buy fur.

INTERVIEWER - *What impact, if any, do you think Covid-19 has had on the fur industry?*

PF18 - In Denmark they closed down all the mink farms and when I got that news, I was like okay now everything is over. But actually, I'm surprised that all the shops selling mink coats have sold out their whole stock in roughly 2 months so I'm surprised. It's not what I thought was going to happen, so I feel like also we saw the runway and they showed a lot of mink in the menswear Louis Vuitton so of course it's still a very special product and it's something everyone wants to discuss and it's not as much as it used to be on the runway because they don't want to be attacked but I still see a future. We also need to change our way of selling the fur because I know many of the big houses would never put the fur on the runway, but they sell a lot of fur in private trunk shows where they invite their VIP customers, but they don't want to put it on the runway because they get attacked on Instagram. And that's also the new thing. It's so easy to attack people just by writing a comment on a picture and it can be very dangerous for a company to get attacked like that, so I understand why they don't want to show it on a runway so it's like a secret VIP group.

INTERVIEWER - *So, since the Denmark fur farms have closed, what's been happening?*

PF18 - We have fur farms in other countries than Denmark so for me suddenly were actually very busy because were the only auction house int he world and our prices went up because there's still a demand for mink and fox, so I don't know. It's difficult for me to foresee because when I got the news, I thought it was over but apparently, it's not so maybe I'm not the best psychic for that.

INTERVIEWER - *Where does your company see for the future of fur in fashion?*

PF18 - I feel like it's more like a unique piece and also because these companies they talk about craftsmanship and this part were using and making a fur coat it done by hand it's a lot of hand sewing, you do use a sewing machine, but the lining and a lot is put in by hand unlike other textiles. It's a very different production. I feel like there's a future but it's much more like made to measure special, expensive pieces and my personal opinion is also of course I want everyone to be equal but I do think a fur coat is so special and it should be very expensive because it's made by hand and by very skilled people it needs to be farmed where they get fresh food and it costs and adds to the price of a fur coat so in some ways there's going to be less furs but more exclusive furs.

INTERVIEWER - *With fur being present within society currently, in an ideal world what do you think would be the most sustainable and ethical way to use fur?*

PF18 - I think it should be in a way that of course a fur coat could be a fashion coat, but it should be something that's fashionable for many years. I feel like it should somehow be these unique special pieces, but it shouldn't be so much like a seasonal piece and then they can make scarves or whatever which is more seasonal in the colours. I feel this goes back to being more classic and wearing classic fur coats instead of fast fashion fur pieces.

AF11 – Consent Form and Transcribed Interview

University of Leeds, Arts and Humanities Faculty



UNIVERSITY OF LEEDS

Consent to take part in 'The exploration of fur and fur alternatives in the fashion industry.'

Add your initials next to the statement if you agree

<p>I confirm that I have read and understand the information sheet dated 15/02/2021 explaining the above research project and I have had the opportunity to ask questions about the project.</p>	
<p>I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.</p> <p>Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage.</p> <p>Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk</p>	
<p>I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research.</p> <p>I understand that my personal information including my name and job title will be kept strictly confidential.</p>	
<p>I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.</p>	
<p>I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.</p>	
<p>I agree to take part in the above research project and will inform the lead researcher should my contact details change.</p>	

Name of participant	[Redacted]
Participant's signature	[Redacted]
Date	15.02.2021
Name of lead researcher	Aisha Kayani
Signature	
Date	15/02/2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

AF11 Interview

INTERVIEWER - *So, I was wondering what kind of role do you think fashion in general plays in society?*

AF11 - I think fashion is much more pervasive in all of our lives than some people think it is. If you think about it there are so many industries that are peripheral to many people's lives, but fashion is something that affects absolutely everyone because we all wear clothes. Even if you think you're not the kind of person who cares about fashion, but you might not care about it but it's in your life because you choose something to wear every single day and that's where the sort of work, we do come in is to make people realise they have power to actually make a change in the world through those choices. When you choose what to put on every morning, what clothes to buy, what to wear, you have the power to make a change through your choices and that's a very powerful thing and shouldn't be underestimated.

INTERVIEWER - *So, do you think fashion is on your agenda more so now because it is in everyone's everyday life?*

AF11 - It's always been. We've paid a lot of attention to the fashion industry, and not just protesting against things very much protesting things but also trying to offer better options for people who have discovered the issues with the fashion industry and want to make kinder choices. It's always been on our agenda since the beginning of our company has been a huge focus area for us.

INTERVIEWER - *Okay brilliant. So next question how would you define sustainability because it's such a broad topic and it can be a daunting question but from your perspective how would they define sustainability?*

AF11 - So obviously our perspective is the animal rights perspective but that has a very strong tie to sustainability. Through research both our own exposes and within the industry research it has many times over emerged that using animals for mass production cannot be sustainable. Just because of the environmental impact of raising animals, breeding animals, keeping them alive to then kill them and use them for fashion and as we all know animals skins come from a dead animal but what many people don't realise is when the animal dies the skins starts biodegrading process which means that it rots and the process that goes into keeping these skins intact to avoid them rotting is very environmentally harmful so what **we define as sustainability is vegan fashion** because obviously if there are materials which have an environmental impact as anything we produce does it's not just not comparable to the immense damage done by animal agriculture which fashion is a part of.

INTERVIEWER - *Yes, so do you think people who follow you and everything that's on your agenda, do you think sustainability and ethics is something that influences them when they purchase fashion?*

AF11 - Erm, I think so. I think that if I speak from my own experience when I first went vegan and discovered all of the problems with using animals for fashion it logically followed them to be interested in all of the other aspects of injustices that happen in the fashion industry and that's how you discover the trauma suffered by slaughterhouse workers for example. The fact that 90% of leather workers in Bangladesh will die before they're 50 because of exposure to toxic chemicals so all of these things sort of go hand in hand as they're all part of animal agriculture so if you discover one injustice that really bothers you and you no longer want to be a part of it you are bound to discover all of the other injustices as well and be motivated to make change.

INTERVIEWER - *That's really interesting. I didn't know that about the leather industry as well what you just said so that's really quite hard hitting. So, going onto the next question, what you think shapes perceptions about sustainability in relation to fur?*

AF11 - So first of all, let's remember that if you are against wearing animal fur there's also the option of not wearing any fur, there's lots of other things you can wear. There's high-end, high-tech parkas made from recyclable materials, there is coats made from organic cotton and recycled fibres, you don't have to wear any furs if you don't want to. Obviously, anything that we produce as humans will have some sort of impact, just being alive has an impact and we all know that human-made synthetics are quite terrible for the environment but once again sometimes these materials are looked at just from the perspective of, we have this fibre, and we have this other fibre which one is better. But what we have missed then is the journey of the animal derived material before it's a fabric because it causes environmental damage while it's still not the animals. Just the impact of raising animals for fur is very environmentally damaging. As is any sort of animal agriculture. Fur produces a lot of toxic, it includes lots of toxic materials, chemicals such as formaldehyde, chromium are used to preserve the fur. The industry loves to say furs biodegradable but like I said before biodegrading means it rots and you don't want that to happen when someone is wearing the fur, so companies treat the furs with these toxic chemicals to keep them intact and in fact the world ranked the fur industry as one of the worst industries in the world for toxic metal pollution which is not something you hear a lot of. Factory farming is definitely something involved in fur as well, it's not just about meat factory farming is a big factor when it comes to fur farming and of course factory farming is about squeezing as much profit as you can from the animals that live on the farm so for example mink farms, minks are among the most commonly farmed animals for their fur and these farms generate tonnes of faeces which contain phosphors and comes into nearby waterways and cause harmful emissions of things like ammonia and nitrous oxide and if you look at the comparison, if you have to compare faux fur and animal fur, there's been a study from 2013 which found that animal fur will always have a higher environmental impact than faux fur, from 5-10 times higher and they also measured animal fur against other textiles for 18 different environmental factors and on 17 out of 18 factors animal fur scored higher and

that's because higher means worse in this case and it had a higher impact and that is due to not only the chemicals although largely the chemicals but also the impact of raising the animals for productions so yeah both of these traits are quite harmful to the planet but animal fur will always be the worst choice.

INTERVIEWER - *Okay so you've spoken a lot about real fur, and you've mentioned these new developments which are using non-renewable chemicals and that's something I've done a lot of research into recently so do you think there's any other types of furs in the industry which you think are better than some others?*

AF11 - Oh yes absolutely so yes this is what I wanted to mention earlier. We humans in are always improving our practices and making them better and one good example of this is Ecopel, they are a faux fur manufacturer from France, they work with a lot of designers on creating high-end luxury faux fur and not only are they making a recycled material made from recycled plastic bottles which is a great way to minimise ocean plastic waste as well as create vegan fashion, but they also are making a faux fur that's partly made from plants. So they have created this material called koba, its party made from corn from bio-fuel industry so this material emits much fewer greenhouse gases and uses much less energy than traditional faux fur production and its already been made from coats by Stella McCartney, it's a very luxurious and fur looking product but it's made from plants which is just this amazing development and it shows that we can always improve our production if we find there's issues with our production we can always improve it but there will never be a good way to kill an animal, there's no better way to kill someone who doesn't want to die.

INTERVIEWER - *Totally I totally understand what you're saying. So how does your organisation perceive other animal-based fashion products such as leather and wool in comparison to fur? Do you think some are more acceptable than real fur?*

AF11 - We have always been I would say one of the few groups that not only campaign on fur and leather but we also have realised exposes into animal derived materials that many people have worn but most people don't know anything about such as for example angora, cashmere, down feathers and of course wool which is a big focus for us as pretty much for everyone at some point worn wool but many people are unaware of how it's made. The point of our campaign is to show that wool is no different from fur, first of all it also has a huge environmental impact which is something very few people are aware of but once again it goes back to raising large numbers of animals for human production and consumption. Also, the idea that shearing is kind, gentle process could not be more misguided. We have released footage from over 100 shearing facilities over 4 continents including here in the UK and everywhere there's absolutely abhorrent cruelty to the point that sheep shearers in Australia + Scotland have plead guilty to charges of animal cruelty. And of course, all sheep who are used in the wool industry and are considered no longer useful for the trade are sent to slaughter so it's not true that wool doesn't kill animals, there's also no happy retirement for these animals, they end up in the slaughterhouse just like any animal used for consumption

so yeah, we campaign on exotic skins as well, so pretty much any area of fashion that uses animals.

INTERVIEWER - Okay that's really interesting as my next question as from an outside perspective who doesn't work for any animal welfare or pro fur organisation, I am a student and one thing that stands out for me is that anti-fur activists do their public protests more so outside fur fashion stores as opposed to stores which use leather or exotic skins to do. *Do you feel fur is more so of a problem than these other animal-based products?*

AF11 - I don't know if I would say that actually. That might have been given more attention, but we do definitely protest exotic skins very very frequently and recently we've done one outside Urban Outfitter asking them to stop selling fur and other animal-based knitwear, so we've always protested, and our international affiliates have always protested other animal derived materials as well. Right now, we are in a time when fur is becoming completely unacceptable even big named designer brands who have been selling fur for decades are now publicly distancing themselves from it, brands such as Gucci, Chanel, Versace, Prada, Michael Kors, Burberry I can go on, the list is really long. It's quicker to name the ones that still use fur than the ones that don't anymore, so this is actually something that when we do protests it's to highlight the fact that how are you still using fur in 2021 it's completely unacceptable, no-one wants to wear it anymore, and some of our affiliates retired the 'I'd rather go naked than wear fur campaign' last year. We won't be putting out any more of those ads as we feel that this is a battle that has been won, this campaign has been done. It doesn't mean there's no more fur in the world, it still exists but its public opinion on it has shifted enormously since the launch of this campaign.

INTERVIEWER - *My next question was how would your company view fur if the animal's fur was sourced from animals that had died from natural causes?*

AF11 - So, this is a very hypothetical as this would not be possible as it would not be profitable. First of all, I imagine that hypothetically for something like this the animals would still have to be caged which is something that we would never view positively as sometimes if you've seen these cages, well most of the time actually, they're when it comes to foxes they're hardly bigger than their own bodies they can hardly even turn around in there and animals such as minks are semi-aquatic which means they need access to water to swim in and that's not something they get from factory farms. Keeping animals in cages is pretty much never acceptable, keeping animals' captive for their entire lives is an enormous cruelty. I would say personally that is almost worse than the slaughter as it's such a prolonged torture and to see how these animals live their lives even in the countries where the industry likes to say there's a higher welfare standard, it's exactly the same conditions as we've seen in other countries. Animals live in these tiny cages, they're stacked on top of one another, they resort to self-mutilation, cannibalism because these extreme confinements so this is just something that's not acceptable. If they were left in there to live out their entire lifespan, first of all it would not be economically viable and because we wouldn't be able to produce every season and then it

would perhaps even be more torturous as its even longer life in these horrifying conditions. And if instead your talking about fur that's killed in the wild, that would also not be economically possible to wait until these animals died from natural causes and the way its produced now it's just incredibly cruel, these animals are trapped in steel traps that cut to their bone and they're stuck in those traps for hours, sometimes days, they risk blood loss, frostbite, attacks from predators, mother animals have been known to chew their limbs off to get back to their babies so it's just a horrendous way to obtain something that no-one needs and increasingly no-one even wants anymore.

INTERVIEWER - I totally agree with what you're saying. *Moving on, who or what in the industry do you think is influential in shaping consumer knowledge and the public discourse about the ethics or fur. So, who do you think is driving the fur debate?*

AF11 - Definitely the media and we have had a lot of success from our messages to the press and now that everything is digital and online, I would say social media has been incredibly helpful and so powerful in getting organisations like us to spread our message because it's so easy to share the information. At just a click of a button you can reach thousands of people all over the world with the message like this which has helped us tremendously in getting the message across and of course as an organisation which works a lot with celebrity supporters there's also the factor of famous people using their name and their fame to speak out for a cause which is always a positive thing and that's something we are very lucky to have a lot of famous people who want to team up with us to speak up about the cruelty of fur.

INTERVIEWER - *How about faux fur though because there's a lot about faux fur how its un-environmentally friendly. Who do you think is driving this debate?*

AF11 - Once again, I would say that's mainly the media and the press which is very good thing that's there's a conversation about the environmental impacts of different practices. Something we all need to address is over production, overconsumption, the very fast-moving cycle of trends that we have at the moment and yes, manmade synthetics are a big environmental problem but let's remember that bad as they may be, they are not even near the level of animal derived materials. If you look at leather for example the post fashion industry report in 2017 had a chart I can send this to you on the material that had the highest cradle to grave environmental impact per kilo of material and all of the synthetics were included, polyester was on there, nylon, pu leather, but the highest one on the list was cow leather so this is something that's recently come into the press and I think it deserves a lot of attention the fact that even these synthetics that we know are extremely harmful are not at the level of animal derived materials which is something we know because of the media stories around meat and how bad it is for the planet but we need to consider leather, fur and other animal derived fabrics are also part of animal agriculture.

INTERVIEWER - *What do you think about the action and communication techniques used by*

groups who oppose the retail and wearing of fur? What do you think about the way you get your message across?

AF11 - It's been very effective so far it has gotten us a lot of attention and gotten us to a place where we can speak about these issues. We live in a time where the media climate is so saturated there's so many messages being pushed out every single day and it's always every day you have the challenge of cutting through that noise to make your voice heard. While our opponents which is the animal agriculture industry have huge advertising budgets that's not something we as a charity organisation can rely on so we have to use creative, eye-catching methods to get people to notice what we're doing and sometimes it's about people going like what's this, what are they talking about and then they go onto our website and that's where they see the information about how fur and other animals exploiting industries work and find out more and maybe try to be vegan and discover the peta approved vegan logo which is the fashion scheme we have which helps brands identify their and promote their vegan ranges so these tactics have proved extremely successful as they've sparked conversation which is the first step to achieving change.

INTERVIEWER - *How about the more direct actions that animal welfare organisations use such as those who throw red paint over real fur. How would you see this action?*

AF11 - I don't think I've seen these things for a long time. We would not support anything that attacks anyone. We would not ever engage in anything violent or do any illegal action like that. We use peaceful, legal methods of getting the message across. However, I think that any kind of stronger actions that although while they don't harm anyone, as long as they don't harm anyone, I feel like it's understandable that people are outraged about this because it's been such a long time of humans oppressing billions of other sentient individuals every single year for things that we don't need. Nobody needs meat, nobody needs wool or fur or leather we don't need cosmetics tested on animals, it's completely unnecessary. We have other options. I understand people are outraged but as long as they are not being violent to anyone or harming anyone which I have to repeat I have not seen that kind of action I don't remember how long.

INTERVIEWER - *So, what do you think constitutes good animal welfare?*

AF11 - That's a very broad question. I think for us we are an animal rights organisation and...we believe that animals just like humans deserve a life that free from oppression. So, animals deserve the freedom to live their life in peace and without human interference. So that's implies a respect for animals as individuals which I believe is the first step to achieving a world that's free from violence to animals at the hands of humans. We need to get to a point where we view animals as the sentient individuals that they are and not as their view today which as a commodity. This is what our moto says, and that's sort of what the key message is, is that these uses constitute abuse. That's our main message that animals deserve a life

free from being exploited by humans.

INTERVIEWER - What do you think are the most important actions that could be taken to minimise or address potential welfare or ethical issues regarding the production and use of fur? We have covered a bit of this so far but one of the key things I was talking about here is the banning of fur. This has been something that's gone around the public a lot especially with Brexit coming up. *Do you think this is a justifiable way to end fur altogether?*

AF11 - Yes absolutely. The UK was one of the first countries to implement a ban on farming animals for fur. It's been illegal in the UK for about 20 years so if you think about it, it's doesn't make any logical sense that we keep importing it from other places. Think of other things that are banned in various countries, you cannot import them from elsewhere and sell them here that doesn't make any sense. Now with Brexit we have an opportunity to actually put an end to this and become a true pioneer and really lead the way in the future of ethical fashion and production. The state of California has already banned all imports and sales of fur and there's a campaign called for free Britain which peta is a part of along with other animal rights groups that calls for the British government to implement the same kind of laws and it has a lot of support. I believe it will happen and it's something that will be followed by other countries as well. It just makes logical sense that if you've banned something on the grounds of ethics, then bringing it in from other places just doesn't make any sense.

INTERVIEWER - What about some potential consequences that could come with the fur ban? There are concerns about if the fur ban happens that there's going to be the chance of unregulated furs coming into the UK fur market. *Do you think this is something that's been considered by your company when you're advocating for a fur ban?*

AF11 - This is something that's already happening now. For example, there is a big cat and dog fur and leather trade in china, and these items come into the UK and onto the European market quite frequently. We have had items DNA tested and that's how we found out it was dogs and there's no other way to know and these items do come in, so this is already happening now and that's not a reason to not take a stand against something as a society. Drugs come into this country in an unregulated, illegal way that doesn't mean we should legalise all drugs or other child pornography is being illegally made doesn't mean we should legalise it. We as a society have to take a stand against fur. For example now if you look at the pandemic, pretty much every country in Europe and other countries as well that still produce fur have had cases of coronavirus on mink farms and lots of countries have shut down mink production or suspended fur farming because of the danger it poses to human health which is something we have learnt now and its sad that it's taken a pandemic for us to get to this stage. It should be enough just looking at the ways these animals suffer and realise that this is not something we need as a society. This is a highly unethical product that nobody needs and especially increasingly no-one wants so there's no argument for it to still be produced.

INTERVIEWER - *How about faux fur. Do you think a faux fur ban is something that needs to be considered?*

AF11 - I think that unless there's the sort of implications that we've discovered with animal production, what we should do with faux fur production...this is not something that our company campaigns a lot on as we are about vegan fashion which doesn't necessarily mean any kind of fur. You can wear other things. But I think innovation is the way forward when it comes to faux fur. Things what ecopel is doing, ways to use recycled materials all the plastic we have on the planet already we can transform into other materials...we can find innovative ways to use what we have such as for example leather made from pineapples and apples and mushrooms those are products, we've always had but now we have the technology to turn them into fashion and I think that's the way forward to go with faux fur. And also, obviously we have to address the constant cycle of overproduction and overuse and waste of clothing of textiles that we have that's a huge, huge key in making the fashion industry more sustainable.

INTERVIEWER - I find it really interesting you talk about these new developments from Ecopel. *Do you think people in the public domain would be interested in purchasing these new fur fibres?*

AF11 - Oh absolutely! Absolutely! I think that now that these materials are coming into the mainstream, more people know about them for example, the coat made from corn that Stella McCartney has made when it's getting bigger brands using these kinds of things such as H&M using pineapple leather and wine leather people are going to be so interested in that and fashion is about what's new and this is the most innovative materials we have at the moment all come from sort of plant-based innovation. There's nothing new in animal skins, there's absolutely nothing new or innovative about killing an animal and draping yourself in their skins like a cave person. We have so much amazing innovation available to us now and I'm sure it will be huge especially with lab grown production of leather and potentially fur grown in laboratories, this will be such a huge step forward when it becomes commercial. It's of course a way off because it's such a new technology which will take a while before it's something you can see in the shops or that you can buy online but when it becomes available it will be a game changer!

INTERVIEWER - That's really good to hear! *So, what kind of impact do you think Covid-19 has had on the fur industry?*

AF11 - Oh, it's been huge! It's been absolutely enormous! I think one of the first countries to notice outbreaks on fur farms was the Netherlands and they already have a plan to phase out all fur farming before or by 2020 but when all these cases of covid broke out on mink farms and are also believed to have been transferred to workers then the Netherlands took steps to bring forward the legislation and ban mink farming within this year instead which huge step forward and other countries that have had outbreaks on mink farms have been Spain, the US,

Sweden and Denmark which is I think the second biggest fur producer and the biggest producer of mink fur in the world after China. Denmark actually shut down mink production this year as well and we are campaigning for them to make it permanent and if somewhere like Denmark closes down their mink industry it means that the fur industry is pretty much over because Denmark is such a huge player in the fur trade. Really what this pandemic has done is make us realise how dangerous our abuse of animals is. This new strain of covid that was developed on the danish mink farms is something that was believed to jeopardise the vaccine, the efficiency of the vaccine which is terrifying! We think it's something that only happened because fur coats that no-one needs that a vaccine that saves lives is perhaps potentially less effective because of fashion it makes absolutely no sense and it's like I said its sad that it took a pandemic but were here now and we know that multiple dangers of this trade and I think many countries will not open up their mink production again after the suspension. What we are campaigning for is also governments in these countries to help farmers transition to other ways to make a living. Just because there has to always be another option and there are other options for farmers to retrain, to do other things that do not harm the planets that are not at risk to themselves or their workers and do not imply killing thousands of animals every year.

INTERVIEWER - Okay brilliant. *So where do you see the future of fur?*

AF11 - What we see happening in the very near future is, well were pretty much already there, that fur has no place in fashion as most designers want nothing to do with it. We see faux fur being refined as with technology and things like lab grown processes and recycling and plant-based materials becoming major players as synthetics are sort of going towards the same direction as fur, they're really undesirable so we see plant-based materials and lab grown technology really taking over. Were kind of in a place now where people are very much aware of the dangers and issues around the fur trade, which is something, we still have a way to go when it comes to other materials but when it comes to fur it's going to be phased out of society. The fur trade will end, its already dead no-one wants anything to do with it, it's just a matter of when better options become available which they're going to so it's a matter of time.

INTERVIEWER - I'm going to wrap this up with the final question. *If fur did have a role to play in fashion, what do you think would be the most sustainable and ethical way to use fur?*

AF11 - The most sustainable and ethical way to use fur would be to donate it? We have a fur donation programme for people who have maybe inherited fur or used to wear fur and they don't want too anymore. There's lots of these people, you would be surprised how many furs we receive. I was amazed at it myself but there's so many people who were fur wearers and now don't want anything to do with the fur, so they send their coats to us and what we do with it is we sometimes use it for educational displays, sometimes we donate it to animal shelters, or for bedding for the animals. We've given these fur coats to refugees and homeless who we believe are the only humans who are justified and have a justifiable reason to wear these fashion products as a necessity. This is what we would do, and we encourage everyone who has this fur coat in their wardrobe and looking at it every time they open their wardrobe to send

it to us and we will find a good use for it.

AF12 – Consent Form and Transcribed Interview

University of Leeds, Arts and Humanities Faculty



UNIVERSITY OF LEEDS

Consent to take part in 'The exploration of fur and fur alternatives in the fashion industry.'	Add your initials next to the statement if you agree
I confirm that I have read and understand the information sheet dated 10/03/2021 explaining the above research project and I have had the opportunity to ask questions about the project.	
<p>I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.</p> <p>Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage.</p> <p>Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk</p>	
<p>I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research.</p> <p>I understand that my personal information including my name and job title will be kept strictly confidential.</p>	
I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.	
I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	11/03/2021
Name of lead researcher	Aisha Kayani
Signature	
Date	11/03/2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

AF12 Interview

INTERVIEWER - *What role do you think fashion plays in society?*

AF12 - That's a very interesting question. Well apart would say from the practical aspect of wearing fashion would be protecting against the climate, from the cold weather and stuff like that. Maybe fashion is also a way to express your personality to express what kind of person you are. I can imagine this is the way it's used by some people who are very interested in fashion. For the others it may be a bit different they may look more on the prices or the practical side of the product they use. I'm not a fashion expert.

INTERVIEWER - *As a consumer of fashion, yourself what's a priority to you when you purchase clothing?*

AF12 - Of course, I look at sustainability aspects, I try as someone who's working with animal welfare, I would never buy real fur, exotic leather stuff like that, in particular when it comes to products that are animal, I try to find out more about them or avoid them if possible. I also look a little bit in the environment when it comes to the certain certificates that exist...maybe not that much into labour conditions I would say at the moment. First of all, and before that I have to like it simply. Do I like it, does it fit to me as a person...this is probably the first thing before anything else and then second step I would probably scan if it does fit to my sustainability demands and expectations?

INTERVIEWER - *So how would you define sustainability then?*

AF12 - I think it's a term that covers probably more focusing on 3 aspects originally. One would be labour conditions then it would be the impacts that the product has on the environment. But I also think it's about financial things so it should be economically sustainable, it should be something that's long lasting...something that does not harm people or the environment and from a financial perspective it should be long lasting and beyond that I would say animal welfare has been introduced as a sustainability aspect maybe a little bit as part of the environmental thing but also it stands for itself I would say as its 2 different things that can be contrary to each other.

INTERVIEWER - *Can you tell me a bit about the different types of fur that are being used in fashion?*

AF12 - So when it comes to the species usually I would say the most popular are...or in terms of numbers when it comes to production are mink, then it's probably racoon dog fur, then its fox fur and there are also some other animal that are **raised for fur** like chinchilla for example,

and also some other species that are raised for fur...like caracul which is put under the fur and things like that. When it comes to how fur is used, I don't know if this is the question you're asking already...there is I think it's widely used as accessories so that wearing a whole fur coat does not happen that much anymore it's just for a very very small percentage of the market share than fur has or the almost the vast majority of the fur produced is now produced as accessories...its used as a trimming and stuff like that.

INTERVIEWER - *How about synthetic furs?*

AF12 - Yes, fake furs synthetic furs are also of course play a more important role than now many many companies have decided to not use fur anymore for animal welfare reasons mainly. They were looking for alternatives and I think this demand led to quite a lot of development in terms of better quality of artificial fake fur and also because people demand sustainable products it also led to initiatives to work on artificial fake fur that is better for the environment because it's not anymore....so for example there's recycled fake fur available now produced from recycled materials. There is plant based fake fur available now which is used so there is quite a lot of dynamics in the sector to produce sustainable or environmentally friendly fake fur now and maybe the main challenge is to produce such fake furs and the quality that is good enough for the high price within the high fashion segment. But this is possible if you look at Stella McCartney who is using fake furs built so there is partly from recycled plastics.

INTERVIEWER - *What do you think shapes perceptions about sustainability in relation to fur?*

AF12 - Starting with real fur. I don't see at all that it is a sustainable product to be honest. From various views animal welfare is one thing that plays a role...if you look at farmed animals or if you look at wild caught animals, it's always cruel to the animals. I think I don't need to go into details here. When we look at fur farming it's interesting to see that the fur industry marks itself as a sustainable industry. They strongly depend when it comes to feeding of the animals, they strongly depend on waste products from very intense, unsustainable industries. They do use offal from the intensive fishing industry which I would say is not a sustainable industry and from farming mainly from chicken farming which is also not a sustainable industry. So, they are buying such offal and using them they do support indirectly to branches that are not sustainable at all...they are more the opposite of being sustainable I would say.

I understand that as long as both industries do exist, they do use waste that can be used in a kind of meaningful way, but this doesn't have to be food for fur animals. It could also be produced or used into fertilisers directly so we don't need to feed the animals or fur animals that...there would be different ways to use it. That is maybe the beginning when we look at the animals on the farms, they do produce a lot of extra means which are often cause local problems with the environment...if you look for example's pollution in lakes in Canada or Finland where the water quality has been affected by mink farms nearby. Mink farms are often located near coasts and near water because they're so closely related to fisheries. If you look at the processing, a lot of toxic chemicals are used to process the fur before it becomes

clothes, and this is related also with harming effects for the environment again because these are toxic substances which can be dangerous for the environment. I think you can't call this production a sustainable one...labour conditions maybe another aspect. In Europe it may be less bad but if you look at other production countries like Asia, I don't think the conditions for farm workers are very good. I don't think the conditions for people working in the processing industry are very good especially the fur and leather industry. They're not treated very fair, and they do suffer from health issues which are related to these branches so I don't see at all why this should be sustainable. Maybe the only ones that the fur industry argues the longevity. If you have a piece of fur that also you can wear it for 20 years or whatever if you have the different material obviously it seems you have to buy a new jacket every year this is something I do not fully understand from a logical point honestly. Also, I don't believe this is the truth... at least this hasn't been proved by now as I said before the major amount of fur production today is for trimmings. I don't think it makes a big difference if you buy a jacket which has the trimming from artificial fur or real fur. I don't think you will keep the jacket with the real fur trimming for 10 years while you get rid of the other jacket. Is that enough or shall we talk about artificial fur?

INTERVIEWER - Yeah, let's touch base on it.

AF12 - Yeah, maybe it's important first to see...I mean all textiles have an impact on the environment I said that before for real fur and this is of course the case for fake fur and synthetics in particular when they're made of polyester based. I think this is something with a microplastics problem in particular which is something which has not been sought at all I think on the other hand it's a part that's a task for the industry to develop alternatives to fake fur which do not or have less impact on the environment as existing ones by using for example recycled plastic, by using plant-based alternatives and I think this is also the direction that the sector develops due to the high demand from fashion companies who are really searching for alternatives to real fur because they won't use it for ethical and animal welfare reasons anymore and on the other hand they do strongly look at sustainability aspects...when it comes to fake fur for materials that have small impact on the environment and I think both are good drivers to speed up the developments in this sector.

INTERVIEWER - *Okay brilliant so how does your organisation perceive other animal-based products used in fashion (leather, wool etc.) In comparison to fur?*

AF12 - I mean overall we have a recommendation which could be summarised with reduced, refine, replace. It depends on the material you look at for certain materials we do have really very clear positions and recommendations when it comes for fur for example there's no way real fur can be tolerated by us in any case. It's the same for exotic leather so this is one thing when it comes to the farmed animal's sector, and we look at by-products from farmed animals then we do have a bit of different position. For example when we talk about down that is used as a by-product from the chicken production or when we look at wool, that is a by-product from the sheep production it is possible for us that we say if there are certain certificates in place that will ensure that there is a good welfare standards, that the production or keeping of the animal is okay and that there are good controls and traceability schemes in place, then it can be an option for us that the usage of such certified wool for example, down is okay for us. We

always recommend reducing the amount proportion of animal derived materials in collections but for certain materials we can live with it that they are used if they are sourced properly.

INTERVIEWER - *So how would your organisation view fur if the animal's fur was sourced from animals that died from natural causes?*

AF12 - It depends a bit on how it was kept before. Maybe there is in the US I think there's this little initiative when they use roadkill maybe? They drive along the highway, and they are collecting dead animals that have died by car accident and then they use the fur. This could be something which is tolerable from an animal welfare perspective. On the other hand, it is so the amount of the product is so low its almost nothing...it will never fulfil the demand that the industry has now so it's more theoretic debate I would say and a theoretical consideration.

INTERVIEWER - *Okay interesting. So, who or what in the industry do you think is influential in shaping consumer knowledge and public discourse about the ethics of fur?*

AF12 - I think it is in the context of fashion its two main players. I think the ethical debate on fur is quite advanced, looking maybe at the legal situation there are really a lot of countries that have already decided to ban this kind of production they say we don't want fur farming in our country anymore. This is quite unique you won't find this for chicken farming, and this is quite a clear indicator that the ethical debate on fur is a little bit more ahead. Maybe the reason for this is because fur farming is down the produce an unnecessary product that can be easily replaced and that wearing fur as a fashion item is the same value to society as the production of food when it comes to farming. When it comes about who is triggering these developments on the debate...on one hand I think or maybe in the beginning I think there are animal welfare organisations, their supporters, there's celebrities picking out against fur who have been educating in particular fashion companies quite hard and they now have or many have now joined this coalition against fur because also many of those bans do actively communicate against real fur...they don't use it anymore and this is also reflected by the production numbers at least in the last 5 years. Maybe there was a strong decline in fur production globally which I believe is a result of the decreasing demand by fashion players which is very good. Maybe you've heard about the fur free retailers which is an international initiative which is driven by NGOS, we are also a part of the coalition and we just celebrated the number 1,500 so there are more than 1,500 companies now who have joined the programme and I think it's really in terms of animal welfare quite a success story as I'm not aware of any other programme where so many companies from one sector or industry have decided to become a member and support it. This is the promising sign.

INTERVIEWER - *That's great to hear that wow. So, you spoke about celebrities to encourage that fur isn't used, and other animal welfare organisations do things like campaigns and protests to get their message across. What do you think about the action and communication techniques used by groups opposed to the retail and wearing of fur?*

AF12 - I think PETA is doing a great job when it comes to public communication. They are very well known and quite influential when it comes to corporate work of course companies are also maybe a little bit frightened of them. I think in this regard they're really doing a great job and when it comes to celeb involvement, they have very good contacts with celebrities and the US and elsewhere where lots of people have been speaking out against fur. They also are probably good role models I can imagine. I remember a study from Germany where it was quite clear that a certain number of consumers you won't get will animal welfare arguments because they simply do not care but what they care about is image and if they get the impression that the people they like and celebs that act as role models to them and they don't like fur it imposes that this can have an impact much more than let's say talking about the cruelty which is related to this. In this regard I think peta and other groups are doing a great job. We are doing this partly too. On the other hand, we do try to be a bit less confrontative and position more as a critical partner of the industry. So, we try to work a little bit more in the background and advise fashion companies which we do in fact, and we also have slightly different approach which says we often do not focus on one material only but try to initiate discussions with companies who use more than one material. Sometimes you start your discussion with the company about fur and then we don't want to end the exchange we would like them to address exotic leather, we would like to address wool, we would love to talk about down and stuff like that and this can be very helpful to convince companies to go for more holistic animal welfare policies that is covering all the animal derived materials rather than have a very close focus only on one material.

INTERVIEWER - Brilliant. *What constitutes good animal welfare?*

AF12 - In terms of fur, I doubt there is any good animal welfare. When we look at fur farming the keeping of the animals there is global standards...there's no difference at all if you look at an animal located in china, in a European country or in the USA or Canada because the keeping systems that have been developed, they are more or less the same worldwide. As far as I remember they didn't change during the last 20 years so there may have been changes but they were tiny like putting a little plastic tube into the cage as the toy for the minks or putting a little piece of wood into the cage as a toy for foxes so this is where the change is that the fur industry tries to sell as an innovation but at the end those cages looked as they looked 20 years ago. The animals don't have space, they live on wire mesh floor, there's no enrichment, they can't fulfil even their basic requirements under these conditions, and they suffer, and they express this very clearly. Their behavioural problems with self-mutilation with injuries and diseases...this is something which has been observed since more than 20 years now and this did not change at all I would say so obviously the industry doesn't do any serious attempts to increase the keeping conditions for the animals. Let me raise two examples because I was saying that a lot of countries have banned fur farming which is true of course, others and I think about two countries in particular decided for different ways because they said okay we won't ban the industry, we are increasing the keeping requirements to a certain degree and this was the case in Germany and surprisingly the case in Switzerland and in both cases it led to the industry instead of seriously working on solutions to implement such higher requirements, the industry simply died and wasn't there anymore. This clearly shows that also due to global competition which is in place I think the background is that we do have auctions...very few auction houses for fur where the pelts are traded internationally and all the producers they do compete and if you have higher production costs, it seems that it is almost impossible to sell your furs and when it comes to Germany for example it was said yeah it's

possible to keep animals but when it comes to mink cages they would need to provide I think almost 10x more space...they shouldn't use the wire mesh floor and they should provide bathing possibility. So, I mean mink are semi-aquatic species, their lifestyle is closely related to water, they love close to rivers and lakes, they hunt in water, lots of their life takes place in water, and the German gov wanted those requirements to be fulfilled in the keeping conditions. There were also apart from some tests and universities, not one farm even tried to fulfil those conditions so I think this shows very clearly that there's constraints, economical constraints that lead to a situation where the farmers even if they would like to, they could not increase or improve the keeping conditions due to the costs they would be facing. There wouldn't be able to compete with other producers anymore. So, at the end I would say I at least can't see any option for animal welfare friendly produced fur to be honest.

INTERVIEWER - So, one thing you spoke about was the banning of fur in certain countries. In the UK this has been in conversation. *What's your opinion on this?*

AF12 - I find its awesome. I think it's a great development and maybe the next step to follow. Banning production is one thing...letting the products into your country that you don't want to see produced is a second thing and I know this is not so easy, it's with the rules and free trade is so holy at the moment when the UK was a member of the EU maybe. So, this is not easy to achieve but I think again there are some examples of where trade is restricted. Its more on the local levels in the US for example, some cities and states but there are some developments in this direction. There's a similar initiative in Switzerland which is also actively campaigning for an import and sales ban of furs that are not produced under Swiss standard which would be in fact zoo standards so if you keep a mink according to zoo legislations you use the pelts. Or maybe an exception for hunting for furs that originate from Swiss hunting so fox furs for example however I think another example is Australia where some initiatives ongoing at the moment for the restriction of imports and sales so this is all really good and I think it reflects the clear opinion of huge majority people who don't want to see these products anymore and who do support production bans and do support sales bans and I think at the end its about ending a cruel outdated industry a little bit that no-one wants or needs anymore not also from an economical perspective but not really important anymore. So, I really appreciate those developments and if these could be maybe combined with some offers to farmers how to make their living so for them alternatives in another industry where they do not need to treat the animals like that or something without animals that could be a very nice and interesting way forward. Of course, not for everywhere but for some countries where this debate is ongoing and the UK is a very good example at the moment as this fur free Britain campaign has so much support from a lot of groups from a lot of politicians, from a lot of celebs and I think it's a great campaign. I have my fingers crossed that this will work out.

INTERVIEWER - *How about a faux fur ban? Do you think if real fur is going to be banned, that faux fur should follow?*

AF12 - I think the debate about banning real fur is based on animal welfare concerns mainly. Animal welfare concerns do not play a role when it comes to artificial concerns at least not in the dimensions here. Of course, I think maybe governments probably first the fashion industry but also governments can consider if they define standards about the environmental impact

of materials that are used maybe this is something to consider and also this is maybe something that can be regulated by governments and if so, of course certain standards for fake fur can be included but this wouldn't be a ban. It would be more of a way to produce it in a better way so that it does not harm the oceans.

INTERVIEWER - Earlier in our conversation you spoke about Stella McCartney and her new developments into faux fur. I have recently been reading about the new types of faux fur being developed which don't use non-renewable resources. *Do you think people will be interested in these new fur fibres?*

AF12 - I think sustainability becomes more and more important in the fashion industry and I also think there's quite a lot of reports that presented evidence for that. So, it seems to be that sustainability is a mega-trend for the fashion industry at the moment and that this has maybe speeded up development because of the coronavirus which was a bit unexpected because there's quite a lot of economic pressure. At least on paper that the consumers feel that sustainability has become more and more important for them and avoiding real fur is one thing but looking at the economic impact and economical footprint of fake fur and other alternatives is for sure something which is becoming more and more important for consumers in the future. As far as I have read this is also a lot of fashion companies and brands do think. The reason why they actively work on enlarging their sustainable production or to increase a large proportion of materials that have been sustainably produced and that are certified and such.

INTERVIEWER - *So what impact, if any, do you think Covid-19 has had on the fur industry? I'm not sure if you heard about the mink culling.*

AF12 - I think the impact was massive. When we look worldwide more than 20 million animals have been culled from one day to the other let's say, the largest producer of mink pelts in Denmark went to 0 and there is serious doubt that the banishment industry will recover from that so maybe this is a start of the end which would mean 70 million less mink pelts a year when looking at Denmark. The Dutch, the Netherlands have speeded up their ban, there was a ban that was be sided already, they have speeded up the implementation of that for 2 years, so another 2 generations saved. There are certain European countries at the moment who have suspended mink farming because of the related health risks from covid such as Sweden, Italy, Belgian I think it was a voluntary decision by farmers as they said we don't want to risk the health risks, but also because of the low prices so massive impact and also massive decline of production in Europe which is seen in numbers. I think the European Commission has published some numbers from beginning of 2020 to end of 2020 and the production has decreased by 2/3 from something like 27 million to 7 million pelts of animals kept on farms. So, its massive in Europe and the impact is less in US and in Asia of course and it's a little bit of the question if the Chinese fur industry will benefit from these developments. This is something of course which is possible at least I heard some reports that the low price...globally the prices were so low for pelts it would have been such low production costs so the farmers couldn't make a living I think for 2 or 3 years so there was a little bit of an increase in prices after because you know with 17 million pelts less available it's not a surprise that prices go up a little bit so this is something which may be seen as an advantage by farmers in other parts

of the world but overall the effect was very very negative and it was a massive effect. Not talking about the PR side of course which is like I mean the public health risk is obvious from mink farms and its really adds to all the other negative aspects of this industry from a PR perspective I think the last year was really bad also for the whole industry.

INTERVIEWER - *Where does your company see for the future of fur in fashion?*

AF12 - In my opinion the future is fake fur. So, I don't see a future of real fur and if it comes to fake fur, it should of course be produced in a way so that it's not harmful for the environment or for people so it should be based on recycled materials or it should be plant based and this should be the way for the industry to push for such developments so that this is available. It's also possible to have clothes without fur neither real nor artificial. Also, this is an option that we should not forget it not that we have to choose between those two materials. We can really do without.

INTERVIEWER - *If fur has a role to play in fashion, what do you think would be the most sustainable and ethical way to use fur?*

AF12 - Well, I'm not sure if I understand because the material is not ethical in itself, so I don't see there being any way to use it in an ethical way. In the case of the furs circulating already, I don't know. Of course, some people say it could be made new clothes out of it. Also, from a sustainability perspective reuse the material I think this is also a huge trend within the fashion industry which is discussed by a lot of people not only for fur but for all kind of textiles that we reuse and recycle could be improved. Yeah, from a pure sustainability and not thinking about animal welfare there's maybe something which makes sense but from an animal welfare perspective you always have the threat of people keeping on wearing real fur that this kind of triggers trends that people still think it's fashionable so from my perspective it would be my say that we don't see real fur anymore. I don't know what to do than other than put it to waste. You can make fertiliser out of it if you believe the fur industry. I don't know.

AF13 – Consent Form and Transcribed Interview

University of Leeds, Arts and Humanities Faculty



UNIVERSITY OF LEEDS

Consent to take part in 'The exploration of fur and fur alternatives in the fashion industry.'

Add your initials next to the statement if you agree

<p>I confirm that I have read and understand the information sheet dated 18/02/2021 explaining the above research project and I have had the opportunity to ask questions about the project.</p>	
<p>I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.</p> <p>Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage.</p> <p>Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk</p>	
<p>I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research.</p> <p>I understand that my personal information including my name and job title will be kept strictly confidential.</p>	
<p>I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.</p>	
<p>I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.</p>	
<p>I agree to take part in the above research project and will inform the lead researcher should my contact details change.</p>	

Name of participant	
Participant's signature	
Date	19.03.21
Name of lead researcher	Aisha Kayani
Signature	
Date	20/03/2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

AF13 Interview

INTERVIEWER - *What role do you think fashion plays in society?*

AF13 - I think it's very important role. We all need to wear clothes or even the houseware so it's in daily life inevitable.

INTERVIEWER - *And as a consumer of fashion yourself what do you think is a priority when you consume clothes?*

AF13 - Functionality. Appearance. The look. By my age now probably not so much the trends and its more of practicality and being comfortable and I think the way the sustainability problem...I try not use such big words probably would be more aware of what it was made off so what materials it's made from or fur that sort of material wise.

INTERVIEWER - *Okay so how would your company define sustainability?*

AF13 - I think it's about the cost to animals and the earth in the environment and certainly to the people. Also, I think the industry itself needs to be sustainable. They need to be able to have what's called now circular economy and make sure they can carry on selling products, but they are sustainable themselves as well.

INTERVIEWER - *So, can you tell me a bit about the different types of fur that are being used in fashion?*

AF13 - The main thing is fox, minks, racoon dogs, chinchilla and I think there's coyotes as well and I think there is some otters in America or some sorts of ferrets.

INTERVIEWER - *And how about some synthetic furs. Do you know the fibres used?*

AF13 - I think the new cactus fibres which can make the fur and I think the corn fibres are the other ones I heard were around apart from the normal polyester synthetic from the plastics, but this is a new nature synthetic what I've just mentioned.

INTERVIEWER - *And what do you think shapes perceptions about sustainability in relation to fur?*

AF13 - I don't understand the question.

INTERVIEWER - *So, do you feel there's any pros and cons in relation to sustainability?*

AF13 - Yeah, I think the industry will what we call greenwash it. They will talk about fur is disposable, biodegradable, but I think the problem is in terms of looking an industrial as well because of the carbon emissions and what causes to the animal suffering and what causes the environment itself to housing these animals to produce these products the con is far bigger than the pros.

INTERVIEWER - *And how about synthetic furs. Do you feel there's any pros and cons with that?*

AF13 - I do I think in a modern day I think to really is fundamentally product we consume will cause resources to reduce....every product will have pros and cons however if you want to be regulated I think there were always you can weigh up however it's really important to understand that under our consumer behaviours we are costing a lot to the animals and the environment and there is a way we got to restrain the way we consume and the faux fur is not perfect but I do feel there is still less cons...there's issues with the real fur itself.

INTERVIEWER - *And how do you feel the fur industry differs in Asia in comparison to the UK?*

AF13 - I think the fur farms are as bad as each other. I don't think particularly the Asian fur farms are worse. I think the main difference is that there's a few factors. First of all, the animals understanding of animals as a living specie are less understood or recognised. They are living creatures. That's one thing. The second thing is the relative welfare or guidance in terms of legislation and guidance, industrial practice, industry today regulation around themselves is less advanced and less developed and I think this because the practice in Asia you will be more concerning itself.

INTERVIEWER - *Okay so how does your organisation perceive other animal-based products used in fashion in comparison to fur?*

AF13 - We are an educational organisation. For us it's not a case of going out and telling people don't do this don't do that. We are encouraging people to live a compassionate lifestyle we think to make compassionate choice that could have less impact in terms of animal welfare and in terms of environmental issues and in terms of the human welfare as well and to me the consumer has to make that informed choice which is not for us to say don't buy this don't buy that. We're not a vegan organisation. For us we encourage people to think about plant-based

food, we encourage people to join fur free life and join our compassionate lifestyle.

INTERVIEWER - *Okay so how would your organisation view fur if the animal's fur was sourced from animals that died from natural causes?*

AF13 - Yeah, but that's not the real picture of what the industry is doing. Also, the quality will never be able to fit into today's way of life. You're talking about how many of them are really going through a natural death of the lifestyle.

INTERVIEWER - If it was something that was to happen though instead of farming for the fur, how would you perceive this?

AF13 - I think fundamentally that's a fraud question which doesn't exist. Okay in the fur farm you might have one die, or you will say covid we have to cull all these animals, but those animals aren't even safe to use so I think you're asking hypothetical situations but that's not reality. I don't think that situation even exists. So, I don't want to give you the philosophical answer when the situation doesn't exist. It's like asking if you're in a sea and you can only rescue 5 people who would you rescue in a sense.

INTERVIEWER - I totally understand that. *So, who or what in the industry do you think is influential in shaping consumer knowledge and public discourse about the ethics of fur?*

AF13 - I don't think you can pinpoint only 1 institution I think this all collectively needed to have an impact on the perception. So, for example the fur industry themselves they have a fur trade association, but the association will be working with the farmers the farmer actually makes things in other countries, so I also think the policy and legislation allows them to allow them to have a practice existing to date, I guess. I think the government, the industry, even media all have to take responsibility.

INTERVIEWER - *So, moving on a bit. What do you think about the action and communication techniques used by groups opposed to the retail and wearing of fur?*

AF13 - I think whatever the campaign actions or the way they do it. I think as a non-profit or as a voluntary organisation it always needs to take the social, political context into consideration. I don't particularly think PETAs that type of campaign will work well in Asian countries particularly in certain countries like china or the countries which are have authoritative control over the country and one was because the fundamental issues that people don't understand these are animals that have feelings and these are animals can feel suffering and pain so to go out and say these very sensational amount of actions....it might have short term impacts but I don't think personally I feel too create that great social change I

don't think that will work. So, what we need to ensure is in my work in certain countries that they are certain factors or from foundations that have been built for example democracy, that there is freedom of speech, they have understanding of animals that should not be suffering etc. from there.

INTERVIEWER - That's really interesting. *So, what do you think is good animal welfare?*

AF13 - Animal welfare is a science. I believe through today's science there can be majors. The major findings at the very beginning with the 5 criteria with animals should be free from hunger, thirst, should be free from express behaviours, should be free from the discomfort and should be free from the fears so I think these 5 freedoms can be major and they are more advanced methods based on their biological needs...these can be major welfare based so it's not what we think it is.

INTERVIEWER - *Okay so do you think if these fur farms took into consideration and implemented the 5 freedoms into their practices that they are acceptable?*

AF13 - No because that's not possible because there's various reports have proved industry have failed to satisfy the 5 freedoms and welfare standards. Even though they say they have welfare schemes there's still lots of reports written by organisations, scientists and even activists they have lots of footage and the farms just can't fulfil the basics. The animals still die or disease or there's abnormal behaviour, stereotypic behaviour. Lots of reports have highlighted that that kind of practice just can't be met. The animals live in the nature, you can never build to that. It will never work.

INTERVIEWER - *Okay so what do you think are the most important actions that could be taken to minimise or address any potential welfare or ethical issues regarding the production and use of fur?*

AF13 - Right yes, I think to ban the fur in the UK. Fur farming has been banned and I think more European countries should then ban fur farming and I do feel the sales ban like Hawaii and different states in America and more and more states in America want to ban the fur sale, that's a very significant and positive and I think if the legislation can help to ban from breeding to sales then more consumers are aware that they don't buy that type of products and fashion designers don't seek these types of materials I think that's all you can do. Even in university they encourage students to think broader spectrum to what the material is you can use to help replacing fur and I think this is all the effort they can so far from the graduation, the university, from the academics, the government to ban the furs so it's all different elements which come together I think will help to face the use of fur and sale of fur.

INTERVIEWER - So earlier you spoke about new developments of synthetic fur fibres. I have recently been reading about the new types of faux fur being developed which don't use non-

renewable resources. *Do you think people will be interested in these new fur fibres?*

AF13 - I do. I think people love fur this doesn't matter. They like the feeling; they do like the type of touch, and I think there's lots of people who they don't know what's behind the product. The fashion products in our daily life we don't actually know what's behind that product but people do like it so if we can make them aware I think then more people would love to purchase these if they been told or if they have opportunity. However, that's where I come back to you. They have to know that if they're not changing their cause our planet in the end the human will be suffering. They will need to have that understanding as otherwise why they would bother to change. So, what I'm trying to tell you is that the change itself or the behaviour change within the consumer is not as simple as do you know or not know...its far more complex. So, it's not just would they buy it or not...there's lots of multi factors.

INTERVIEWER - So, one thing that's been circulating the media especially since covid-19 is the fur industry and this mink culling that happened. *What other impacts, if any, do you think Covid-19 has had on the fur industry?*

AF13 - Yeah, I mean the covid has had very significant impact on fur industry like you said so many animals found which have covid strain, so animals have passed the virus back to humans. Also, the culling has happened in so many countries and now in some countries they are banning to keep fur for a year I think this is.... Then of course the collapse of Copenhagen fur auction as well. Hopefully it will be the prices bringing in new opportunity to phase out the fur farming as well and fur trade.

INTERVIEWER - *So where does your company see the future of fur?*

AF13 - I don't know. This is a big question. I think at the moment the covid has brought in a new chapter into the fur industry. There's fur issues and I hope with the fur issues linking with the covid, the more the consumer is aware why we need to rebuild our relationship with them, why we need to change our behaviour within our daily consumption of different types of products from food to what we wear, what we use. They make that choice to change and not buy fur however like I said not many consumers have deep understanding or have reasonable understanding of the fur issue particularly in part of Asia so I think I hope it helps. Whether or not this will phase out fur I don't know.

INTERVIEWER - *So, I'm just going to finish with my final question. If fur has a role to play in fashion, what do you think would be the most sustainable and ethical way to use fur?*

AF13 - No, I don't think there a sustainable or ethical way to use fur at all.

I think the only other thing to add is I think to require change in industry and change in behaviour especially in consumers there is like I said a multiple factor. The change it will not

come from just one particular group. This is multi-factor to create that change. So, the consumers, the media, the academics so we will be able to create that significant change...like animal welfare. You're talking about 30 years ago people don't understand what it is, today's world whether it can be measured scientifically and by behaviour to observe the animal behaviour, so I think what I'm saying is to bring in long term social change requires multi-factor effort or multi-agent effort.

INTERVIEWER - I agree I feel like it's a collaborative thing that needs to happen to make change...it can't just come from one side.

AF13 - Thank you very much for doing this. I think the more students in this stage of research.... You are the change maker itself! The more people write about this and the more we build up on the science within a community that is all very important as well.

BS14 – Consent Form and Transcribed Interview



Consent to take part in 'The exploration of fur and fur alternatives in the fashion industry.'

Add your initials next to the statement if you agree

I confirm that I have read and understand the information sheet dated 19/03/2021 explaining the above research project and I have had the opportunity to ask questions about the project.	
I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline. Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage.	
Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk	
I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research. I understand that my personal information including my name and job title will be kept strictly confidential.	
I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.	
I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	26 th March 2021
Name of lead researcher	Aisha Kayani
Signature	
Date	19/03/2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

BS14 Interview

INTERVIEWER - *What role do you think fashion plays in society?*

BS14 - I think her up on the cusp. I think historically fashion has led and dictated and called for followers and people have followed like swarms and in a very obedient way. Then it became a little more individualist, but I think now that the climate emergency is upon us, fashion is in respect becoming a dirty word. Because it's fast, it's careless, it's damaging, it's polluting. So, there is a real rewriting of what fashion is. It's trying to move from something that was quite cruel and careless to something that is quite a defying and helpful to the planet and people.

INTERVIEWER - *And as a consumer of fashion yourself what is a priority to you when you purchase your clothing?*

BS14 - Finish and fabric. I love clothes and I love the art form that is clothing, so clothing moves me. It's not just functional for me it often has to express things I want to say. I look for finish and design of fabric but in this time that we are in I need a brand to convey a purpose and ethics above anything else. Vanity metrics are now in second place for me.

INTERVIEWER - *How would you define sustainability?*

BS14 - Sustainability basically means any practice or activity that you can do repeatedly without a negative impact on the planet or people. So that can be in a number of things. That can mean sustainability and manufacturing, it can be sustainability of resources that you're using. So, if resources replenish faster than you're using them then that's also sustainable situation. If you are using recycled materials rather than creating new, you're using resources that already exist so that's an aspect of sustainability, so I see it like an accounting... You want to come out neutral in terms of your carbon footprint and there is a number of ways to do that... It's all about accounting.

INTERVIEWER - *Would you say the environmental perspective of sustainability just as important as the animal welfare perspective or do you think one outweighs the other?*

BS14 - I think they're the same. I think sustainability includes the preservation of ecosystems because ecosystems are behind sustainability... If we don't have bees, we don't have life ultimately. So, you can't remove animals from environmental sustainability. People and ecosystems and animals it's all the world... You have to look at everything holistically.

INTERVIEWER - *Can you tell me a bit about the different types of fur that are being used in*

fashion?

BS14 - The obvious aspects of mink, I don't know I'm not a fur connoisseur so I can't really answer a lot of favours if I'm honest.

INTERVIEWER - But this can include any type of fur so real fur fake fur...

BS14 - Do feathers count as fur?

INTERVIEWER - I'd say they count as an animal-derived product, but I wouldn't say that they are necessarily a fur-based product.

BS14 - I'm aware of the animal furs. I have used fake furs in the past... It really damaged my lungs actually. The aerosolic fibres came in the way... it was very short stunty fur it was a fake fur coat that I made years and years ago. But I inhaled a lot of aerosols within the fibres and it lasted months... the coughing it was horrendous it really got inside my chest it was awful. So that gave me the awareness of the risks of working with these types of fabrics I would say. They need safety warnings like you have with asbestos.

INTERVIEWER - *That sounds horrendous that that happened to you, but this leads me on nicely to my next question which is do you see any pros or cons with real and fake fur?*

BS14 - Real fur there is the obvious abuse of animals and cruelty of how they've kept... The sheer and horror of it. Looking at the Corona outbreak and the 6 million minks that had to be slaughtered in Denmark... That's a perfect picture of exactly why we shouldn't be doing this to animals. There are many reasons but that encapsulates everything, I think. Fake fur is my only experience with the lung damage shows that that's not a safe alternative for humans that are making it as it's cracked out to be so there really needs to be some regulations and have a close look at the manufacturing methods of the fibres used... Are they depleting the environment, are they causing carbon emissions...?

So, I don't think it's an automatic alternative to animal fur.

INTERVIEWER - *Do you see there being any pros with real and fake fur aside all the cons that there are?*

BS14 - I think it would be great to outlaw and move away completely from animal fur and find a safe and sustainable alternative for sure. Fur is great to wear, it's fun, its looks great, its

warm and so if we can do it well absolutely let's move away from animals and do it well.

INTERVIEWER - *How does you perceive other animal-based products used in fashion (leather, wool etc.) in comparison to fur?*

BS14 - I joined the campaign for wool, his royal hiness that campaign because sheep are sheared twice a season so it's coming off regardless of what people use with that wool. So that's a great fibre...its quite harmless as long as its non-slaughter flocks and mulesin... it is great and it's one of the oldest fibres, it's very organic and sustainable. Real leather there's the tanning process which is quite polluting because of the chemicals used and the water waste that are infected, discoloured, intoxicated so tanning has a cost to the environment. I've seen some brands pop up that claim to be a little more careful in their tanning processes, but I've also seen some exciting innovations so mushroom leather and pinatex, pineapple and banana leaves. There's a number of ways we can innovate to create the same look without having to misuse animals the way that we do. I want the use of animals to end really.

INTERVIEWER - *Do you feel that there are some animal-based products that are better than some others?*

BS14 - I'm not a vegan. So, I am not absolute in my....

I mean look I think as a human species we need to move away from misuse of animals. Wherever the spotlight is at the moment I think ultimately, we need to move away from animals as clothing unless it's part of the body that's being discarded naturally and being shared. So going out and killing and maining and cutting animals for our clothing is not necessary and we need to stop doing it is my opinion.

INTERVIEWER - *How would you view fur if the animal's fur was sourced from animals that died from natural causes?*

BS14 - In theory that's not a problem but if you commercialise that how will you ever stop the murder or killing of animals and people claiming that they died naturally. It's too open to abuse and very high risk to claim that as an approach. I can't see that working at all.

INTERVIEWER - *Who or what in the industry do you think is influential in shaping consumer knowledge and public discourse about the ethics of fur?*

BS14 - I think the fashion industry in the past long ago had this blood on the runway campaign against fur and I think that was the moment a lot of people woke up to the atrocities of fur. It

was the first time in my life I'd seen and was aware that it was a bad thing because it was as old as the black and white movies but that was an awakening I remember long ago. I think celebrities play an important role in decrying the practices...**I'm a member of the fur free alliance**. I carry that logo on my website. I've joined that to state that I'm a fur free brand. I think the more we can...the more noise we can make about it the better so your credentials and what you stand for and see that you're against fur it helps to put messaging out there and to turn the tide bit by bit.

INTERVIEWER - So you've signed onto this as a member which is great. *Would you use fake fur within your collections?*

BS14 - I'd use fake fur if it was deemed safe and sustainable.

INTERVIEWER - *What do you think about the action and communication techniques used by groups opposed to the retail and wearing of fur?*

BS14 - It's very stark and it's not easy to look at. The criticism against XR for being too animated, too passionate, too angry. When we're faced with urgent situations, we need to match the atrocity with the strength of voice I think? So, it's traumatising and triggering but I think it's necessary.

INTERVIEWER - One thing some animal activists do is they throw red paint at people to imitate fake blood. *What's your opinion of these more direct actions?*

BS14 - I don't condone that behaviour. It's not kind, it's probably assault. I think that because we're fighting a cause it doesn't mean any behaviour goes. And so, I almost think you can't fight one sort of abuse with another sort of abuse. You've got to go higher. And that's hard. It's about the choices and what you believe works in people's minds. I don't think that gets buy in, I don't think that's going to win people over. I think you're on a road to nowhere if you're gonna use abuse to fight abuse.

INTERVIEWER - *What constitutes good animal welfare?*

BS14 - I watch a lot of Temple Grandin. She's very famous autistic lady who...she had an early prognosis of being in care for all of her life, but her mum did a lot of work with her, and she found her own and designs very sensitive pens in slaughter...it sounds hypocritical, but she designs sensitive environments to care for cattle in slaughterhouses. She looks at light levels and looks at the way they're herded and moved from place to place and it removes the distress and alarm they feel. The end point is slaughter and I'm not endorsing that but that kind of care and sensitivity and empathy with the animal is very important. I think the world will

move away from consuming meat ultimately...I felt this a couple years ago. I just felt were heading for a time where we become herbivores because you cannot feed the planet...you can't feed 7 billion people with meat and do it carefully and kindly and have free range animals. If we can't do that lets not do it is how I feel. My son's dad is in New Zealand and we were there 5 years ago and we went to a lot of New Zealand farms and they've got lots of sheep more sheep than people and I went to a shearing session which was fascinating...they were shearing all the sheep but then they took us to another pen where they literally separated the carfs from the mothers and I have not eaten lamb since because the cries of all those lambs and those mothers for each other traumatised me...it broke my heart. I think we need to stop operating animals from their young, it's not good for our souls. It's not good for anything or anybody really. I'd like to see an end to that.

INTERVIEWER - I think it's really interesting you say that we need to move away from using animals within products. Some stakeholders say that if everyone becomes a vegetarian or vegan the planet would not be able to sustain itself due to the soil not being able to regenerate as fast as humans would be consuming it. *What do you think about this?*

BS14 - I think are risks to all scenarios. There are dooms day scenarios to any approach that you take. I think we need innovation to mitigate...so for example we see vertical growing towers of produce upbuilding, upwalls. It will require innovation. There's 7 billion of us and were struggling so while there may not be enough flat land, we may have to go upwards. I don't know what the answers are, but innovation can solve problems. Also, I'd be very absolutist in terms of saying no more meat again there may be a case for moderation...I don't know it's not my area of expertise. So, I've said that absolutely no meat, but I don't know. Maybe there's a case for a moderate consumption or a hybrid of different scenarios perhaps.

INTERVIEWER - *What do you think are the most important actions that could be taken to minimise or address any potential welfare or ethical issues regarding the production and use of fur?*

BS14 - I think the only action to be taken is just to stop killing animals for fur. I don't know if I understood the question actually.

INTERVIEWER - One thing that we spoke about is the protests and campaigns activist do to prevent the use of fur. *What else do you think could be done in order to minimise the ethical issues associated with fur?*

BS14 - To stop killing animals for fur.

INTERVIEWER - One thing in the UK is the potential banning of fur. *What do you think about this?*

BS14 - Yes absolutely. I mean we could be a fur free nation in that sense.

INTERVIEWER - I have recently been reading about the new types of faux fur being developed which don't use non-renewable resources. *Do you think people will be interested in these new fur fibres?*

BS14 - I do.

INTERVIEWER - *And what would encourage them to purchase it?*

BS14 - I think that statistics show there's a growing hunger amongst consumers for both ethical and more sustainable product. I know there's a lot of greenwashing, but customers are highly aware and do want to do better on the whole. sorry could you repeat the question?

INTERVIEWER - *What would encourage them to purchase it the new innovations of faux fur?*

BS14 - I think communicating the benefits to the environment and transparency and trust - these are of paramount importance. Stating your case, being transparent and gaining consumer trust I think these are important.

INTERVIEWER - *What impact, if any, do you think Covid-19 has had on the fur industry?*

BS14 - All industries have been decimated and slowed down. The slowing in demand would mean animals are in situde for longer in all appalling situations. Disease will fester, animals will die and suffer for longer because the supply chain grand to halt for many businesses. This makes it more alarming and urgent that intervention takes place.

INTERVIEWER - *Where do you see the future of fur within fashion? You mentioned you would like for animal fur to stop but do you think this is going to the be the case?*

BS14 - I can't imagine...in this day and age in 2021 to put out a runway show with real fur, you'd have to be a real numskull to do it. Given what we know, but I'm sure it's still happening...designers are still trimming their garments with fur and it does look stunning but it's on its way out for sure it's just about how quickly it happens and I think that's a matter of new alternative brands, alternative furs stating their case loudly and clearly and gaining trust of consumers and buy in and it will just become so off trend to even consider a slaughtered

animal hanging off the end of your blouse. So how soon we get there I'm not sure.

INTERVIEWER - In terms of your clothing brand, would these new innovations of fake furs be something you consider using within your collections.

BS14 - Absolutely yes.

INTERVIEWER - What would motivate you to do that?

BS14 - I love the variety of fabrics and I like to express different moods and themes with clothing and the narrow range of fabrics and textures available that are sustainable is very frustrating from a designer perspective because I can't express as fully as I'd like to. I'm having to compromise and sacrifice on creativity so if there's is sustainable and safe fur then great. What's not to love, I think.

INTERVIEWER - *If fur has a role to play in fashion, what do you think would be the most sustainable and ethical way to use fur?*

BS14 - I mean it's like the ban on ivory. There was ivory in circulation and those owners were told were not gonna confiscate that because those animals were killed decades ago so they're not changing anything by going after old ivory. I don't think we will change anything by making a fuss about old fur or fur that's come off the animal. It's done. I don't really know. What do you do do you just use it, say to people don't skin new animals, take the old already dead fur...maybe that's what you do? Offer that to people who would have bought new fur. That's probably the most logical thing to do.

BS15 – Consent Form and Transcribed Interview

University of Leeds, Arts and Humanities Faculty



UNIVERSITY OF LEEDS

Consent to take part in 'The exploration of fur and fur alternatives in the fashion industry.'

Add your initials next to the statement if you agree

<p>I confirm that I have read and understand the information sheet dated 22/03/2021 explaining the above research project and I have had the opportunity to ask questions about the project.</p>	
<p>I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.</p> <p>Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage.</p> <p>Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk</p>	
<p>I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research.</p> <p>I understand that my personal information including my name and job title will be kept strictly confidential.</p>	
<p>I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.</p>	
<p>I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.</p>	
<p>I agree to take part in the above research project and will inform the lead researcher should my contact details change.</p>	

Name of participant	[Redacted]
Participant's signature	[Redacted]
Date	10/3/2021
Name of lead researcher	Aisha Kayani
Signature	
Date	22/03/2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

BS15 Interview

INTERVIEWER - *What role do you think fashion plays within society?*

BS15 - It's interesting because I feel like of course there's this pre covid and post covid environment that were living in. Prior to covid fashion played a huge part in society especially with emerging social commerce platforms. We understood that fashion became influenced marketing, affiliate marketing which took over Facebook, Instagram, so I feel fashion was a huge driver and also one of the biggest industries and biggest polluters on the planet, so I think that in terms of prior to covid it played a big role. I think since we've all gone into a pandemic and all had time in isolation, and not been fine dining and going out meeting friends the role of fashion has definitely changed, and you can see that in consumer goods that are being purchased. There's been a huge movement towards the comfort, clothing, athleisure and a lot of bigger design houses and fashion houses that didn't make it through the pandemic, so I think like everything its evolving however we've been very fortunate and unfortunate to have been part of a huge change in fashion within such a short amount of time and I think that's unprecedented.

INTERVIEWER - *And as a consumer of fashion yourself, what's a priority to you when you're buying clothing?*

BS15 - That's a good question. It depends on what I'm buying. Definitely being part of an ethical fashion brand, I think there's a very big focus and awareness towards being a more conscious consumer so I would definitely prefer to make the choice purchasing less products, or I would not purchase anything made out of leather or fur or any animal by-products. I probably wouldn't indulge in any of the Zara, H&M and I would make more conscious choices. It's a bit of a contradiction because in that being said I also don't really believe fashion can be sustainable, so I try to make as great decisions in a very controversial landscape.

INTERVIEWER - *And you talk about sustainability. So how would you define sustainability?*

BS15 - Sustainability as a definition as a word or in the context of fashion?

INTERVIEWER - Context of fashion

BS15 - Look let's start with the word itself. Sustainability is having the environment and planet and understanding what your footprint or impact in every stage from production through to distribution and lifecycle of your garment. If you now take those concepts and relay them into fashion I don't really know if fashion can be sustainable. There's definitely huge innovation towards the right direction. Such as fibre innovation but even if we think that a product that's

made out of biodegradable fibres just the fact that that product is purchased or made in Mexico and sent to America and purchased by someone in Australia maybe they didn't like it and wanted to return it. That cycle within itself is not sustainable so I definitely think that as a fashion coming from a fashion brand myself, sustainability isn't one thing. Sustainability needs to be looked at in holistic solutions and in better practices and procedures in every part of your organisation to minimise or reduce the amount of harm we put to the planet.

INTERVIEWER - That's great. *Can you tell me a bit about the different types of fur that are being used in fashion?*

BS15 - Well like everything again it's an evolving market. Things are constantly evolving and changing. Predominantly fur began as an animal by-product and that process is quite cruel within itself and as technology and innovation develops, we were able to produce synthetic fibres mainly polyester or modacrylic based to be able to make synthetic equivalents to real fur and as consumers became more conscious and the awareness towards animal rights really rose the rise of veganism, the awareness within younger generations, fur became not as acceptable within society and within fashion. We've seen history within the last 10 years from major cities like New York and LA banning real fur to fashion weeks like London banning fur, so there's been this very big progression towards alternatives. The problem is and to a certain point we were in a situation where consumers were having to choose between the planet and the animals because if you're choosing an alternative to real you are choosing a synthetic fibre which is not very good for our environment. This is leading this new what we call the faux volution, this revolution towards innovative fibres to look for alternatives and there's been very big innovation changes towards technology and capability to be able to bring alternative fibre to market. From hemp to lab-based growth of non-synthetic fibres and really a wide array. There's also major use of PET which is recycled polymeric fibres. We see a huge movement not just within fur but within all fashion to using recycled which is not the solution towards what's sustainability. I think there's still a long, long way to go within the uses and alternatives to real fur but like everything were part of this evolution now and there is the awareness which is being driven by not only the consumer but the retailer which is interesting because our company we have our own brand, but we also develop private label for many many brands across the world. Some leading urban outfitters grew to all different companies and before covid there was this huge talk of sustainability and investment in wanting alternatives and wanting better fibre innovation and now where there's been this retail apocalypse were seeing these houses, brands and companies want to revert back to the cheapest option and drive higher profit margins rather than looking at sustainability as a focus.

INTERVIEWER - I've been doing a lot of research in terms of what your company does in terms of sustainable fibres, and I think they're part of the future of fashion because there's so much waste in the environment. We might as well use that waste and put it towards something better.

BS15 - I agree with you. I was as also gonna say i've done a very deep dive in what is sustainable fibres and the lifecycle of a garment and the issue right now is sustainability is terminology that's used loosely within fashion and maybe fibres is not the only solution that we need to look for because there are other brands who are using more sustainable fibres or

recycled fibres and what it does entail is reducing the lifecycle of a product so where yes your investing in something that's polyester, that product is durable and can last for 10-15 years where putting in recycled fibres which is entailed better than you know....makes the product only last a year or 2 so if your gonna constantly have to look for sustainable fibres that clothing lifecycle isn't as long so you're going to invest and consume more because you're not able to get that durability out of your product.

INTERVIEWER - *What do you think might motivate people to purchase your developments of fur over other types of fur?*

BS15 - We are the pioneers and what's very interesting is we have a cult like following. We really generated this community of conscious consumers and were very transparent in saying were on a journey of sustainability. We're cruelty free but were leading how to be sustainable. We don't have a solution but were innovating solutions, be a part of this journey with us and we find that most of our consumers are extremely loyal. Not only just our consumers, but we also work on a multi prong and omniprong strategy. We are very successful and we also work with wholesale so we work with the biggest retailers around the world which there's been a huge amount of loyalty, trust both in the retailers and the brand to really develop that movement and global awareness and the most important thing is we were able to push out ethos by offering other brands and other retailers to develop their own private label for them because we believe the more we were able to share this ethos the more we were able to make long-lasting change. We see ourselves as more than just a fashion brand. Most people who see us or who advocate us, these are people who are part of the faux-volution and believe in what we're doing and come back to buy more and more and more and especially in Australia you won't see people walking around in real fur anymore.

INTERVIEWER - *I love how you call it a faux-volution I think that's great. Do you feel these developments will ever reach a mass market industry where fast fashion consumers can access them as well?*

BS15 - Balenciaga wouldn't go fur free if we weren't able to innovate. Every single fashion house from Gucci to Prada have all made the move to ban the use of real fur within their collection so there is a huge movement and with that movement creates innovation and I definitely think there will be innovation. I highlight again I do not think recycled fibres is the solution. I think that in order to create long lasting change within the industry we need to look above and beyond just plastic fibres and we do need to innovate not only within the fibres but also as our manufactures, up skill manufacturers and invest in the technology for them to be able to produce it on a commercially viable level.

INTERVIEWER - *We've spoken a bit about the pros and cons of fur and fake fur. What else do you think shapes perceptions about sustainability in relation to fur?*

BS15 - I think in general fashion is definitely because of the effects of covid people are only

wanting to invest in things they believe in a lot more or things they need, and this entail will continue to drive change within the industry. You'll see changes within sustainability to not just produce so many collections and I think what's interesting in working with outerwear we've learnt that were able to generate a 12-month business just from selling 1 collection and that within itself is also a move towards sustainability because your able to maximise consumption and not overproduce but create value and unproduction and work on a more circular model of not a supply chain but a demand chain.

INTERVIEWER - *How does your organisation perceive other animal-based products used in fashion (leather, wool etc.) In comparison to fur?*

BS15 - We cover all of that realm. We put a huge focus towards cruelty free puffer jackets which have hemp fibres even warmer and lighter than down. We do faux leather; we do vegan alpaca. So, I think there's no fanning away from the industry as a whole. You cannot highlight one, I think fur has become incredibly fashionable, but I think the same with leather, it's a huge innovation within the leather industry from deserter who are making leather out of cactuses to pineapple leather, there are amazing alternatives and innovations that are becoming commercially viable for mass market production. Down especially there's been a huge movement towards highlighting monklet, Canada goose, all of these organisations who are so heavily invested in down. I think the future of fashion is more conscious as a whole and I don't think fur is alone I think its within that category of all animal by-product.

INTERVIEWER - So you mention animal by-product. That leads me on nicely to my next question. *How would your organisation view fur if the animal's fur was sourced from animals that died from natural causes?*

BS15 - Yeah but you can't make a garment out of an animal that's just died. I'm not sure if you know much about the way they take the fur off the animal. That doesn't happen it's not like the animal dies and they say we'll take that fur and make the animal into a jacket. There's very specific craftsmanship into the way the animal needs to die and be skinned so I think that yeah that would not necessarily be a normal case scenario.

INTERVIEWER - Moving on to people within the fur industry. *Who or what in the industry do you think is influential in shaping consumer knowledge and public discourse about the ethics of fur?*

BS15 - I think consumers are educating themselves. We now have the internet readily available, were very influenced by social media and people have the capability of getting out their thoughts and feelings on a much easier level so I feel like consumers themselves are influencing themselves to be smarter and wiser than ever before. I think that definitely the fashion houses and with the rise of Prada and Gucci and all these big luxury fashion brands going fur free that also creates a huge...because in some countries like Russia and china fur has defo been a part of their hierarchy and status-quo so in some ways it's about re-educating

the way we perceive the use of these materials within our market.

INTERVIEWER - *What do you think about the action and communication techniques used by groups opposed to the retail and wearing of fur?*

BS15 - Look each organisation to themselves. Peta has been around for a long time, and they have made huge change within the industry. Each person has their own communication skills, and our brand and our ethos are more about more humble education and planting seeds that could blossom into change in the future. But you cannot take away from what they've been able to achieve within fashion industry.

INTERVIEWER - Some of the actions they do a lot of people can see them as taking the debate too far, so they do actions like throwing red paint at people who wear real fur. *Do you think this is okay in terms of getting their message across?*

BS15 - I don't really know. I stay neutral to that. I think we should look at the leaders rather than calling out how people are choosing to make their voices be heard. So rather than focusing on that and shining negative or positive words I think it's more important to focus on organisations like the humane society and pgsmith who work through legislation change rather than....so personally I don't really get involved in that. Each to their own expressions.

INTERVIEWER - *What constitutes good animal welfare?*

BS15 - Good animal welfare is allowing an animal to live a good life and adjust life, not involving ourselves and controlling them for our own needs or purposes. So, I think that's the most important...allowing them to live the most free and natural life as we would want ourselves to.

INTERVIEWER - So we spoke a lot about innovations taking place. *What do you think are the most important actions that could be taken to minimise or address any potential welfare or ethical issues regarding the production and use of fur?*

BS15 - I think there's a lot of education to do I think there are a lot of countries especially the western world more willing to make the change to conscious consumerism. There's a long way to go in countries like china and Russia where fur is really still a bit of a status-quo where people wear it as a sign of luxury and wealth. I think it is important to continue with the education as much as possible and allow others to educate by making the move to faux.

INTERVIEWER - One thing that's been circulating in the UK is the banning of real fur

potentially. *What's your opinion of this?*

BS15 - I think that's great. I think it's great. It's unnecessary. We have such great alternatives because we need to continue sacrificing animal lives just to look good. It's not that we're surviving in nature and need warm clothing. We're living in heated houses, and we have alternative choices. I think it would be incredible to make that move and I think that would create a huge amount of change and awareness especially for the future generations.

INTERVIEWER - *One thing with regards to the ban, what about banning fake fur due to the environmental issues?*

BS15 - I don't think that would ever be possible because banning faux fur is like banning anything synthetic, there goes half London fashion week. All asos is synthetic fibres. Think about everyone, London, harrods everyone, Selfridges, gone. They all sell synthetic fibres. You can't say okay banning real fur were killing animals were gonna ban synthetic fibres. That's what I'm saying sustainability as a whole need to be looked at and ask better questions to find better sustainable solutions in what we're currently at. It's not just about fake fur it's about all fibres and all manufacturing capabilities and being able to mass produce a viable amount of sustainable product that are better for our environment.

INTERVIEWER - *Okay brilliant. What impact, if any, do you think Covid-19 has had on the fur industry?*

BS15 - Innovation in general has definitely been a huge step forward so it is definitely for our business for example allowed us to be able to upscale the business on a much more automated level and receive or be able to service a much larger number of customers both in b to B and B to c. For us as an organisation fake fur we have had huge growth, the biggest growth we have ever seen since covid has begun across wholesale retailer and private label, so I think consumers are wanting to make more conscious decisions and covid did bring up a lot of moral questions about the planet, the environment, the choices we are making as a community and society to be able to live in a more sustainable world. I think in general the sale of luxury goods like real fur as people aren't going out, people aren't fine dining, there isn't a need for that as much and people aren't spending such large amounts on jackets like £3000 dollars, they're not going out anywhere, there's no balls, there's no weddings, there's no you know.

INTERVIEWER - *I feel like we have already answered this next question but what does your organisation see for the future of fur in fashion?*

BS15 - There won't be the use of real fur within fashion. We're gonna be seeing rapid change towards a fur free future. The revolution! There's gonna be less and less animals being used with luxury brands moving away from using real fur, the awareness arising, I don't think there

will be the use of real fur as much. Maybe in some countries but major...you can also look at the Asian fashion market which is so influenced by designers and as they step away from using those products, I think it will become less accepted within those markets as well.

INTERVIEWER - *If fur has a role to play in fashion, what do you think would be the most sustainable and ethical way to use fur?*

BS15 - I really don't know. I don't think about it. I don't wanna be involved in that industry, I don't wanna touch it. I believe as long as their farming production and manufacturing seizes...I have no idea give them to the animal shelters to keep all the animals warm I'm not sure. I haven't put thought to it because I don't really see it myself. Even in my car that I purchase brand new I said purchase the model below because they had leather interior in the car. I wouldn't even...those thoughts wouldn't even cross my mind.

BS16 – Consent Form and Transcribed Interview

University of Leeds, Arts and Humanities Faculty



UNIVERSITY OF LEEDS

Consent to take part in ‘The exploration of fur and fur alternatives in the fashion industry.’	Add your initials next to the statement if you agree
I confirm that I have read and understand the information sheet dated 20/03/2021 explaining the above research project and I have had the opportunity to ask questions about the project.	
I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.	
Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage.	
Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk	
I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research.	
I understand that my personal information including my name and job title will be kept strictly confidential.	
I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.	
I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	02/04/2021
Name of lead researcher	Aisha Kayani
Signature	
Date	20/03/2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

BS16 Interview

INTERVIEWER – *So tell me about your experience working with fur*

BS16 - It was something that I was very passionate about throughout my career and I've had a few instances, 'anonymised name' knows quite a lot about my time at 'brand name anonymised' and he knows a lot about the work I did there. I was 'job title anonymised' so very hands on product focused, sort of analysis then of course implementation as well. I don't pretend for a minute that I'm a guru, my focus is very much product sustainability with a business management sense as well. There were a few things...one of the areas I focused on at 'brand name anonymised' was they used fur so I will talk to you about that. Also, another brand I used to work for in the studio, they pitched themselves as a very eco-sustainable brand and they used fur when I was there, and we came to log heads quite a lot on it, but the exciting thing is they've actually moved away so it'll be great to talk to you about how they changed their practices.

INTERVIEWER - *Amazing! What role do you think fashion plays within society?*

BS16 - It's a huge part of our identity. What you wear and how you choose to wear it says a lot about you before you've even opened up your mouth. People can make a quick assessment of who you are by the way you dress so fashion has a huge impact on the individual and also in cultures as well so when your part of a subculture, you identify each other by a dress. So, for me it's a fundamental and integral part of how society recognises and interacts with one another.

INTERVIEWER - *And when you're purchasing your clothing what's a priority to you?*

BS16 - For me coming from a role in sustainability, the first thing I check is the brand intention. No brand is perfect but one of the first things I check out is their sustainability page or their about us page and then of course it depends on the aesthetic as well. So, a certain range of brands I would go to formal wear, certain brands I go to for outerwear, but the focus for me is always that they are ethical or sustainable or preferably both.

INTERVIEWER - *How would your organisation define sustainability?*

BS16 - It's one of those words we use it a lot because it's a recognisable word but sustainability for me actually isn't achievable just yet in our industry. I don't know of any product that is truly sustainable. To sustain something endlessly as it is not possible so I think the better word is responsible and I do tend to look for responsible, in terms of fashion, brands. Some brands already recognise that. I think Patagonia do a very good job of talking about responsibility

rather than necessarily sustainability as do lifestyle brands like Noah who constantly remind us that they are not a sustainable brand but are trying to do more than most to address the balance. And for me sustainability is actually a bit of a golden goose or a red herring, it doesn't exist.

INTERVIEWER - *What does designer responsibility mean to you?*

BS16 - It's changed over the space of...I've been in the industry over a decade and it's changed. Now it's...it changes as well from a junior designer to design manager. My responsibility now to sustainable design is to provide myself and my team with the tools to make conscious decisions starting with concept, fabric, trim, material - so it's about bringing together the tools to make responsible decisions when you're building a garment.

INTERVIEWER - *And as a designer do you feel like you're almost the catalyst to make change within fashion?*

BS16 - As a designer actually no. I work within a relatively corporate part of the industry. I work for the biggest outdoor brand in the world who are also part of the biggest apparel and footwear conglomerate in the world which is the international. As a designer actually you're not a catalyst in that type of business. When you become a leader regardless of whether you're a designer or a marketing leader, gm, that's when you become the catalyst because you set the tone and you drive the initiatives forward. Without leadership who are committed to sustainability, no-one else can function within a corporate world. I think independent designers then yes because you're much more in control of every element but within the fashion industry, the one we know, whether it's fast fashion or multi-scale industry, it's just not actually true.

INTERVIEWER - *Can you tell me a bit about the different types of fur that are being used in fashion?*

BS16 - Sure. To be honest mostly I've used coyote. I think even by the time I got into industry racoon-dog was very much outlawed in the areas. I've always worked in quite premium areas of the business and racoon-dog was not something we ever touched, mink as well I don't come from like a premium womenswear background, it's always been quite menswear focused. So that wasn't something I explored either, so I think coyote is it and at times I think rabbit came in somewhere, but I didn't have much to do with that.

INTERVIEWER - *How about faux furs. Are you aware of new developments or fibres they use?*

BS16 - I just started working with a new company called Ecopel. I started working with them now, they came recommended by our global team and I actually don't know a huge amount of their credentials, but they've been checked by our stringent onboarding process. The quality and feel of faux fur today are incredibly improved since I started in industry as well.

INTERVIEWER - *What do you think shapes perceptions about sustainability in relation to fur?*

BS16 - I think with sustainability I don't think your average consumer knows how to separate sustainability from the ethical issues just yet. I don't think many consumers understand the sustainability impact of fur. I think they're still very much coming at it from an ethical standpoint. As great as she is in many respects Anna Wintour has many controversial opinions on fur especially around the sustainability element where she talks about it being biodegradable for example but doesn't really take into account a full LCA or the impact of farming animals and what that can actually mean on the planet and on the environment they're kept in so whilst there's maybe a little bit I think the one thing I've only ever heard is oh its biodegradable its better than faux fur from certain individuals. That is the extent of their sustainability knowledge.

INTERVIEWER - *So do you see other pros and cons with regards to real fur and faux fur?*

BS16 - Yeah I think with faux fur, my mind from an ethical standpoint is that its better, from a Sustainability standpoint it's still a little bit tricky just due to the fact that the reality right now of building a circular product, the easiest way for us to do that is actually look at mono fibres and probably the one outerwear jacket that's circular right now is developed by a brand by Napapiere which is made of nylon 6 and so fur even from Ecopel wouldn't be able to go through that system. It would have to be on a removable piece so that it can go through the full circular process. When I think about faux fur, I do see the pros are the avoidance of the animal industry but there is also the element that you are still perpetuating that fur is a luxury item in some way. You're still saying hey I still like having this fur around my face regardless if it's real or not that is still a fashion accessory and I still have my doubts to whether that's a good thing because if we all sort of just worked towards the fact that actually it's not cool, it doesn't look good, we could have a much greater impact on reducing fur as a whole rather than keep on perpetuating that its good.

INTERVIEWER - *How does your organisation perceive other animal-based products used in fashion (leather, wool etc.) In comparison to fur?*

BS16 - I think this is the interesting part about people's perceptions of the animal and the by-product incentive. You may have done some research on timberland, so they use a lot of leather. They make a lot of boots. And leather for them... we use a minimal amount of leather...but timberland had to really address it, so they worked with the Savorio Institute to work with regenerative leather. As a result of their work which international pulled out of sourcing any leather from Brazil largely due to the grazing impact it was having on the Amazon rainforest. So, for me leather is problematic, but I think there are solutions with regenerative

agriculture that could actually be a climate positive opportunity. Wool I've worked with quite a lot. Both in terms of merino offering and as an insulation offering. I've worked with hd wool. Again, it's never quite as easy but with wool, merino is riddled with issues, overgrazing, greenhouse gases, again ethical issues in terms of mooseling and then shopping as well. Whereas what I love about hd wool or lavalan is that it's a relatively regional product. Hd sources form the UK and Ireland and lavalan from Europe which is great. I think it's a great natural super material in terms of its thermoregulation, antibacterial which is really good. The only issue we have now in terms of our industry is that our sourcing is broken so we as a brand, and it's happening with a lot of brands, is that were trying to reduce our carbon emissions by keeping everything sourced locally. We can't afford a lot of the time to manufacture in Europe, so we manufacture in the Far East which then means we have to source from the Far East. What our brands are telling us...the senior leadership within these brands are saying you cannot source a British fabric that then gets shipped to china to then get shipped back to the west it doesn't make sense right but the problem is that we have these great brands like lavalan, choller in Switzerland, hd wool in the UK, Harris tweed in the UK for example all using this incredible locally sourced material but then they're actually gonna end up in the situation where a lot of brands won't drive the volume behind it because they ship it back to Asia so at the moment the wool issue for me is a big big area of contention because I don't want to be sourcing from Asia because of the ethical standpoint and trying to get the certification behind that just isn't as reliable. So yeah, all the different animal products, again it's a complex web. I can talk to you for hours about every single different one but my view on a lot of them in comparison to fur is that fur really is the villain. In terms of by-product, nobody eats mink, nobody's eating racoon-dog or coyote. I know coyote is sort of labelled as a pest, the fur we used to use at must was fur from traps in Canada, so the coyotes were trapped and then supposedly humanely dealt with. That came with issues as well because the leadership team thought that they were there in the better thing there doing pest control rather than getting it from a farm but then a lot of our retailers were asking us for a vet certificate, and you can only get a vet certificate if the fur is farmed. That again became quite problematic in terms of selling the product to a retailer because we weren't reaching their minimum standard.

INTERVIEWER - That's interesting the vet certificate I didn't even consider that because a lot of people in the industry they say these wild furs are so much better because you're leaving the animal to its natural habitat but then at the same time you do come across issues like these vet certificate. So, everything has its downside, and everything has an unsustainable side, so I feel it's a contested industry. That leads me on nicely to my next question though which is *how would your organisation view fur if the animal's fur was sourced from animals that died from natural causes?*

BS16 - I mean for me that goes back to our hunter gatherer lifestyle whether you kill an animal and you use every part of you come across roadkill or whatever then of course it's better to use it than not but on a scale of economy that's not something that can ever be scaled into an industry like what I have at this company or any brand that I worked for because then again it will come with certification and supply chain integrity. We wouldn't be able to use a product that we couldn't guarantee of its origin. I think on a small scale it would be cool but anything on a larger scale than small wouldn't be feasible.

INTERVIEWER - It's interesting I spoke to an environmentalist who said they collect roadkill and cook it and then try and make something with the furs.

BS16 - It's an interesting point of view from an individual. Trying to tell that message to a wider audience will be very complex.

INTERVIEWER - I feel like you're also start to lose track of your supply chain as well because people exploit the fact that it has come from the animal that has died naturally and how would people be able to trace this back... so moving on. *Who or what in the industry do you think is influential in shaping consumer knowledge and public discourse about the ethics of fur?*

BS16 - I would say there's some real key players in the industry who still influence. I would say the leading person is Canada goose from an outerwear and performance perspective from the industry I work in. I really don't know enough about certainly ready to wear women's fashion which of course are still using a lot of luxury fashion which is of course still using a lot of... We recently collaborated with Gucci, and Gucci have now eliminated fur from their supply chain and also certain exotic leathers...not all of them but some of them. That's an interesting move so I do think those are the key influencers that are the big fashion brand houses like lvmh who pretty much own everyone and the likes of Gucci and the likes of Canada goose still perpetuating certain myths sometimes around it.

INTERVIEWER - *What do you think about the action and communication techniques used by groups opposed to the retail and wearing of fur?*

BS16 - Like you say it draws attention which I think.... This is a bit of a stretch but let's take the suffragettes from their time in the century. They used very extreme actions to grab attention and of course there were a lot of people opposed to that and used that extremism against them to say women can't be trusted, it's like a ridiculous thing to do, it shows they're not capable of being rational and reasonable. I think the same arguments get thrown to peta when they're throwing red paint at a Canada goose store or throwing red paint over someone is wearing a fur coat. Yes, it grabs attention but at what cost because I think it's quite a polarising action they're doing and often times it can drive people the other way. It can drive people away from the cause. I think a lot of their videos as well are very explicit. If were trying to actually...I live in Italy and in Milan every old lady is wearing her fur coat. That generation are lost to us, they're not coming back, they're wearing their fur coat for the rest of their life so we've got to start with the youngest generation gen z, and I wouldn't feel comfortable showing my son some of the peta videos. They're just too explicit, pretty traumatic so I think there are good sides to do it in terms of maybe bringing some attention to it but the mechanisms they use are a little bit extreme in my opinion. Same with sea shepherd in the likes.

INTERVIEWER - *What constitutes good animal welfare?*

BS16 - I think the idea of...the one sort of area behind fur that I could get around was the wild coyote in terms of they live their most natural life in their natural habitat and as a pest control their being shot or trapped and then shot. We're not talking manical jaws, they get trapped in cages and then shot. It's not some agonising nasty, horrible, horrible death. So that for me would be the best way but it has to be incredibly closely managed so that you're not giving out too large quota that would damage the population or upset the balance too much. The idea of the fur farming, I haven't seen a fur farm ever that I've been even remotely happy with. I just don't think it's something I've ever seen done well. I think with the latest outbreak of covid within the minks is an example of overcrowded conditions, poor conditions and the same with racoon-dog, I've never seen it done well.

INTERVIEWER - Do you feel even with the regulations in place they're still not giving them what the animal needs. Because in some cases mink their semi-aquatic animals and I've never seen a mink farm with aquatic spaces for them.

BS16 - When we think about the red tractor standard in the UK and the 5 freedoms so like free range chickens or sheep or whatever, that just isn't applied to the fur industry. Yes, it may be sanitary so that the animals are spread out far enough from each other so they don't kill each other but the reality is they're not being given any natural life that they would experience within the wild.

INTERVIEWER - It's horrible when you think about it, and it brings me onto my next question. *What do you think are the most important actions that could be taken to minimise or address any potential welfare or ethical issues regarding the production and use of fur?*

BS16 - I think from a very western and European standpoint if we can extend the 5 freedoms and other sort of regulations that we apply to animal husbandry to fur farming as well and I think the things we don't think about animal husbandry when we think of fur farming. When we think of horses, cattle, sheep, there's always an element of care that goes into that and the provenance of where it comes from has become a very big deal in the UK and Europe as well. While this is speculative the person who is wealthy you expect having a fur product because it's not cheap, they apply that mentality to the food their eating but not to the fur on their back so that for me is definitely an area where we need to change legislation at a government level to bring at least some change forward and then in an ideal world **INTERVIEWER** it would just be great if we just changed the hearts of mind of consumers that it isn't cool, no-one wants to wear it, it doesn't actually have a place in our society anymore because we have alternatives that work perfectly well. So that's how I feel about it. Legislation first and then campaigns around it.

INTERVIEWER - Especially since Brexit in the UK the discussion of banning fur in the UK has been in conversation. *What's your thoughts on this?*

BS16 - Crickey I didn't even know that was a thing actually. So, would that be the importing of any fur product?

INTERVIEWER - Yeah and I guess because they banned fur farming, they are also thinking of banning fur import as I guess it doesn't make sense to import something you're not okay producing yourself.

BS16 - I think honestly that would be a great move. I think if people don't have the product in front of them it's a great move forward however you will get backlash from luxury houses you know lvmh will have something to say about it, Canada goose will also have something to say about it. If certain retailers pull out of the British high street or British economy, what impact will that have from an economic standpoint? For me I think the banning of fur is a bigger deal than a short-term economic dip but obviously if you're a retailer on the floor of Canada goose and you're losing your job because the store isn't there anymore you may feel quite differently. Yeah, I think it'll be a great thing and I think it needs to be thought through and a lot of people need to be consulted before any action can be taken.

INTERVIEWER - Yep definitely. One thing you say is that you will have backlash, but this is the case currently. *Do you feel that would be a thing if faux fur was banned as well due to the environmental degradation?*

BS16 - Largely I would back it actually. As I said before my feelings on fake fur is that it perpetuates the luxury status that comes with this with the thing around your face. That's the most common usage. It really wouldn't bother me. I don't know enough about the LCA's of each product, and I couldn't conclusively say which is worse. I still think that the money that's been put in by the fur industry to create these statistics needs to be properly scrutinised....

I would love to see a report of an Ecopel product and a standard fur product and take it from there, but I honestly would be happy to ban both. I don't see the need for either.

INTERVIEWER - So you say you're working alongside Ecopel, and I've been reading about the new types of faux fur being developed from them. *Do you think people will be interested in these new fur fibres?*

BS16 - Yeah and I believe Inditex are already working with Ecopel, that's the parent company of Zara. I'm not sure maybe H&M are as well so it really depends on what prices they can drive because again it depends on scale. We can only buy so much we don't have a huge need for faux fur if I'm honest whereas someone like Zara might actually drive a larger volume so they can get a lower price on the product in terms of buying from Ecopel. I don't know how much you know about MOQ's. If you order 1000 meters, you'll get the standard price of let's say its \$5 if you order 20000m it'll be a discount as obviously its economy of scale. So that's how I would envisage someone like Zara or H&M or asos even leveraging a company like

Ecopel to their advantage and getting an eco-friendlier fur product into the market because all those companies are supposedly committed to sustainable action so I imagine that would be the way they would do that. But for me it's still just a band aid, is it a product we actually need, can it truly be circular in the type of product that traditionally it goes into anyway...can it ever be created from 100% polyester that would then be able to go into the same mechanical process that the rest of 100% polyester jackets could.... With chemical recycling, the final frontier of circularity, it could end up being viable. It's just whether or not we get there in time.

INTERVIEWER - I feel like the cure has to be greater than the disease and that you cannot replace something which long term might be even more unsustainable. I guess at least it's a start.

BS16 - Yeah that's it. We know it's kind of bad and this is less bad. We do need to get a lot better like less bad isn't great. We are in a place where it's progress over perfection. I've been working on sustainability for 10 years and it has been amazing in the space of 10 years like seeing the progress that has been made and the awareness as well so I'm hopeful that it will improve.

INTERVIEWER - Okay great. *What impact, if any, do you think Covid-19 has had on the fur industry?*

BS16 - Gosh. I guess it's probably got a lot to do with in an animal farm, you do have to have human handlers, it's not an automated process so I can imagine with lockdown it's been difficult to ensure the welfare of the animals, whilst it's poor anyway, has been kept to the standard that it should. Obviously, I think humans and population are aware of these sorts of covid style viruses do spread between animals and humans and I think that maybe in the west, we will be more cautious with animal product especially ones that are perceived as exotic. I think that will become an issue...anything that's wild or exotic may be treated with more suspicion than it has done in the past which if you're against fur like I am that might be a good thing. Any sort of the way often times animals whether it's bats or pangolins are taken from their natural habitat it's obviously decimating the planet in a different way as well and disrupting the ecosystem as well. I think it will have a knock-on effect; I think people in the west will be more wary of it.

That's a really interesting question and I've never thought about it.

BS16 - I think the one area that I would caution on is that you and I are quite aligned on our values and so are our circles that we socialise in and communicate online in. When I think of countries like Russia and Far Eastern countries for example even in Vietnam or emerging areas that have real wealth coming through them like china, Korea. Fur still has a luxury perception in those markets and businesses like the fur industry and which are then perpetuated with big conglomerates like LVMH who are really trying to push into these new markets especially china, they will cater to those people's tastes so whilst it may go away from

our sort of our high street and our front doors, I think the industry will still exist but just on the other side of the world and when it's out of sight and out of mind from our society we will think oh the problem is solved, but actually what you might find is that the numbers actually grow. For such a large population like china and the wealth capita growing at such a rate it could end up in almost a reverse situation where their industry grows a lot.

INTERVIEWER - I think it's quite scary because the Chinese fur market, obviously in European fur markets they try stick to regulations but china they don't have regulations so it's more unethical. And in china fur is a status quo, they don't consider animal welfare like we do. I don't think they think in the same ethical way as western societies do and it can reverse the problem and make it even worse. I feel like it's such a cultural barrier I think in terms of these kinds of things, and I think it's a much broader situation and conversation which isn't even just to do with fur but how different cultures define fur. *Where does your organisation see for the future of fur in fashion?*

BS16 - I see it diminishing in western culture. I think there's a clear trajectory in terms of sustainable apparel and footwear now. Biggest brands have made particular commitments that mean fur will I think generally be outlawed in a lot of ways. I do think it'll become incredibly niche if even possible at all. But as I said that's just the western culture perspective, I think in other cultures were gonna see a boom and again it'll probs be a boom followed by soul searching followed by hopefully a peta output, but I don't think this is the end of the road for the fur industry. I think they will see another sort of fur renaissance before its actually finally sort of put to rest.

INTERVIEWER - *If fur has a role to play in fashion, what do you think would be the most sustainable and ethical way to use fur?*

BS16 - It's really interesting actually so when I was a teenager my mum dug out all my great grandmothers fox fur coats and it was kind of like what we do with them because you don't want them to go to waste. It would be a shame to burn them all or chuck them in the bin but both me and my mum we don't want to wear them. It just didn't sit with us well either and of course I do think aesthetically speaking you see some women wearing a vintage fur coat and it does look really cool but honestly, I don't have an answer to that because I think I'm compromised by my ethical standpoint. What I don't want to do is perpetuate that fur is cool and even if its vintage and we want that particular product to last as long as possible it's going to keep perpetuating that it's a good look and that its somehow in vogue and that's something I just don't want to continue because that's just gonna baguette another cycle of virgin fur coming into the market so honestly I would like to see them all turned into fertiliser and just put an end to it. I know that's quite extreme view. I'm all about normally making something last as long as possible, but I think with something just as contentious as fur it just needs to stop.

INTERVIEWER - That's so interesting. That summarises all my questions, but I'm really interested in hearing about your time at 'brand name anonymised'. *Can you tell me a bit about it?*

BS16 - I remember when I got there, and I'd been brought in to design ski wear. I'd never gone into this area before and just before I arrived, it hadn't hit the market yet so I didn't know that they were developing an expedition collection, it was Canada goose style parkas that were built with the durability and they were going off to the arctic on expeditions and the Antarctic sea II places you would need a really good jacket and I arrived and they're like were using real fur and I'd already signed my contract, I'd been there for 2 weeks and I just rang 'name anonymised' saying I don't know what I've done they're using fur I want to quit. And he said right what can you do to change it and I said nothing because at that point I'd come in as a designer and I had to work with these products for 4 seasons. In the meantime, what I did, they had no sustainability programme they had no management, so I started right at the bottom with them. My first job I said right we need to get recycling bins in the office, the first thing is to get people in that mentality. I ended up hammering the CEO constantly, he must have thought I was crazy, and it took 2 years before we started to see change. I still had to work with these horrible fur products that I really detested. The rest of the garment was so cool, it was a really nice jacket, but it just had this horrible thing. Then the next thing I basically took over the sustainable management and products and they promoted me to design manager and then sustainability manager and it was when I was doing these dual roles that I said to them look no-one else in your field and loads of other companies...I listed them all out...and said nobody uses fur anymore. It's now written into their commitments that fur is not okay, but they were still trying to go after this parka business and looking at Canada goose as the leader. They use it and it was very male focused...men want to look like Ernest Shackleton and their off on their adventure even if they're off to the local coop. And then started like in all my moodboards I put together all these images of these really cool jackets that didn't have fur and I sat down with the CEO and said look parkas are doing well. I'm not asking you to stop doing them, but can we design something that would eliminate the use of fur. I will design a hood and a system that means you can go to the Antarctic and arctic and there would be no need for fur. He said go on then. I went away...this also comes from learning. I worked at a brand called griffin and they used fur and they're meant to be all sustainable and the creative director and owner of the brand 'name anonymised' was yeah, its sustainable. It's the scraps they make in Italy. We use the scraps of Gucci and langvam leave behind so actually were doing the world a favour. Basically, they stitched them together on the bias so you couldn't even see the stitch, it was a very clever process and I said its still shit. And at that point I hadn't really learnt skills or how to be politically gently pushing people in the right direction. We just ended up having proper arguments about it and I know the next person who came in she also felt the same but did a better job of gently pushing them in the right direction. Now she's not there but he had this epiphany because I think he started getting a lot of stick as he kept pushing his sustainability but couldn't back it up for using fur and in the end, he switched out fur to shearling wool, so all his jackets now have a wool shearing collar which look cool but also unlike fur has thermoregulating properties. It has legitimacy as to why it's there, it's warm, its antibacterial, it's a really good alternative so I have to applaud griffin for their evolution, and I learnt from 'name anonymised' not to go in like a crazy woman telling someone they're wrong but do it in a more gentle, political way. I'll show you the jacket.

BS16 - *Sharing screen*

INTERVIEWER - *I haven't researched but is it in their commitment that they don't use fur?*

BS16 - I don't know if they've actually used fur and because they used to use fur and griffin is a very small brand, I don't think they really talk about it because they don't draw attention that they used to use fur but the product is now available to see...I could even find you an old product of griffin which uses fur and then show you how that product has evolved to not use fur. For smaller brands it can be difficult if you've got a difficult past to have the marketing resource to tell that story correctly can be hard, so I think it's better to smaller brands leave it in the past and talk about what they're doing now.

BS16 - *Screen share*

It was a real opportunity for me to show how sustainable business and design innovation come together and I'd long vocalised my desire to get rid of it. I'd designed a double hood system. As you can see it has an outer shell hood and an insulated inner. It still uses an animal product it was kind of like what prAna called their down gold blend...a polyester filament with certain treatments on it and the down made it more water resistant. The jacket was put together as you would all other parkas, it has all the features you would expect but then it came with the double hood system and ventilation because the thing fur does in the arctic...like it would do on a wolf, it traps the snow. It pushes it away and sheds it and the thing with faux fur it freezes and actually becomes a hazard. It can poke you in the eye and becomes cold next to your face so it's actually quite dangerous to have a faux fur hood in the arctic. So real fur it sheds the snow, it keeps you warm and it's been used for centuries and proven by indigenous communities to work but obviously it's not possible to be really sustainable like an indigenous community.

Having to use fur that was how I got around using it and it was more effective because actually with the fur collar you've got your goggles, you've got the snood pulled up and you've got your fur pulled around, so it was actually effective.

INTERVIEWER - I think this is so good it proves to the industry that fur is such an outdated material and there's so many alternatives that can protect people.

BS16 - I was very lucky to have the chance to do this. You don't usually get that opportunity in our industry. They were never commercially set up to really make this a success. These are the products with the fur obviously I hated it but it's what they wanted. Interestingly enough though after 3 seasons our sales team were loving it, they wanted to sell it, they wanted to take on Canada goose. But after 3 seasons they asked to make the fur removable. They could sell it to places ...because lots of places retailers were saying we don't sell fur products so what the salespeople were saying is we will take the fur off so that was an interesting development that it was becoming **polarising in about 2016/2017** when it that feedback from the sales team that it needed to be removable. I was lucky enough to have the commercialise really quite luckily commercialise this final product...it's called the c co parka. And have it tested and proven to work as well. I feel like I was given quite the opportunity but again that was at a stage in my career when I was reaching management level at least to have an opinion

and to have impact and status that allowed me to drive this. If I'd come in as a designer or junior designer, I doubt I would have the same...I came in and I couldn't change it, I had to wait and push through it and without 'name anonymised' input there was a good chance I would have quit quite early, and he was the one who said you gotta stick. You can't change it from the outside you've gotta change it from the inside. Good advice from Mr ross.

INTERVIEWER - Yes, he's right though...good on you for took that advice and you have made change and it proves to people fur is just so outdated and we don't need it and there more if not better ways to innovate garments and to protect people and do the same job as what a fur product would do in a more ethical way.

BS16 - I think it's interesting when you look at the original white westerners who adopted Inuit aspects like Shackleton. Fur trimmed collars and full fur coats they had. And how especially in male fashion that's turned into an iconic look. It talks about your masculinity and sums you up as what type of man you are. Youve got this big parka on and this big fur collar. He's gonna go climb a mountain and explore some unknown area in the snowy North Atlantic. It's crazy that we still think like that, and it does exist, and those trends keep coming back and back within men's heritage fashion. That it's being used for performanace tooby companies...it boggles my mind. Shackleton was wearing essentially a cotton smock, and nobody would wream these days in going to the arctic in something like that. We've had so many innovations in other fabrics and these guys are going off to now. To still keep fur, its beyond me. It makes no sense were better than that. But it's definitely more fashion so I don't buy into the whole performance thing I don't buy it.

INTERVIEWER - So you feel there's so much more and you've even proved it performance wise, and it is just a status quo. People wear it because they like and desire to look higher up in society.

BS16 - It's like a. I can afford it and b. I look like this guy from a male perspective. It's still considered sophisticated and considered a luxury so like you say it's a status icon which again I think that's diminishing and a different type of icon is emerging in the west, but I see it rising in the east.

INTERVIEWER - We can only hope the change can be put on a broader perspective and get people to realise that there are things better and I do think change Is happening and people are questioning their ethics and morality and I think because sustainability is so broad.... I feel this plays a part with ethics they go hand in hand and people think about what sustainability and they are thinking about ethics, and I think that's where it'll change. I do feel consumers need to be educated better in this and hopefully this is where it'll come about but we can only hope.

BS16 - Yeah absolutely. It's something that now being on the inside of the industry at a leadership level.... Essentially big businesses make money. They are banks often you're a

public company your making money for your shareholders. That is your bottom line and its always money and so the things that really drive change for these businesses. Yes, it comes from inside, yes you need people to drive your sustainability but if it means you're gonna be at a profit loss its highly unlikely it'll go forward. It needs to become law because then its unavoidable and you go to the shareholders and say we had to do this because it's the law and its irrefutable. That's definitely legislation is part of it. This the brands responsibility to really take part in the education as well. So, the brands are working both ways. We do need to absorb what we're being told by the law makers, and we need to pass that onto the consumers in the most digestible and cool way as possible. We need to make it desirable to be sustainable.

BS17 – Consent Form and Transcribed Interview

University of Leeds, Arts and Humanities Faculty



UNIVERSITY OF LEEDS

Consent to take part in 'The exploration of fur and fur alternatives in the fashion industry.'

Add your initials next to the statement if you agree

<p>I confirm that I have read and understand the information sheet dated 29/03/2021 explaining the above research project and I have had the opportunity to ask questions about the project.</p>	
<p>I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.</p> <p>Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage.</p> <p>Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk</p>	
<p>I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research.</p> <p>I understand that my personal information including my name and job title will be kept strictly confidential.</p>	
<p>I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.</p>	
<p>I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.</p>	
<p>I agree to take part in the above research project and will inform the lead researcher should my contact details change.</p>	

Name of participant	
Participant's signature	
Date	
Name of lead researcher	Aisha Kayani
Signature	
Date	29/03/2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

BS17 Interview

INTERVIEWER - *What role do you think fashion plays within society?*

BS17 - In recent times I think that the fashion in general and growing number of fashion brands are almost like Non-profit organisations. It is incredible. They don't just sell garments; they know all sell vision messages and its funny because I used to work in the previous life in a small non-profit and now, I work in this fashion sector. I can really tell they are the new generation of designers are really like activists for diversity, equality, the animals, so it's very interesting.

INTERVIEWER - *So as a consumer of fashion yourself what is a priority to you when your purchasing clothing?*

BS17 - This year I didn't really buy anything because of the crisis. Everything was closed. Normally I buy something that makes me look good and puts me in a good mood. I of course in my conviction I always avoid animal materials because I have this conviction that it's better to avoid for ethical reasons but other than that if I look good and if it can last a few years, I'm happy with that.

INTERVIEWER - *How would your organisation define sustainability?*

BS17 - That's a very big question because there's no official definition as you know. Now I see actually everybody in the fashion industry is using this word. Sometimes too much. It's hard to find the real definition. To my idea and to what we define in as an organisation is just to offer something that has reduced environmental impact in comparison to what has been done in the last decade. It's this movement, this journey. The other important thing that you realise there is a vision also and not just marketing claims. Its nowadays it's easy to find out if it's just marketing or if there's really genuine commitment behind. The idea for me is just to reduce impact to what has been done in the last decade and now of course when it comes to the animal rights movement. I think that it has to be a non-animal material. It's hard...for me I cannot disconnect from the ethical aspect with the sustainable aspect. To me it goes hand in hand.

INTERVIEWER - *That's great so moving onto more fur related questions, can you tell me a bit about the different types of fur that are being used in fashion?*

BS17 - Basically fake fur is synthetic fur. It can be made of polyester or made with the modacrylic fibre so there are petrochemicals but nowadays, especially here we tend to use better fabric from a sustainability standpoint. We now have maybe 20% of what we use are

sustainable synthetic fabric from recycled sources or from bio-fabricated sources. Recycled I think you are familiar with his concept. It's usually post-consumer waste, normally its plastic bottles. Unfortunately, there are tonnes of plastic bottles produced everyday so it's better to use them and create a garment than to have them thrown in the landfill. The other is bio-based fake fur. Maybe have you heard of this? We use whole fibre which is almost 40% corn based which means it's a good reduction in the use of virgin synthetic and its great first step to reach the idea of greener synthetic fake fur. Whether it's from recycled polyester or bio-based polyester or bio based faux fur, they are all recyclables.

INTERVIEWER - *What do you think would motivate people to buy these new innovations that you're working on?*

BS17 - I think especially for the faux fur because it's a really specific niche, people buy it most of all because it's not an animal-based material. There is a message like you can choose fur that requires an animal to die for or you can send this message that alternatives are now available. I'm not sure for the specific faux fur clientele, for sustainability its less easy to talk about because I heard something very interesting few days ago that the new generation apparently is really into these sustainable and ethical fabrics even in their way of thinking in what they say but apparently it doesn't translate intangible action so I think we're at a crossroad where people say a lot of things but when they buy they buy what's cheaper.

INTERVIEWER - *So do you feel these new developments will ever reach a mass market level where they can be consumed by your average consumer on the high street?*

BS17 - It will happen. I think it starts like a niche, something very innovative. 'Sentence hidden for anonymity'...is some kind of luxury brand and is not for the mass market but we are working on price reduction because these materials cost a lot, its more expensive than normal fake fur but we are working to make price more reachable so that all brands can use them and that we can make a transition from conventional fake fur to bio based fake fur or recycled fake fur. We work on the prices. The prices are a difficult aspect.

INTERVIEWER - *What do you think shapes perceptions about sustainability in relation to fur?*

BS17 - What I think is...the first thing is this misconception which is widely spread in the fashion world but also in the general public...there is this assumption that because the fibre or material is of natural origin that its automatically eco-friendly, but this is far from the truth. As you know for instance cotton is a vegetable a plant and is one of the world's most emerging fabric...it requires a lot of water, it requires a lot of pesticides so its perception which is wrong perception. It goes also with the fur...many people can say I prefer to use animal fur because it's natural so it's good for the environment. I read a lot of reports and its actually the opposite of that. Few people know that for instance the fur industry is huge. Its 100-150 million animals a year. For the wool industry its 1 billion animals raised every year for this fabric so yes it has an impact. A single piece of fox...I will send you all the sources...fur

needs 83kg of CO2 which is equivalent of a 3-day consumption of an average human. People are disconnected when it's natural fabrics they don't realise the whole chain, the whole process. For animal fur each fur factory farm comes with xxxx plans for instance. If you buy a fur coat it will have to be kept in a cool storage facility which is very energy intensive. If you compare with fake fur coat, simply hangs well in your closet. You have to take in consideration the entire lifecycle of the fur. The marketing of the fur industry consists in keeping this perception of a natural thing is sustainable, so we have lots of discussions with brands because then they have to look at whole picture. We are not saying were perfect because we are not perfect, and I think there is no perfect material to sell in 2021. We are working hard but for us a lifesaving material is more sustainable than real fur if you just look at the facts that I will send you after.

INTERVIEWER - *How does your organisation perceive other animal-based products used in fashion (leather, wool etc.) In comparison to fur?*

BS17 - Well for us in our vision we have a vegan point of view because we think it's a positive thing to avoid and reduce the use of animal materials when it's possible. Of course, for some fabric like leather people will say it's a by-product from the meat industry so it's another discussion...do we eat meat or do we have to stop eating meat but it's not our discussion. In our vision we think it's always a good reason to avoid the use of animal materials, for ethical reason for sustainability reason because also in the field of fake leather we now have bio based fake leather...you now find mushroom leather so there are many innovations coming in the market. We have some very interesting tools to reduce our use of animal-based products and last but not least we should not forget that in Eastern Europe the fur industry has identified also as the promoter of deadly viruses like covid and that's why in many countries in Europe you had some kind of bans on fur farming because it's also a threat to public health. Now we also keep this in mind because I think nobody wants to have a new covid in 1 or 2 years. Maybe can happen in mink fur farm for instance. There are a lot of aspects to take into consideration.

INTERVIEWER - *How would your organisation view fur if the animal's fur was sourced from animals that died from natural causes?*

BS17 - If the animal has died naturally, it would be ridiculous to be against the idea of using the fur off this animal. Also, now there is a movement of brands that are trying to use vintage fur...I don't know if you have heard of that. If something already exists it's always good to use it because it's here and it's better than creating something new with virgin synthetic or with new fur from the fur farms. Yes, I don't see a problem with that.

INTERVIEWER - *Who or what in the industry do you think is influential in shaping consumer knowledge and public discourse about the ethics of fur?*

BS17 - Obviously you probably can guess my answer. Obviously, Stella McCartney is one of

the most influential designers in this discussion of animal welfare and sustainability because she's our number 1 client here. For Stella McCartney animal welfare and sustainability goes hand in hand. It's not 1 against the other so she has influenced the whole industry, she started 2 decades ago and now everybody is following. You have Gucci, you have Chanel, you have Versace all who have a no fur policy. Also, Gucci really made a difference. It was 2017 when they started the no fur policy, they also had a huge influence on the fashion industry.

INTERVIEWER - *What do you think about the action and communication techniques used by groups opposed to the retail and wearing of fur?*

BS17 - I have mixed opinion about this. I think they have some kind of courage to do that because it's not good to be aggressive person, it's not good to be the one who is going to point fingers at you because that's what they do. They say oh you are cruel you are bad; you are going to buy this Canada goose jacket. So don't have the good role...they don't have the easy position but yet it has had some impact. I talked about Stella McCartney and Gucci but PETA also had some sort of impact. They made the discussion happen since the early 90s I guess you weren't even born. When I was a teenager PETA was showing to the world what was the fur industry so when I think about the protests its now the protest to me is over, it's very old fashioned. It's better to have discussions, to have conversations with facts to keep a practical mindset about sustainability. It shouldn't be something marketing, it should be something efficient that will help us with the greenhouse gas emissions and our use of animals. To me these protests it's something from the past.

INTERVIEWER - I think it's great you talk about the discussion side of it and how we just need to sit down and talk about it instead of pointing the finger. *So, what do you think constitutes good animal welfare?*

BS17 - It's hard to answer this question because I can tell you for me animal welfare is something you would never be due to your own pet, your own cat, your own dog. So, when we see mink and foxes in tiny battery cages it's impossible for me to consider this animal welfare. Even in some segment of the meat industry, they try to offer bigger space for the chicken for instance, it's how can you say free-range. You would never see that in the fur industry. Something few people know before the age of factory farming, the foxes were in larger cages, in larger areas. I can send you a photo its interesting. And when came the age of intensive factory farming, they put 1,2,3 animals in a shoe-box sized cage so for many people it's hard to market this as animal welfare. I know the fur industry they do that but honestly you would never put your own dog or cat in this cage 24 hours a day. Sometimes with science you have to be suspicious, they have a lot of science, but I am always suspicious. In the 90s the tobacco industry had tonnes of scientific data that there was no connection between smoking and lung cancer now obviously we know it's not true.

INTERVIEWER - I think it's great you talk about the smoking industry as someone posed to me the scenario that when they marketed cigarettes with images to show what would happen to you when you smoke, what if this was the case, for fur? *What do you think are the most*

important actions that could be taken to minimise or address any potential welfare or ethical issues regarding the production and use of fur?

BS17 - I think that when we have...you have to keep the context in mind. Fur is not meat and meat are not animal testing. We all have different levels of conviction but when it comes to fashion, something that is said to be fickle, superficial, it's better to use alternatives because for instance if you make some comparison with the meat industry, I don't eat meat now but for many people meat is considered something very important, you cannot live without meat. I will not discuss if it's true or false, but it considered important. Also, animal testing people will say it's for human health, it's important to use animals so this is different subject. But in the context of something like fashion. If you can spare animals just do it. If you have fake mink instead of real mink don't think okay fake mink its synthetic, then you can say I want to be against synthetic but then we will have to have an anti-synthetic policy which is respectable but if you don't have such a policy then use the synthetic fur and save, I don't know.100 or 1000 mink or foxes.

INTERVIEWER - One thing in the UK is the potential banning of real fur. What's your opinion of this?

BS17 - We also had this discussion in New York 2 years ago. I participated to the debate. I think it's a good idea because I think the UK were the first country to ban fur factory farming for animals so it's just a logical step. If there's a practice that's forbidden in your country, then its better and more logical to not import the same product from another country. And now as I said we have so many great options, so I think it's positive. This ban the idea to me is positive.

INTERVIEWER - *What impact, if any, do you think Covid-19 has had on the fur industry?*

BS17 - What I heard is that they are in a bad situation. 17 million have been killed for security reasons so now the only fur available are from china so I think it has made some disruption in their industry. I think this year they had sold less you can even see that on their website. And then it shows that the places where animals are confined like I said are places of risk and you never know that maybe this Wuhan market could be a mink farm in the Netherlands so we have to close as many places where animals are confined for safety reasons because scientists, they say there will be more pandemics. It's not something from activists or it's not like me saying that because I want to sell more fake fur. Scientists are saying there will be more pandemics even more serious pandemics that this one that's not even finished so we don't want to leave a new covid in 2 or 5 years. I think if we can close as many of these places then also its better to do it.

INTERVIEWER - It's a scary thought when you say there will be more pandemics.

BS17 - Really, it's a possibility. Now we hear that one of the only animals that has promoted

the covid-19 are minks. Minks they got it from humans but...its very scientific but these minks they can create some kind of mutation that can go back to other animals or other farmers and its really big risk its dangerous place. And before the covid, I have tonnes of articles to send to you, but before the covid I already read some article that said there is a deadly virus in this fox farm, another virus in Canada. It's not so new actually that these places are home to viruses.

INTERVIEWER - You feel like it's been brought out more because of covid now?

BS17 - Absolutely.

INTERVIEWER - *So where do you see the future of fur within fashion?*

BS17 - I think that the real fur industry exists and survives because of the Chinese market and the Russian market but most of all the Chinese market. The western world the fur industry is collapsing seriously. For instance, a few weeks ago in Milan, in Paris, in New York, all the brands use fake fur. Just one or 2 are still using animal fur so on the western world I don't see a solution for them. Even Fendi who was famous for the fur has been using only dead stocks leftovers so they exist all thanks to china though it depends if china, the Chinese people, the new generation is going to be more open to ethical standards whether it's for sustainability or animal welfare, I cannot tell I'm not sure. For me the future is that we are going to have more and more innovation, like the bio based faux fur that we are promoting, recycling is going to become a norm, so I hope in the end decade all the fur will be faux fur made from bio-fabricated material and all recyclable at the end of the youth-phase. That's what I hope.

INTERVIEWER - That would be great if these innovations can start being pushed to a broader market where they're easily accessible to just go into a shop and buy these innovations.

BS17 - Recycling is easier to find on the market.

INTERVIEWER - *To summarise our conversation now, if fur has a role to play in fashion, what do you think would be the most sustainable and ethical way to use fur?*

BS17 - My idea is that in parallel to still working to close the existing fur factory farm, to build a whole system like we are building a system for circularity and recycling the system is just at the beginning, to build a whole system where all the vintage fur santrualise...made in good condition, reshaped and like this fur or something like....because it becomes available to the market because if you have 100 million animal killed for the fur every year it means that you have a huge quantity of fur available. It can be a huge stock, its exactly the same for plastic bottles that we use to create the fake fur. It's a waste from another industry, and other industries that all things should be stopped as soon as possible. This is the same thing to work

actively to stop something that we think is not good whether its fur factory farming or the production of plastic bottles. And at the same time to keep promoting the idea of reusing what already exists, you have all the stock of animal fur, you have it just use it. We have all these plastic bottles, its plastic, we have to use it...its better than to have them in landfill and to create this look in our field I can tell you that polyester endlessly, so this is what I think for also for this coming decade to stop all the industries that are so bad for the environment or animals and to create a whole system to collect what already exists.

INTERVIEWER - I think it's great that people are starting to realise there is so much waste out there and we need to use this waste to our advantage.

BS19 – Consent Form and Transcribed Interview

University of Leeds, Arts and Humanities Faculty



UNIVERSITY OF LEEDS

Consent to take part in 'The exploration of fur and fur alternatives in the fashion industry.'	Add your initials next to the statement if you agree
I confirm that I have read and understand the information sheet dated 17/05/2021 explaining the above research project and I have had the opportunity to ask questions about the project.	
<p>I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.</p> <p>Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage.</p> <p>Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk</p>	
I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research. I understand that my personal information including my name and job title will be kept strictly confidential.	
I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.	
I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	
Participant's signature	
Date	24th May 2021
Name of lead researcher	Aisha Kayani
Signature	
Date	17/05/2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

BS19 Interview

INTERVIEWER - *What role do you think fashion plays in society?*

BS19 - I am someone who's not really into fashion. I think it's quite important to make that clear from the beginning. I think we should read fashion like we read sport. The role of sport is about transparency and fair sportsmanship, and I think fashion should try in the very least take on similar aspirations so it should be about sustainability and education to some degree.

INTERVIEWER - *What is a priority for consumers when they purchase fashion?*

BS19 - For me sustainability is a priority. Practicality is a priority for me. I've got 2 children, I know things need washing a lot, we live in the countryside, so my clothes are generally quite practical. Its stuff that's getting muddy, its stuff that's getting dirty. I think aesthetics is usually quite low on my list of priorities.

INTERVIEWER - *How would your organisation define sustainability?*

BS19 - We define sustainability as responsible manufacture, responsible production of goods and services. What we try and foster within our members is things that are try and give back more than they take from society and people. What we want from our brands is not only minimising the negative impacts of production but also maximising positive impact within what they do.

INTERVIEWER - *I've been reading into how you take into consideration the 3 sustainable pillars. Do you value animal welfare just as much as these?*

BS19 - Yeah, I think our industry is very dependent on animals. We use a lot of wool; we use a lot of down. I think within that and within that for the industry animal welfare is quite high on the list of priorities. We had a little conversation with the animal welfare organisation four paws, and they very kindly went down our list of members and told us whose using wool and it was about museling. What we saw form that was our members that were using wool which was about 50% of our members, the majority of them are looking for non-mules responsibly grown wool so I think from that we can kind of acetane that animal welfare is high on the list of priorities for our industry.

INTERVIEWER - *Can you tell me a bit about the different types of fur that are being used in*

fashion?

BS19 - I would presume mink. I wouldn't really know much about fur in fashion to be honest. Obviously, I'm aware of campaigns from fashion houses everyone's ditching fur.

INTERVIEWER - Is fur quite a bit thing in the outdoor companies because a lot of the time people regard fur as being a very warm garment to wear especially in the outdoor side. Is this something you come across a lot?

BS19 - No not really. When mark got in contact, I actually struggled to think of any of our brands that use fur. The only ones I'm aware of is where it's for arctic expeditions so the fur has a function that cannot be replicated with synthetics. But actually, fur is not a staple within our industry at all. So not it's not huge.

INTERVIEWER - *What do you think shapes perceptions about sustainability in relation to fur?*

BS19 - I don't eat meat and I don't wear animals so I have a very personal view on fur so what I did was I asked around my colleagues because I know I'm on one end of the extreme spectrum, so I asked around to see what their views on fur were because I was interested to see how other people view fur and the general response is that people don't really think about the ethical considerations too much. There were a few people who were like I don't see the point. Unless it's something that's very functional it's kind of not really a why would you raven use it but there are people who view it the same as leather. Where it's on a par with leather. And some people obviously said you don't generally eat the animals where the fur is coming from.

INTERVIEWER - *Do you think people perceive fur, food, and the use of other-animal based products differently?*

BS19 - I got the impression people think they're quite equal to leather but then if you think about the meat people eat, why are some people happy to eat cows and pigs and they're not happy to eat dogs and sharks for example. I think the same kind of perhaps non understandable where does that boundary lie that some animals are okay to use the by-product, but other animals aren't?

INTERVIEWER - And you mention you spoke to four paws, and they went through your companies to see whose using other animal-based products. *How does your organisation perceive other animal-based products used in fashion (leather, wool etc.)? In comparison to fur?*

BS19 - Leathers a difficult one because even though people say leather is a by-product of the meat industry, we know it's not really and whether it's a by-product of the meat industry or not there are still a number of ethical considerations even if it's being used for meat. I think for most cases it's a function vs ethical boundary toss-up. For all animal products there's an ethical version and a non-ethical version of it and I think within our brands they're happy to use wool and down because they know they're sourcing the most ethical version of that product possible.

I think it just seems a bit unnecessary. I think the way fur is used predominantly an aesthetic. I think there's scenarios where properties of fur cannot be replicated with synthetic means or fibres.

INTERVIEWER - *Do you think it's almost like a historical thing then?*

BS19 - Yeah. I think if we look at the use of down, the down is still only being used in applications for outdoor for products where synthetic alternatives won't do the same job. I think speaking about our industry...this is probably more for down than wool but speaking for our industry down.... the choice between down and a non-animal alternative is usually made on performance. Wool is a bit different because the story behind wool is its lovely animals and its warm and we've been using it for years and years and the ethical treatment of sheep vs the ethical treatment of geese and ducks is different as well.

INTERVIEWER - *How would your organisation view fur if the animal's fur was sourced from animals that died from natural causes?*

BS19 - I think because our industry doesn't really use fur, we don't really have these conversations with our members on a regular basis. It just seems unnecessary. I don't find fur nice to look at. I don't see a reason why for me what's the point of whether it's died on its own or been killed.

INTERVIEWER - *Who or what in the industry do you think is influential in shaping consumer knowledge and public discourse about the ethics of fur?*

BS19 - I think lobby organisations and NGOs are generally where consumers get their information. Internet these days. If were talking about how consumers are getting their information about fur were talking about how consumers get their information on anything through the internet these days.

INTERVIEWER - *What do you think about the action and communication techniques used*

by groups opposed to the retail and wearing of fur?

BS19 - I think each group is different. We do have a lot of experience with NGOs on museling on wool and I think each NGO behaves in a different way so peta is very extreme. They are like absolutely like no animal product for anything ever, no questions. But we find with organisations with four paws is that they are much more collaborative. Four paws are happy to sit around the table and talk about what ethical wool and I presume ethical fur could look like, which stakeholders we need to talk to. I think we can't say NGOs in general because they do all behave in different ways. Some of them I find very extreme they are extremists but that's their point.

INTERVIEWER - *Do you think the collaborative approach is more beneficial?*

BS19 - Absolutely. With peta you can't even have a conversation but with four paws I think the reality is that brands...its different when we talk about fur and wool because the **use of fur is much more than the use of wool** so a collaborative approach around wool is so much more productive because **brands are going to use wool anyway there's absolutely no realistic thought that any brand is going to ditch wool** so this collaborative approach allows all stakeholders to have opinions, be listened to and find the best way forward instead of it being head butting exercises. We see this with other campaign groups as well. We recently spoke to someone about shipping, the climate considerations of shipping and this was with an NGO called surf rider and they said their tactic used to be attack but when they realised, they weren't getting anywhere they changed their approach as an organisation to be more collaborative and to be more let's all sit round the table and talk about this rather than bash our heads together till we give up and nothing is achieved.

INTERVIEWER - *What constitutes good animal welfare?*

BS19 - I think the 5 freedoms are a good place to start. Obviously, traceability throughout the whole lifecycle and end of life of the animal and what happens next. The 5 freedoms pretty much cover it during their lifetime. I think the way in which they're killed plays a big part, how they live how they die.

INTERVIEWER - *What do you think are the most important actions that could be taken to minimise or address any potential welfare or ethical issues regarding the production and use of fur?*

BS19 - Education, transparency. Cost, economic implications are also important. I think if there was such a thing as free-range fur when all these animals were living in a farm, and they could roam and they had space and then they were killed in a nice way maybe that would be different, but the reality is everything has to be done cheap. Yeah, living conditions are crap and everything's just done awfully because everyone is trying to save a penny.

INTERVIEWER - *What's your opinion of the wild versions of fur so these animals are hunted and live in their natural environments then killed?*

BS19 - I think if the application is worthwhile. If it's not just a bobble on a hat, if it's something...I talk about arctic exploration and for a number of our brands they're using fur when the temperatures are too cold and the synthetics clog and they stop doing their function so I think in that scenario if the use requirements enable a behaviour that is not possible without the fur and the fur has had a good life and been killed in a responsible way then maybe it's okay.

INTERVIEWER - One thing circulating the UK at the moment is the potential ban of fur. What do you think of this?

BS19 - I think it sounds great personally. From a personal perspective I think the use of cases where fur is required are so minimal that is it even something we need to talk about? Why don't we just shut it all down? The reality is that it's not being done ethically usually. It's horrible cages full of tiny little animals. On some degree you can compare it to the farming industry the difference between a chicken in a cage and a chicken in a field.

INTERVIEWER - *Do you feel as contested about the chicken farming industry as you do fur farming, or do you feel fur takes more of a toll?*

BS19 - No, I think it's the same isn't it. Whether it's a chicken, mink, fox, or badger whatever the animal is they still have feelings.

INTERVIEWER - I have recently been reading about the new types of faux fur being developed which don't use non-renewable resources. *Do you think people will be interested in these new fur fibres?*

BS19 - Yeah maybe. I think in the applications where they do use outdoor fur the best most sustainable most synthetic fur is always of interest to our members. We do everything better and find the best available product for each fibre or material type.

INTERVIEWER - *And what do you think might influence your consumers to purchase these?*

BS19 - I think everything really. It's always a decision based on thus factors it would be requirement vs costs vs supply chain logistics vs sustainability.

INTERVIEWER - *And would these new developments be something you would use in the future?*

BS19 - It's hard for me personally for me to say that would be a brand decision.

INTERVIEWER - *What impact, if any, do you think Covid-19 has had on the fur industry?*

BS19 - I don't know really. Obviously, I read about the covid farm in Denmark. Everything is dead you might as well just use the fur instead of just chucking it away.

INTERVIEWER - *Do you think when that happened that was a big wakeup call for people to end fur?*

BS19 - It's hard to say. I don't think it will have impacted our brands in anyway. What we've seen throughout the pandemic our brands have been so focused on survival that everything else has dropped the wayside. I think also because carbon is such a big topic at the moment it's kind of overshadowing everything else with regards to sustainability. I think as an industry that doesn't really use much fur anyway, people might have said oh that's interesting, but I don't think it would have had any impact on our industry. Whether it's had impact on the fur industry again hard to say.

INTERVIEWER - *What does your organisation see for the future of fur in fashion?*

BS19 - Personally, I see a future fashion without real fur. As someone who doesn't like fur anyway, I think it's totally unnecessary and maybe fake fur will be fine but personally I don't see a need for fur in fashion.

INTERVIEWER - *How about with regards to indigenous people who use fur because they live in harsh conditions, what's your opinion on those using fur?*

BS19 - I think that's absolutely fine. If you're catching a bear and eating it and using its hooves to make pins and wearing its fur, absolutely no problem. If it's a cultural thing then that's a completely different conversation isn't it.

INTERVIEWER - *If fur has a role to play in fashion, what do you think would be the most sustainable and ethical way to use fur?*

BS19 - I think for fashion purposes surely synthetic versions are the best anyway.

INTERVIEWER - *And how about with synthetic versions?*

BS19 - I think if we were talking about fashion we were talking about fur being there for an aesthetic purpose. I think when we talk about outdoor, we have to remember the materials being chosen are there for their function but if we were talking about fashion the reality is the materials are there for how they look rather than for their functional purpose so I think if fur is in fashion, it should be because it's the lowest LCA when compared to an alternative material.

It's something I've thought about a lot really since Mark asked if we would talk to you. It's not really something our industry talks or thinks about. I think if we were talking about fur were talking about death aren't we so there's always a death. It's not like you can shave the mink. I think if you could shave a mink that's a different conversation. My partner he restores violins, and he was saying for paintbrushes there are many where the use of fur is essential because you can't get the same painting style with synthetic alternative. I spoke to him, and he said yeah what if they could shave it and I said yeah that would be fine, so I think for me it's all about application, function vs necessity. Do you actually need it, is it performing a function? I think if you have to use it because there's no other alternative that will do the job and it's the only thing in that instance then obviously it's the same as meat. Obviously if it's free-range living because its culling because you have to kill it for other reasons then that's slightly more acceptable version if you absolutely have to use it but if we were talking about fur in fashion you could argue that its predominantly aesthetic and not function at all. And then if you do want to use a synthetic fur because you want a certain look then obviously go with the one with the lowest impact across the whole produce lifecycle.



Consent to take part in 'The exploration of fur and fur alternatives in the fashion industry.'

Add your initials next to the statement if you agree

I confirm that I have read and understand the information sheet dated 17/05/2021 explaining the above research project and I have had the opportunity to ask questions about the project.	
I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline. Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage.	
<p>Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk</p>	
I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research. I understand that my personal information including my name and job title will be kept strictly confidential.	
I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.	
I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.	
I agree to take part in the above research project and will inform the lead researcher should my contact details change.	

Name of participant	[Redacted]
Participant's signature	[Redacted]
Date	21/05/21
Name of lead researcher	Aisha Kayani
Signature	[Handwritten Signature]
Date	17/05/2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

BS20 Interview

INTERVIEWER - *What role do you think fashion plays in society?*

BS20 - I think it plays quite a varied role. Fundamentally it provides jobs for people right throughout the value chain. It creates income and people can earn a living, but I think the flip side in terms of I suppose the purchasing or looking at fashion it helps people create an identity, I think it creates a leisure option so going out shopping is now viewed as a leisure option covid aside. I think it has quite a varied role in a lot of respect.

INTERVIEWER - *What is a priority for consumers when they purchase fashion?*

BS20 - Personally, I want to purchase things from companies who I trust, or I know are suppose acting responsibly whether that's on the ethical side the people side or the environmental raw material sourcing side. I ideally looking for products that have some kind of validation that is more than just words, a validation that's linked back to a certification mark or another body that's viewed to be able to give a level of comfort around that product and how it's been sourced or how it's been made or whatever.

INTERVIEWER - So very encompassing the sustainability of a garment

BS20 - Yes

INTERVIEWER - *How would your organisation define sustainability?*

BS20 - That is broad. I think we could have a whole conversation just about that question. I suppose in real simple terms it's a really challenging word because I think it means a million different things to a million different people. The best way for me to answer it is how we view it. For us it kind of means were acting and sourcing responsibly so again whether that's on the people side so all the people in the supply chain that might know our product from its growing to the end of its life as well as its true environmental impact in terms of use of raw materials or the growing of the raw materials and the impact on the environment so how much water they use through to how the products and fabrics are dyed and finished and the responsibility that's taken with chemicals. So really a broad question. It will be interesting when after you've done this, but I think you will have quite a meriad of answers.

INTERVIEWER - Yeah, I've spoken to different people from different stakeholder groups and people tend to focus on their particular aspect of what their passionate about so obviously the animal activists will focus on the animal side and environmentalists will focus on that.

BS20 - Yeah, we have to do both sides really because obviously if any of the activists don't think we're doing something as well as we could they come at us and they have a narrow view because they're interested in one thing, and you have to try think about it all.

INTERVIEWER - *Can you tell me a bit about the different types of fur that are being used in fashion?*

BS20 - I think the majority now is people will call faux or fake fur. I am aware some real fur is still used generally a little bit more by I suppose more of the luxury brands and in terms of those furs it ranges from fox to chinchilla to racoon to coyote there is quite a broad spectrum depending on whether you call it fur or hair obviously sometimes rabbit pops up. There can be a little bit of a divide and again we classify it as hair is wool. That's shorn and the sheep are still alive.

INTERVIEWER - *What do you think shapes perceptions about sustainability in relation to fur?*

BS20 - I think again it's a bit varied. I think there's quite a lot of the activists in this space are quite vocal so at a consumer level so if people have got a love of animals and I think the UK is uniquely placed in terms of the general public's love for animals especially small fluffy ones. People take their information from a number of sources so it can be kind of the activist community and they range from a quite sensible sane ones that just want to make a difference to some of the more extreme ones who believe animals should not be used for anything at all and I think the other piece that's growing is the vegan movement and people are making a lifestyle change for any number of things in terms of what they want to eat and then linking that with what they want to wear.

INTERVIEWER - *One the thing that's circulated the debate is real fur being more sustainable due to its biodegradable properties, what's your opinion on this?*

BS20 - I think it has quite a lot of challenges. I think the industry is really really hard to police in terms of how the animals have been treated during their life, how they've been restrained in terms of extracting the fur from them. That whole process of how they've been killed etc. Is really difficult. I kind of can see it from a wool point of view because wool will break down. I'm not so sure a fur will eventually break down, but it's got a skin sitting behind it and then it's had lots of other processing done to it so whilst it probably biodegrades it will take a very long time and it's got to be in very good conditions and its usually then probably attached to some other materials which won't biodegrade or will biodegrade at a different rate. So, I think it's a really challenging area. I think it's a difficult area and I think some of the messaging is bordering on greenwashing.

INTERVIEWER - That's interesting about the greenwashing scenario they are saying its biodegradable but like you said it goes through so much processing which juxtaposes it. *How does your organisation perceive other animal-based products used in fashion (leather, wool etc.)? In comparison to fur?*

BS20 - So, we have an animal welfare policy which says which animal we can and can't use. We have a strict limited selection of animal-based materials that we can use, and the overriding factor is that we can only use materials that have come from animals that has been slaughtered for the food industry so it's a by-product of the food industry so we have a limited range of animals we can use for leather that we are able to trace back that have come from a food route. So, the simple thing like beef from a cow. And in terms of the way we are approaching that is getting that certification to demonstrate that's actually what's happened so we have a small range of animals we can use for leather and then wool obviously a sheep is shorn so in essence it's still alive to regrow. Some sheep are farmed for their meat, and some are farmed for their fur but were moving towards using certification so using marks like the responsible wool standard and that's particularly for certain breeds of sheep that give you certain types of wool. There's a wool called merino and a practice called museling which can happen in some of the hemisphere countries across the world and the responsible wool standard helps to make sure the merino was using hasn't come from sheep's that have had that museling process done to them.

INTERVIEWER - That's really interesting you use leather as one thing my research has found is leather there's inconsistencies and people don't mind using animals for nutritional purposes but for clothes its very contested. Do you feel people are in this mindset?

BS20 - Potentially. I think some of it links back to the type of animal it is so if it's a mink or a racoon or a fox or chinchilla they aren't produced for food industry. They're produced purely to be killed for their fur and there's lots of challenges how if those animals so if their wild how they're captured, and lots are captured in traps and left which don't kill them straight away so the animal can be in a lot of pain and agony and die a really slow death. Equally if they're in farms they're not always treated very well. Having been in the industry for quite a long time vie seen some examples like that and I think that's the difference, but I think if somebodies making a decision that they don't want to eat meat, then they're probably not comfortable to wear leather shoes so I think it is a different between it being a by-product and not a by-product.

INTERVIEWER - One thing in the high street market sometimes people have found they sell real fur instead of fake. *Are there any implementations your organisation has put in to prevent this from happening to you?*

BS20 - We've done quite a lot actually. We have a really strict policy and we have kind of lots of **inspection points** along the way so we have auditors that go in factories to look at products and they've all had training to understand the different between...its quite easy to see the different with fur you only have to spread the fibres and you can see straight away and as our

very very very last check in the supply chain...we have auditors of different kinds to check, we approve fabrics before we start production and then we have a last final check that when the product arrives here if we were to ever find real fur it would be prevented going in the marketplace. Other companies might not have those measures in place and there's sometimes confusion with the supply chain they get muddled up and interestingly the real fur is cheaper than the faux fur. Depending on the approval processes a retailer may have they may not have the mechanisms to catch it or to very clearly say to their supply chain they don't want it.

INTERVIEWER - Yeah, it's a very scary thought when you say real is sometimes cheaper than fake fur and it puts into perspective the cruelty and no ethical values in the farms which makes them so cheap.

BS20 - I think a couple of instances you were talking about it was rabbit when they did their tests interestingly. There's a bit of a misunderstanding that rabbit fur is a by-product of the food industry, but it isn't so the rabbits that are bred for fur are different rabbits that are bred for food. But depending on market forces it sometimes really really cheap because there's a glut because not as many people want it anymore.

INTERVIEWER - *How would your organisation view fur if the animal's fur was sourced from animals that died from natural causes?*

BS20 - I suppose my question would be how would you know? How would you know it had died of natural causes?

INTERVIEWER - *Do you feel like it would be greenwashing?*

BS20 - Yeah, I think it would be almost impossible to know so unless the animal was coming from a certified farm that met a set of standards where all the animals were really well cared for, and the animals naturally died you could use the fur I suppose you could say in theory that would be okay. My concern is that just won't happen so it moves it into an unregulated market is the real concern and these animals would have died from "natural causes", and you would never be able to check. So, you would have no way of validating it so if you said that it would be another form of greenwashing and not acceptable.

INTERVIEWER - *Who or what in the industry do you think is influential in shaping consumer knowledge and public discourse about the ethics of fur?*

BS20 - It's a bit of a mix. I think animal charities of all the different natures the slightly more extreme pressure group ones. I think journalists play a part because there's occasions where

stories come to the fall and that will probably be educating people who had never even thought about it before depending on if it makes it onto the 6:00 news. Or its in newsfeeds and tweets and social media now. I think consumers will have their own beliefs maybe if they're coming from a vegan or vegetarian stance and I think celebrities are one of the big influencers. There are celebrities that have their own personal views and obviously use their power and reach to try and educate as well based on what they believe.

INTERVIEWER - *What do you think about the action and communication techniques used by groups opposed to the retail and wearing of fur?*

BS20 - Again, a mix bag. As a retailer we've encountered a selection of them from the very sensible end where they're really trying to raise awareness within a retailer because the retailer is the purchaser of these things so is there an education thing that needs to happen. So, some of them are very collaborative and they want to help teach and learn and make you more aware and then overtime they'll maybe score you and, on their websites, they'll tell you whether they think such a retailer is responsible or not in their approach. I think that can be really helpful but then you go right to the other extreme and then your kind of the ones which are more activist based tend to have slightly more extreme thoughts in truth they don't believe animals should be sued for anything whether its food or their by-products/. They think animals should just be roaming free in the world and a number of years ago they used to have really extreme tactics. They would protest outside stores and many years ago I'm talking over 10 now there were some instances of activists throwing red paint around and things like that which I'm sure you've found in your research. That seems to have changed a little bit I think even the more extreme ones are realising that's not the way to change hearts and minds so they can be very very firm and aggressive in their approach to you. Their using the power of social media now which wasn't here 10 years ago in term of sending the message out and giving interesting consumers a really simple way of talking to a brand. We used to call them postcard campaigns a few years ago and they would preprint postcards and sometimes campaigns come in like that. The challenge with some of those whilst they've changed their tactics in some way, they have been found to do some filming and have made the situation that an animal is in worse than it actually is. I don't think that does them any good because I just think they start to lose credibility and then you think crikey if you can mistreat an animal and your meant to be really really bothered about them. It's an interesting tactic and not entirely successful actually because then it draws it and makes you unclear about whether there is or isn't an issue.

INTERVIEWER - Yeah, I also feel the media play such a big part in what consumers are aware of now and if they see something like that, they're just going to focus on that. They're not going to think about what the actual message is that these people are trying to get across.

BS20 - Yeah absolutely. The last couple of campaigns that peta have done they've been found to...one was around the museling issue that I talked about earlier and in both cases they been found to have doctored the filming because interestingly the bodies who represent the industry have fought back and gone now we know that farm we can tell which farm that is we know that doesn't happen and it comes on down the line that they've tweaked the filming to make it more dramatic and that doesn't help anybody really.

INTERVIEWER - It's scary when these people who get a lot of public money to put these issues across and they have so many inconsistencies even in their argument as to who is right or wrong.

BS20 - It's all a bit peculiar. You have to sort of trust that their heart is in the right place, sometimes they get too passionate. I don't know. It's a difficult one and sometimes they're just a bit bonkers.

INTERVIEWER - *What constitutes good animal welfare?*

BS20 - We use something that's called the 5 freedoms and was created by the RSPCA. That forms part of our policy requirements and that's what our traceability back down the chain has to be able to demonstrate. That's how we define good animal welfare.

INTERVIEWER - With regards to the 5 freedoms, the fur industry they have implemented regulations which obide by these. *If they were to implement them and ensure every fur farm goes by them would this change your perspective on the use of fur?*

BS20 - I don't believe it would change our view here, and I think the thing that overrides it is the fact that it's the animals are being farmed to be killed just for their fur and not for any other use and are sort of baseline pieces that it needs to be a by-product from the food industry.

INTERVIEWER - *What do you think are the most important actions that could be taken to minimise or address any potential welfare or ethical issues regarding the production and use of fur?*

BS20 - There really isn't a need to use it because there's so many good alternatives out there. Take on board the comment you made about the faux fur which tend to come from manmade fibres, so they tend to come from polyesters acrylics and things like that so there's potentially an issue there I suppose. But I just think it's a lower issue in terms of the welfare of the animals. On the scale that the world...there is still a lot of real fur out there in lots of different guises and I honestly think customers don't realise they're getting real fur when they buy a product so when they buy their branded outdoor jacket which is being designed to withstand the arctic conditions of the north pole, they're in Leicester on a bit of a cold day. They don't necessarily.... I don't think everybody knows and I think that's part of the challenge.

INTERVIEWER - *One thing in the UK that's been circulating is a potential banning of fur. What would be your opinion on this?*

BS20 - Personally, I think it is justifiable. I think it creates a little bit more of a level playing field. I think the most immediate problem I suppose as a UK market I'm not sure impact that would have on any kind of global basis. The worst-case scenario is there's a lot of animals that are being held in fur farms that might not be needed so they might be even more mistreated than they are now being trapped in a cage. I suppose that's a risk I'm not sure the size of the UK market would drive that change though in terms of the entire supply chain. I think it will take more than the UK to make a big difference.

INTERVIEWER - I think they try to resolve it on our side of the world however on the other side you can't disregard the issue.

BS20 - I think it would raise a load of awareness which would be a good thing overall, but I think it probably...the UK market wouldn't be enough to make changes in the global fur trade. I suppose the other thing which sits outside I suppose is whether as always with legislation there's often exemptions allowed. In the house of lords, they have ermine around their capes they wear. The hats that the guards wear that comes from a bear so there's various pieces of fur which is used not in the fashions industry, but you see it in society in the UK. It would be really interesting if the legislation starts to progress if there would be a cluster of exceptions.

INTERVIEWER - It's interesting you talk about places like Buckingham palace use real fur still when I think 2 years ago the queen declared she wouldn't wear real fur anymore besides her ceremonial wardrobe.

BS20 - I suppose that's the difference between her or is that how she differentiates when she's wearing her own clothes or when she's performing for the country and presumably those kinds of big cloaks presumably not making any more of them, they're using the ones they already got I don't know. It's kind of equating it to things like the ivory trade so is it okay to keep old ivory out on display but you can't have any new. It's quite a complicated issue isn't it. I think once you go beyond daywear and fashion fur pops up in a few places,

INTERVIEWER - I have recently been reading about the new types of faux fur being developed which don't use non-renewable resources. *Do you think people will be interested in these new fur fibres?*

BS20 - Yes, I've heard a little bit of stella McCartney and some of the stuff she was trying to do but I haven't done much research. It's interesting. What's generally interesting is when the new fibres first get developed like the mushroom leathers and things like that, they're really quite expensive so it fits at the luxury end of the market, and it then has to go from something quite niche to something quite affordable to be in Highstreet fashion so that can take some time, but I think in principle its really interesting. I think the only challenge is whether and I don't know enough about it is whether, because it's obviously it's coming from the food

materials is it coming from the waste of food materials or is it coming from materials that actually could be food for people because then it brings the dilemma of what do you use the land for. Do you use the land to grow food for fibre to make fabrics or do you use the land to grow food for people?

INTERVIEWER - That's so interesting I didn't actually think about it in terms of how there's not only an equity issue but also the issue of what do you value then. Food or fashion.

BS20 - You know some of the things that are made from food are made from by-products that would be waste and I think that's just brilliant because that's just creating less waste but then you're just getting in that ethical dilemma of the land we haven't got enough food to grow for the world, what should we be using it for?

INTERVIEWER - As good as these new developments seem there's also issues.

BS20 - And I also think when they reach the end of their life, I doubt they will biodegrade as I'm sure they would have had loads of processes to them so do they have another life. It tends to be a trim more than a whole product but in terms of can the fabric be taken down and broken down because the faux furs are polyester or acrylic and they're usually 100% which is good in terms of a fibre world actually can they be taken back and made into something new. So, these new fibres it would be interesting to see what happens with those.

INTERVIEWER - *What impact, if any, do you think Covid-19 has had on the fur industry?*

BS20 - I haven't got any 1st hand experience to say that it has or hasn't, but my gut feel would be that it will have had an impact because people, consumers are buying less of certain products because they're not moving because life isn't normal, so you do see a lot of fur on skiwear and outdoor stuff which people possibly are not using/purchasing enough. So, my gut feeling is there's probably been a bit of a glut in the industry which will definitely impact the animals that are being farmed for that fur I would suggest. The only benefit is possibly the ones that they capture from the wild they might not have laid so many traps but it's my gut feeling I haven't got any 1st hand experience.

INTERVIEWER - One think is the Denmark mink culling and its interesting because Denmark were the fur capitol and now, they've banned it due to this. *What's your opinion about this?*

BS20 - Now you remind me at the time I was kind of surprised actually that Denmark had such an industry, I didn't really realise. In my head I was thinking where that is going, and it has to be feeding Europe or Russia because there's still quite a market for mink in certain European countries. Italy is a good example and Russia as well. We can only hope they were killed humanely because hopefully there was some animal authority making sure that would happen,

but it was a farm being bred just for their fur so what a shame.

It surprises you because you imagine the Scandinavian countries have got a higher level or a good level of ethics but it's interesting. Worlds a complicated place.

INTERVIEWER - *Where do you see the future of fur within fashion?*

BS20 - I don't. I don't see real fur in fashions future. I think it's all about faux. I think the opportunity then is faux that can be made from either recycled or truly renewable resources.

INTERVIEWER - *What do you think would be the most sustainable and ethical way to use fur?*

BS20 - I think making it very very clear to a customer that they're purchasing something with real fur on it. I think then whether there should be a way of I want to say reusing fur rather than creating new fur by killing new animals but that's probably not really possible. I struggle with this because I don't believe it needs to be part of the fashion industry but if it is the most important thing is people are fully aware what they're purchasing. I don't think there is a way without enormous cost because I don't know what the size of the market is in terms of financial. The certification process that happens for some of the key commodities they work because of the size of the market so I'm not sure it would work for fur because it would become too expensive to manage that process and then I'm not sure the industry would do that so we would be in the same pickle that were in now in terms of not knowing whether animals are being well treated in their life and in their death.



Consent to take part in 'The exploration of fur and fur alternatives in the fashion industry.'

Add your initials next to the statement if you agree

<p>I confirm that I have read and understand the information sheet dated 30/04/2021 explaining the above research project and I have had the opportunity to ask questions about the project.</p>	
<p>I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason up until 3 days after the interview has been conducted without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.</p> <p>Any data provided will be discarded if you wish to withdraw within the allotted timeframe. After the 3-day withdrawal period, data analysis will have commenced therefore it will not be possible to remove data after this stage.</p> <p>Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk Supervisor: Dr Mark Sumner m.p.sumner@leeds.ac.uk Co-supervisor: Dr Bethan Bide b.bide@leeds.ac.uk</p>	
<p>I understand that members of the research team may have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the reports that result from the research.</p> <p>I understand that my personal information including my name and job title will be kept strictly confidential.</p>	
<p>I understand that the data collected from me may be stored and used in relevant future research in an anonymised form.</p>	
<p>I understand that relevant sections of the data collected during the study, may be looked at by individuals from the University of Leeds or from regulatory authorities where it is relevant to my taking part in this research.</p>	
<p>I agree to take part in the above research project and will inform the lead researcher should my contact details change.</p>	

Name of participant	
Participant's signature	
Date	05.05.2021
Name of lead researcher	Aisha Kayani
Signature	
Date	30.04.2021

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/ pre-written script/ information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be kept with the project's main documents which must be kept in a secure location.

BS21 Interview

INTERVIEWER – *Can you tell me a bit about how you got into this industry?*

BS21 - I have a fashion design degree, so my background started in fashion. I've always dabbled into the costume and entertainment sector but when I came out of school it was in the fashion industry.

INTERVIEWER - *And did you work in the fashion industry?*

BS21 - I was in LA at the time, and this was probably before you were born in the early 80s.

INTERVIEWER - Oh, wow whereabouts did you work?

BS21 - I worked for a company called Pamela Sue and it was just a small boutique, high-end, more like resort wear kind of fashion house and I worked for a leather importer.

INTERVIEWER - *And what made you want to start getting into the fur industry?*

BS21 - I kind of fell into this. I was sent to leather because I did leather manufacturing but then I started taking more jobs in the entertainment industry and I ended up at that time it was very easy to be a freelance designer and my concentration was mostly in production, I was a head production pattern maker and production manager in the garment industry so I translated those into the entertainment industry and I worked for universal studios on the universal studio parks and then I built myself enough of a reputation that the 'sentence anonymised' ...that build the animated figures so clothing and fur and painting and hair, it's the whole thing. That's where I started learning about fake fur in all kinds and I was fortunate enough that 'company name anonymised' sent me around the world to find sources and to explore all kinds of fur, so I became like the fur queen. And then this business was the company I used to buy from and in 2000, 2 guys who owned it were in their 80s and they wanted to sell it and they approached me and my husband about buying it, so I said okay so we did.

INTERVIEWER - That's amazing! I've been looking at the gallery on your website on all the things you've done and its incredible. I never would have thought fur would have been such a big thing.

BS21 - There's so much which can't even be in our website. Were in all the Star Wars movies and all the Hobbit movies. There's lots of movies we can't really put on there, we've got lots of

theme parks and Broadway shows. Lots of TV commercials.

INTERVIEWER - That's amazing. *What role do you think fashion plays in society?*

BS21 - I actually feel that it plays a very high role in society. In many ways I think the onset of Facebook and Instagram and whatever the latest social media is it's even more of a culture than it used to be. I think that fashion at one time was something that certain people did but not everyone did but now I feel with all the social media everyone feels they have to be more fashion looking or follow trends like what are they wearing I need to wear what their wearing. So, it's become even more a part of our society than it used to be.

INTERVIEWER - *What is a priority for consumers when they purchase fashion?*

BS21 - Uniqueness. Because of whom I am as an artist I never want to look like anyone else. I look for something very unique where I feel the fashion industry is you need to look this way instead of finding your own inner look. **The fashion industry tries to guide you into a look.**

INTERVIEWER - So, you like to have your own style. *How would your organisation define sustainability?*

BS21 - Do you want me to talk about fashion in general or the fur industry in fashion?

INTERVIEWER - Fashion in general and sustainability in general. And maybe a bit about fur as well that would be great.

BS21 - So as far as sustainability in the fashion industry, for me sustainability is clothing that lasts long and that there's less waste and its ethically sourced and produced and it's not just...I think our throw away clothing fashion that we have right now is not sustainable and so I think that would be my secondary thing that I look at, not just my uniqueness but is this a piece of clothing that I'm going to add to my wardrobe for many years. Is this something that's made by someone who has a living wage, is this sourced fabric that's not...there's things I know that happened in the fur industry that can no longer happen in the US because it's too toxic that has gone to another country so I want to make sure that whatever I'm buying is not one of those pieces of clothing.

INTERVIEWER - And with regards to sustainability there's the 3 different pillars. What does your company see as being important? Environment, treatment of people, animals who may be impacted by fashion etc.

BS21 - I think they have to be equal because I think if you're talking about an animal that's farmed for its wool or is a by-product like a leather by-product from a food source, that's still impacting the environment. If we were raising sheep for wool in a toxic environment and feeding them food that isn't good and that waste goes into our water source, that for me is just as important as cotton...how do we grow cotton. So, to me they have to be equal.

INTERVIEWER - *And do you think society in general and the fashion industry they also see it as being equal?*

BS21 - I think there's certain people in the fashion industry who are starting to acknowledge that we have to be sustainable and that means environment, cultural, people but I think there's another side of the fashion industry that are just turning throw away clothes away. So, they don't really care about those other things, so I think there's 2 ends of the fashion industry. But I also feel that we as consumers drive that fashion industry so as long as we as consumers want to go down to H&M and buy a \$2 t-shirt instead of buying a \$20 t-shirt, we're supporting that fashion industry that's not going to be sustainable. So, until we as consumers change our habits, I don't know that the fashion industry is going to change.

INTERVIEWER - *Do you feel that your company incorporates sustainability throughout your work? Is it something you're moving forward to maybe?*

BS21 - We've always tried to be sustainable. All of our waste, we work with a company that burns it for energy so we can't actually recycle it and make a new fur out of it, so our waste goes to a company that burns it for local energy. We have small scraps of stuff of our product that we resell to crafters, so we try to find an avenue so that we don't have a whole lot of waste. When we bought the company, they used a lot of chemicals that weren't needed so everything we use is water based so that it can be...if it does go down the drain it's sustainable and it's not going to impact the water, so we try to do all of those things.

INTERVIEWER - *Can you tell me a bit about the different types of fur that are being used in fashion and the entertainment industry?*

BS21 - We do both synthetic that we use both in the...most of the things we make for the fashion industry are all synthetic. They really do not want any kind of natural hair product. We do take alpaca and mohair which is a goat hair, and yak...those are all fibres that we buy from companies that animals are shorn. So, they're grown and cared for just the fur. And those we use mostly for the entertainment industry so when there's a movie and there needs to be this really crazy character, we tend to use things like yak hair or horsehair. We also use alpaca and mohair which is a very fine fibre that's easily dyed so those are mostly our entertainment industry things whereas our garment industry people only tend to buy synthetic. And it can be crazy...

The majority of our customers do synthetic. We have a little bit of natural...museums and taxidermist use the products that are made with the goats and the mohair and the yak.

INTERVIEWER - *Would you ever consider using furs from animals like foxes and minks for instance?*

BS21 - No. One because we make the product so that would be to me someone who would resell the fur and were not in that type of business. No.

INTERVIEWER - *And what's the process these furs go through to achieve these furry iconic looks that you show?*

BS21 - They go through quite a bit of...wow it's going to be hard to describe and sadly I can't show you because its proprietary how we do it but we get fibre in long strands so it could be synthetic a big ponytail. If it's real like yak or goat it comes in a short bundle, but we get fibres and we have to break those fibres apart. And do you know what a wool carding machine is?

We use a wool carding machine to process the fibre so we can create a strand of hair that's continuous. The hairs in it are only 5 or 9 inches but it looks like one continuous yarn. We take a fibre and make a yarn like substance out of it and then we use circular knitting machines, and they take the fibre, and it knits the backing which is spandex. We knit the backing and put the fibre in it. There's a round knitting needles, there's 720 needles that go this way and 720 that go that way and so it ties the hair in while it goes back at the same time. And that's just to make it. It's made in a tube, so the fibres are on the inside. Once it comes off this knitting machine it all has to be processed by hand, we cut it open by hand we slice it by hand. Its open we have to brush it by hand. We can't use any fashion textile machines because their all made with suction and our stuff is made on a 4 way back stretching. Which is what were unique for. Were the only mill left in the world that makes a 4 way back stretch pile. So that's all done by hand. Sometimes we start with something long and we trim it down, so it looks short. We do a lot of process after we make it.

INTERVIEWER - *Does it require a lot of processing to make it fitting for each character?*

BS21 - Yes.

INTERVIEWER - *And do you have specialists to do this, or do you train anyone?*

BS21 - We train everyone. Everybody that works in house we train it's not something you can go to school and learn. We train everybody and everyone who works for us is an artist who

helps because even the process might be the same, the look is different, so you have to be able to think outside of that box and think oh they want it to be a gorilla, but they want it to be a silver back gorilla, so we have to know animals and know how and what they look like. So, we actually do have little samples of some animal skins in our reference library.

INTERVIEWER - *What do you think shapes perceptions about sustainability in relation to fur?*

BS21 - I think the pros to me are the environment and the people, the cons from a consumer point are price and people don't like to pay for...my perception is that society wants everyone to be sustainable whether its fur, fashion, food. I feel as consumers we don't want to pay that cost and we don't really think about this fun luxurious fake fur coat I have on, that I paid \$500 for. In reality if you go back and learn about how the garment industry prices things so the retailer that you bought it for \$500 paid \$250 from a supplier and that supplier made it for \$100 which means that they either killed animals that were not grown in farms, or they shorn animals that weren't treated well and then the people that made it weren't paid very much. So, when you talk about sustainability you have to look at every one of those aspects and I don't think we as consumers think that. When we think sustainability, we just think environment and maybe that goes back to your other question. As consumers we think the environment sustainability or how the animals treated sustainability we never think about those people. We never think about that person that's in Bangladesh that lives in the factory that she works in while her children are next door with no education. We don't think about that and to me that's the sustainability that's weakness in the fashion industry.

INTERVIEWER - It's interesting you pose the two sides of the industry and how people do focus on the environment and the other elements of pushed under the carpet and people don't think about what is actually behind the garment and who's made it. *How does your organisation perceive other animal-based products used in fashion (leather, wool etc.)? In comparison to fur?*

BS21 - I think most of it is because to get a fox fur you have to kill that fox. With alpaca you can shave that animal and I know there's people who feel that is unethically treating that animal bad or wool, because you shear that sheep. I think the different towards acceptability is you're not killing an animal. You're using a by-product. Even yak or leather, most of those are from animals that are killed for food...not killed for their fur. To me that's why there's a different between a mink or a fox or beaver which are not acceptable anymore because those animals were killed just for their fur. It wasn't like it was a meat source where it's a by-product or shorn something that grows back.

INTERVIEWER - You talk about the meat industry and how we get the leather from cows because they died for the meat industry. What do you think is going on in society when they say their okay to eat meat but some of them despise fur? *Do you think it's because the fur is not a by-product of another industry?*

BS21 - I think it's mostly because there used to be mink farms where the minks were raised and then they were killed just for fur. I think that when you talk about leather goods from a cow because the cow was raised for food and now, they just have this by-product which is leather, so I think that their.... I do think that is.... I should even backtrack. I even think people who sometimes eat meat even think about of people who wear leather shoes, I don't think those 2 people even think about the sustainability of a fur but if you were to ask them if they would buy fox they would say no but they would be more willing to buy leather shoes and not think about where that leather comes from or buy a hamburger and not think about where it came from. To me it's almost like we as a society have separated those 2 issues because there's been groups who have educated us to say look what they do to these foxes or minks as opposed to here's the cattle industry that we eat a hamburger at from McDonalds or I just bought myself some new Nike leather tennis shoes...I think we as a society have put them in 2 categories but in reality they're the same category...they were still raised to do something. It's just we don't eat the meat of minks or foxes.

INTERVIEWER - Someone in my survey actually posed the theory of how fur is not as easily accessible as leather goods or burgers...it's a price thing as well and an equity issue as well. *How would your organisation view fur if the animal's fur was sourced from animals that died from natural causes?*

BS21 - I still think it's a stigma that society has placed on those types of animals that...hundred years ago absolutely but in today's society even if someone was to take that roadkill and use that fur to make an object I think as a fashion consumer we would still look at it and go did they really do roadkill or...I think we would question it. I think we would truly say I don't know if it's truly roadkill. Are you hunting those and killing them and saying their roadkill...I think that's how jaded we are as a society because we now believe any of these minks, foxes' furs, polar bear...there used to be polar bear coats and they are precious animals to us, so I think any type of fur society has said no to?

INTERVIEWER - So, you feel like the industry would greenwash it and say it died naturally but really there's no way to prove that. *Who or what in the industry do you think is influential in shaping consumer knowledge and public discourse about the ethics of fur?*

BS21 - I actually think it's mostly environmental people who shape the dialogue of fur in fashion. I think the fashion industry would like the fur industry to be a viable thing, but I think the louder voice has been the environmental people who have talked about the sustainability of these animals or the ethic raising of these animals, and I think that has educated society to the point that the fashion industry can't counter educate people.

INTERVIEWER - *How about fake fur?*

BS21 - I think then that's the garment industry. The environmental people aren't going to be okay with this fake fur either because the fake fur is made from plastic. Plastic comes from

dinosaurs and oil. The plastic industry is a bioproduct of the oil industry and the oil industry has its own issues, so I think it's the fashion industry who tried really hard to work at saying well maybe this fox fur isn't sustainable, but I have this synthetic fake fur that looks like fox that is sustainable. I think the garment industry drives that though the environmental people still kind of don't agree with that.

INTERVIEWER - *What do you think about the action and communication techniques used by groups opposed to the retail and wearing of fur?*

BS21 - I agree with their education things that they do but I don't agree with the violent part of it that has come about in the last few years. Things like Greenpeace when it started was very peaceful but now, they do violent acts and I think destroying someone else's property. There was a point if you walked with a fur coat in the city in the 80s people would spray paint your coat, so I think violent acts are the wrong way to give the message across. Even a video of a violent act I think is the wrong way to do it. I think the best way to educate people is to give facts only not perception and not to be graphic and shock value. But I'm not sure we as a society only react to shock value, we don't really pay attention to normalised talking or normal facts. If it doesn't have a shock value, we tend to not pay attention.

INTERVIEWER - *What constitutes good animal welfare?*

BS21 - If we were talking about animals raised for a certain product, I believe chickens should be free range, I don't believe in chickens that house 10,000 chickens in a barn and they never see sunlight so I think animals should be fed natural things not synthetic product. I think sheep should be able to graze on the grass and roam because that's what sheep do and not be housed in pens. So, to me I think whatever animal it is that you're raising whether it's for actual real fur or the shorn fur or the leather needs to be in a more...caging animals or pinning them up and just feeding them to get them fat or get their hair to grow longer is just the wrong thing. Animals should be able to move around and walk around and not be crowded.

INTERVIEWER - So almost in their natural environment

BS21 - Yeah.

INTERVIEWER - One thing the fur industry do is they take wild furs so obviously the animals would be killed in the end, but they do live natural lives. So, this is seen as more ethical because the animal is in the natural environment. *How do you see these types of furs in relation to farmed fur?*

BS21 - That's a really hard one to distinguish for me. I do understand culling different animals because their population has grown but their population has grown because we as people

have moved into their environment, so we now think there's too many, so we need to kill them. I personally don't...even the farmed animal if their killed I feel.... This is a really hard one to answer.

INTERVIEWER - It is really difficult because a lot of people think they value ethics more than sustainability but when they hear about these wild furs then it makes them rethink about is this more unethical?

BS21 - It is and then you look at how did they die. If their hunting them to me that means their using a gun and I don't like guns, so I won't like that or if their farmed are they killed by injections? They're both being killed but is one being killed better than the other? It's hard to answer.

INTERVIEWER - *What do you think are the most important actions that could be taken to minimise or address any potential welfare or ethical issues regarding the production and use of fur?*

BS21 - It really needs to be factual, educational, and inclusive. Not just one point of view, not a violent point of view but an inclusive...have everybody be able to be part of the discussion.

INTERVIEWER - *Banning of fur what's your opinion on this?*

BS21 - I think that's too extreme. I that you now are not inclusive. You've gone from end to the other so instead of being inclusive and finding a way to have furs but to also be more ethical and sustainable we just stop it. And to me that's just silencing the other side. To me that's not inclusivity, to me that's exclusivity where its m way or the highway so I don't agree with that.

INTERVIEWER - I have recently been reading about the new types of faux fur being developed which don't use non-renewable resources. *Do you think people will be interested in these new fur fibres?*

BS21 - Well, we actually do use some plant-based synthetics. We use a rayon and a short pile staple, so we do use rayon which is a plant-based fibre, so we do use them. For us personally some of our other synthetics no one has developed a long pile that's plant based but if there was something there, we definitely would use it.

INTERVIEWER - *And do you think if these came to a market where they were accessible to the masses that people would buy them?*

BS21 - I do from a fashion perspective, but it would also have to be educational. You'd have to really educate people that this one is plant based and more sustainable because people are going to be judgemental as we as humans are. My perception is by the time they develop some nice plant-based fibres you're going to be able to tell the difference between that plant based and that synthetic fibre so it's going to have to be again just educating the public that this is sustainable.

INTERVIEWER - *What impact, if any, do you think Covid-19 has had on the fur industry?*

BS21 - Well basically our industry shut down. Even our fashion industry aspects of it came to a halt but all of our entertainment industry came to a halt. We stopped making synthetic fur or any fur for probably 4 months completely. And then we had a few clients who continued to go ahead with projects but yeah, we were fortunate enough to be an old enough company to weather storms. But if we had been a new young company, we would have had to close.

INTERVIEWER - *Wow that's very intense. With regards to covid, the whole fashion industry I'm not sure if you heard about the mink culling?*

BS21 - I did hear about that, and I found that very interesting. I found it interesting. I heard the story, but I didn't read it or know all the facts, so I don't want to comment on it.

INTERVIEWER - *What does your organisation see for the future of fur in fashion?*

BS21 - Well from a business perspective I hope it becomes very strong. We feel for our company specifically since we feel 90% of the entertainment industry and probably only 10% of the fashion industry that the entertainment industry is going to explode because people want content. People want movies they want tv, people are tired of being cooped up and watching Netflix all the time. I think people want to go to the movies, they want to go out and do activities outside they want to go to museums and those are all the clients we have. It also says to me that people are going to be out because they've been cooped up for so long so now they're actually going to know this and this display of polar bears in this museum looks a little...I paid all this money to get in and look at this and it's not a very good display so the museums going to get complaints and their going to have to say were going to need to redo this and you can't kill polar bears anymore so we make a fake polar bear that then can go into that display and then I think when it comes to movies people are going to start seeing things on big screens and their going to go we don't like that we want to see something realistic. Our theme park side of it have not been to a theme park for year so were going to go and watch mickey mouse running around and he won't look too good, I want to see a better mickey mouse so I think the entertainment industry right now has had to spend all their money on making sure everybody is safe which is what they should do with covid but once that happens I think they're going to have to step back and reinvest like they used to keep things up and I

think for us our business at the end of 2022 and start of 2023 our business will explode.

INTERVIEWER - That's really exciting. *If fur has a role to play in fashion, what do you think would be the most sustainable and ethical way to use fur?*

BS21 - I think the most sustainable way to use a real fur for fashion is for it to be a more classic. On a purse or something you can wear season after season and not be so to take a white real fox fur and dye it pink I don't think that's sustainable but I think that if real furs were to be used or incorporated in something in a smaller way not just a really big way that people felt they could wear more than once and more than 1 year then that becomes more sustainable rather than trying to make it look really trendy for that moment.

INTERVIEWER - So, making it more timeless almost.

Quantitative Appendices

Appendix 9 Blank Survey With Questions and Information Sheet

Appendix 10 Survey Image References

Appendix 11 Survey Data

The Exploration of Fur and Fur Alternatives

Page 1

You are being invited to take part in a research project exploring the use of fur within the fashion industry. The research is being conducted as part of a Master of Research thesis within the School of Design, University of Leeds.

Please ensure you answer the questions with your perceptions and actions **prior to Covid-19**.

Please take the time to read the following information carefully and if there is anything that is not clear or if you would like to discuss the information and your rights as a participant.

It is important you understand that you have the right to withdraw at any point up until the final answer is submitted. The data collected is entirely anonymous and will be stored securely according to the University of Leeds policies and will be discarded at the end of the research. Your confidentiality is respected and at the core of the research ethics.

The survey should take approximately 10 minutes to complete.

Please take your time to answer each question as honestly as you are able to do so. The deadline to complete the survey is **31/05/2021**.

I would like to thank you for participating. Your time and effort is greatly appreciated.

If you would like further information about the research project and your rights as a participant, please contact:

Lead Researcher: Aisha Kayani Sd16a2k@leeds.ac.uk

1. Have you understood the information sheet and wish to proceed with the survey? * *Required*

- Yes – I understand the above information and would like to proceed with the survey.
- No – I would like to exit the survey.

2. To which gender identity do you most identify most with?

- Female Male Prefer not to say
 Other

2.a. If you selected Other, please specify:

3. Please state your age category

- 18-21 22-30 31-40
 41-50 51-60 60+

4. Please state your occupation.

5. Which best describes your annual income from the last year?

- £0 £1-9,999 £10,000 - £24,999
 £25,000 - £49,999 £50,000 + Prefer not to say

6. How often do you shop at these for fashion products (pre Covid-19 restrictions).

	Weekly	Fortnightly	Monthly	Yearly	Never
Fast fashion store in person (Primark etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fast fashion store online (Boohoo etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mid-market high street store in person (Marks and Spencers, River Island etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mid-market store online	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Luxury brand store in person (Stella McCartney, Canada Goose etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Luxury brand online	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Second-hand stores in person (charity shops etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Second-hand stores online (depop etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

7. Which of the following reflects your diet the best? Comment if other.

<input type="radio"/> Meat eater	<input type="radio"/> Vegetarian	<input type="radio"/> Vegan
<input type="radio"/> Pescatarian	<input type="radio"/> Flexitarian	<input type="radio"/> Other

7.a. If you selected Other, please specify:

8. Please rank the importance of these factors when you are making a clothing purchase.

Please don't select more than 1 answer(s) per row.

Please select at least 9 answer(s).

	Not important at all	Slightly unimportant	Important	Very important	Extremely important
Price	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Quality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Brand	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Way the garment looks	<input type="checkbox"/>	<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"/>	<input type="checkbox"/>
Animal rights	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Way the garment makes me feel	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Enjoyment of shopping	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Functionality (warmth, waterproof etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

9. How often do you engage in the following?

	Weekly	Monthly	Every 6 months	Yearly	Never
Recycling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cycling/walking instead of driving	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mending /repurposing instead of buying new	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Donate to charity shops	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Wearing more layers instead of using a heater	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Using alternatives to single-use plastics	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Machine washing clothing in cold water	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Using a tumble dryer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Image 1

Image 2

Image 3

Image 4

Image 5

10. Rank these images in order of your favourite to least favourite based on their outfit and furs. 1 being your favourite, 5 being your least favourite. Please comment why you ranked your top and bottom choices.

	1st (favourite)	2nd	3rd	4th	5th (least favourite)	Comment on your top and bottom ranking
Image 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Image 2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Image 3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Image 4	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Image 5	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

11. Which of the above images would you most strongly associate with the following words. Provide an optional explanation if you wish to elaborate.

	Image 1	Image 2	Image 3	Image 4	Image 5	Optional comment
Unsustainable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Animal exploitation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Warmth	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Luxurious	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
High-status	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

12. Tick the relevant box and comment if you wish to elaborate on your answer.

	Yes	No	I don't know	Optional comment
Have you ever owned real fur?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
If not – would you purchase it?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Have you ever owned faux fur?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
If not – would you purchase it?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Can you tell the difference between real & faux fur (in terms of appearance and touch)?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	



Image 1
FAKE FUR

Image 2
FAKE FUR

Image 3
FARMED REAL FUR

Image 4
WILD REAL FUR

Image 5
FAKE FUR

13. The images now specify what kind of fur they are made from. Rank these images again in order of your favourite to least favourite based on their outfit and furs. 1 being your favourite, 5 being your least favourite. Please comment why you ranked your top and bottom choices.

	1st (favourite)	2nd	3rd	4th	5th (least favourite)	Comment on your top and bottom ranking
Image 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Image 2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Image 3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Image 4	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Image 5	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

14. Please tick any of the products which you **own** or **would like** to own.

	New large item of clothing (e.g., a long coat)	Small item of clothing or accessory (e.g. footwear, jewellery, belt)	Gifted (e.g. a present or handed down through family) or second-hand (e.g. charity shop)
Real fur	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Faux fur	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Leather	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Wool	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cashmere	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Exotic skins (e.g. crocodile, snakeskin)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

15. Please rank the importance of these factors when you are purchasing a fur clothing product (real or fake).

Please don't select more than 1 answer(s) per row.

Please select at least 9 answer(s).

	Not important at all	Slightly unimportant	Important	Very important	Extremely important
Price	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Quality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Brand	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Way the garment looks	<input type="checkbox"/>	<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"/>	<input type="checkbox"/>
Animal rights	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Way the garment makes me feel	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Enjoyment of shopping	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Functionality (warmth, waterproof etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

16. Do you consider the following when purchasing real/faux fur fashion clothing?

	Never	Rarely	Somewhat	Frequently	All the time
if the material is a by-product from the food/wild culling industry (a secondary product from the manufacture of another product)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
the environmental impact of the clothing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
the quality/durability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
the garments biodegradability at end of life (will break down in landfill)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
the garment cares environmental impact	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
if the animals are treated ethically	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
if the manufacturers are treated ethically	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

17. Would you consider buying a product if the material in the product came from...

	Yes	No	I don't know
an animal but the animal wasn't slaughtered (e.g. wool)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
an animal that had to be slaughtered for food (leather)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
an animal that was slaughtered solely for the clothing (mink)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
an animal that died of natural causes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
an animal from a certified farm	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
an animal that was slaughtered as part an approved culling programme	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

18. I am influenced by the following in terms of my fashion purchases...

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
The current trends	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The media (fashion magazines, the news, social media etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fashion brands marketing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Celebrity endorsements and actions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Societies opinion of my fashion choices	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Animal welfare activism	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Environmental activism	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Interview opportunity!

The survey is now complete. Thank you for taking the time to participate.

PLEASE PRESS FINISH FOR YOUR RESULTS TO BE SUBMITTED

Interview opportunity!

If you would like to be considered for a virtual interview which will involve elaborating further into your responses made in this survey, then please provide your preferred method of contact below. Please note if you decide to participate with the interview, your name will be disclosed however this will remain confidential with only the researcher and **will not** be included in the thesis.

You will only be selected after an analysis of all of the responses has taken place and if the researcher feels more detailed responses from you will add further value to the research.

19. Do you wish to participate?

Yes

No

19.a. If yes - please leave your preferred contact method below (name & phone number or email address)

Thank you for your time. You may now close the survey.

Appendix 10 – Survey Image References



Image 1

Yager, L. 2019. *Fake Out! The Best Faux Fur Coats to Wear All Winter Long*. [Online]. [Accessed: 01/03/2021]. Available from: <https://www.vogue.com/article/faux-fur-coat-guide-winter-fashion>



Image 2

Porkolab, C. 2017. *10 faux fur coats that will turn heads*. [Online]. [Accessed: 01/03/2021]. Available from: <https://www.forbes.com/sites/courtneyporkolab/2018/09/27/10-faux-fur-coats-that-will-turn-heads/?sh=38dd831f1dc1>



Image 3

Satenstein, L. *Am I the Only One Who Feels Guilty About Wearing Vintage Fur?* [Online]. [Accessed: 01/03/2021]. Available from: <https://www.vogue.com/article/the-debate-around-wearing-vintage-fur>



Image 4

Clothes doctor. 2021. *Is vintage fur ethical?* [Online]. [Accessed: 01/03/2021]. Available from: <https://clothes-doctor.com/blogs/journal/is-vintage-fur-ethical>

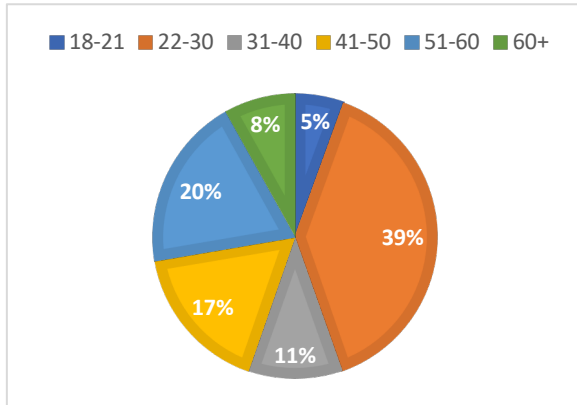


Image 5

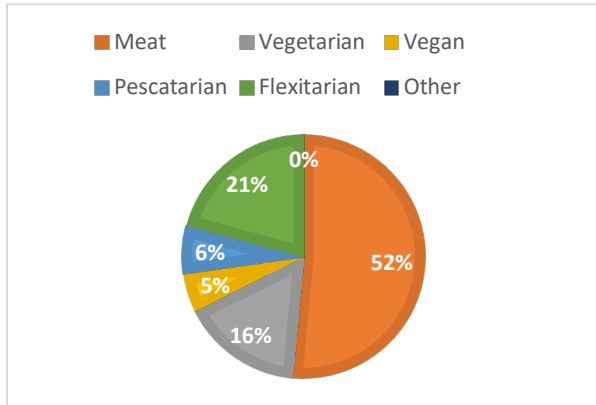
Pretty little thing. 2020. *Faux fur coat*. [Online]. [Accessed: 01/03/2021]. Available from: <https://www.prettylittlething.com/catalogsearch/result/?q=pink+faux+fur>

Appendix 11 – Survey Data

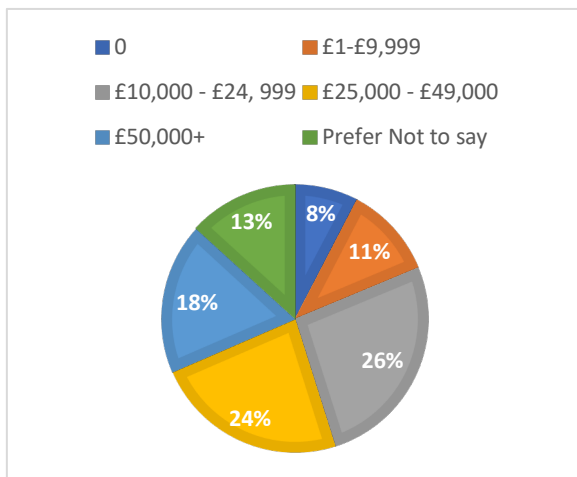
Consumer demographic data



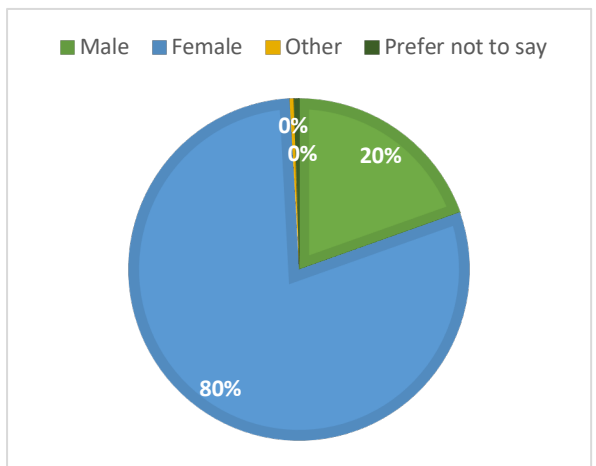
236 Respondent's Age Range.



236 Respondent's Dietary Results.



236 Respondent's Annual Income Results.



236 Respondent Gender Results.

Age	Total
18-21	13
22-30	92
31-40	25
41-50	40
51-60	46
60+	19

Income	Total
0	18
£1-£9,999	26
£10,000 - £24,999	62
£25,000 - £49,000	55
£50,000+	43
Prefer Not to say	31

Diet	Total
Meat	121
Vegetarian	38
Vegan	12
Pescatarian	15
Flexitarian	49
Other	0

Male	Female	Other	Prefer not to say
46	187	1	1

Raw Demographic Data Out Of 236 Respondents

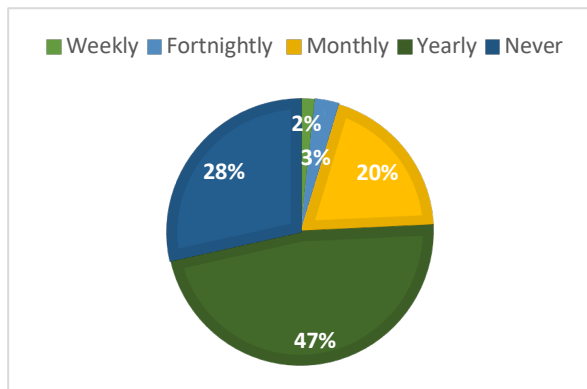
Question 6 - How Often Do You Shop At These For Fashion Products (Pre Covid-19 Restrictions).

	Weekly	Fortnightly	Monthly	Yearly	Never	Month Total
FAST FASHION STORE IN PERSON	4	7	46	111	67	57
FAST FASHION ONLINE	4	7	31	69	124	42
MID-MARKET HIGH-STREET IN PERSON	3	8	76	120	28	87
MID-MARKET ONLINE	4	4	70	103	54	78
LUXURY BRAND IN PERSON	1	3	8	54	169	12
LUXURY BRAND ONLINE	2	3	7	59	164	12
SECOND-HAND IN PERSON	7	16	56	67	89	79
SECOND-HAND ONLINE	8	9	33	44	141	50

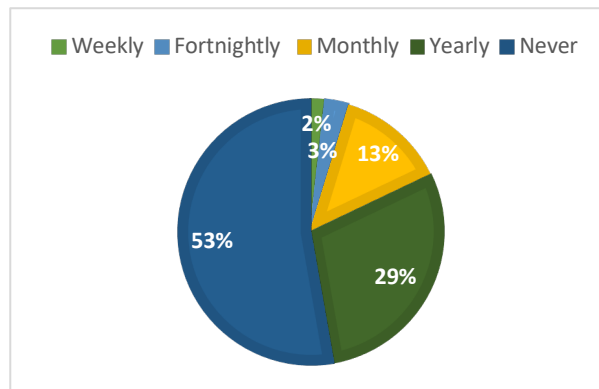
236 Consumer Raw Data Responses – Table Format.

Key: yellow highlight = highest score.

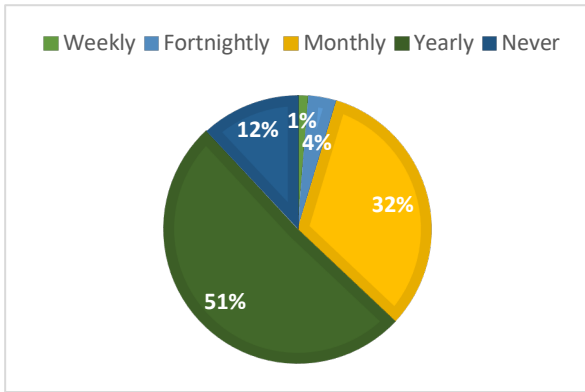
Responses Out Of 236 Respondents To Q.6 When Asking How Often Do They Shop At These Or Fashion Products – Pie Chart Format.



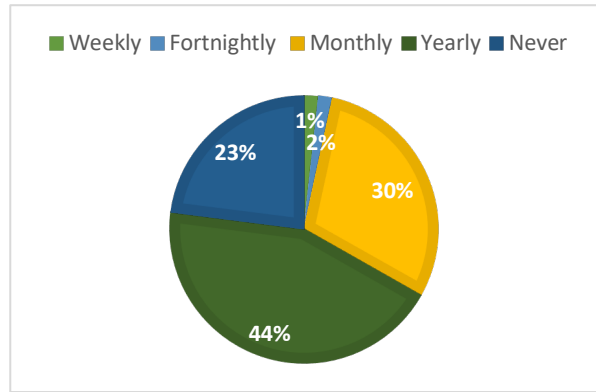
Fast Fashion Store In Person.



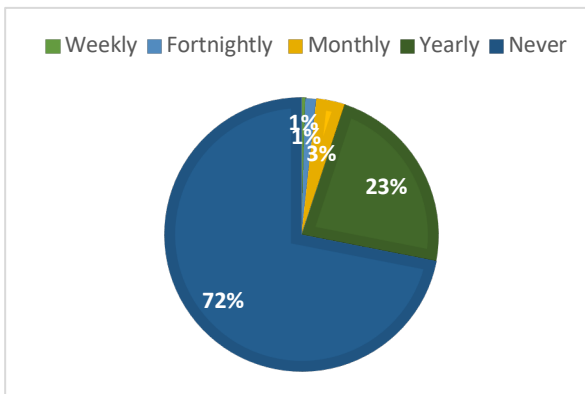
Fast Fashion Online.



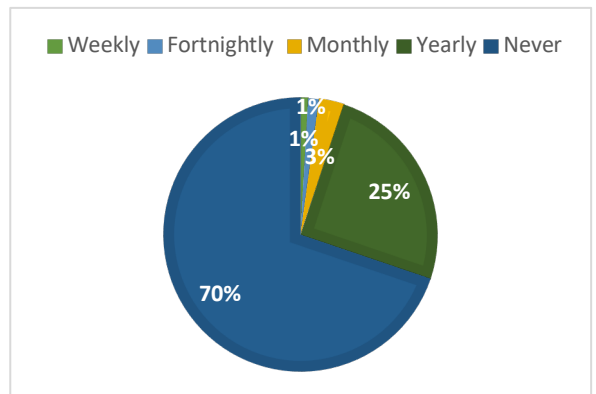
Mid-Market High Street Store In Person.



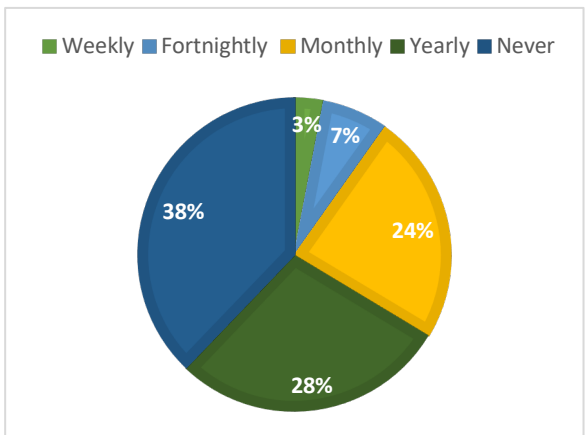
Mid-Market Online Store.



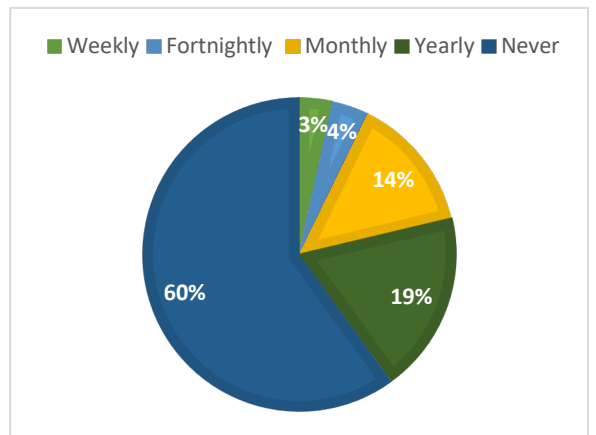
Luxury Brand Store In Person.



Luxury Brand Store Online.



Second-Hand Store In Person.



Second-Hand Store Online.

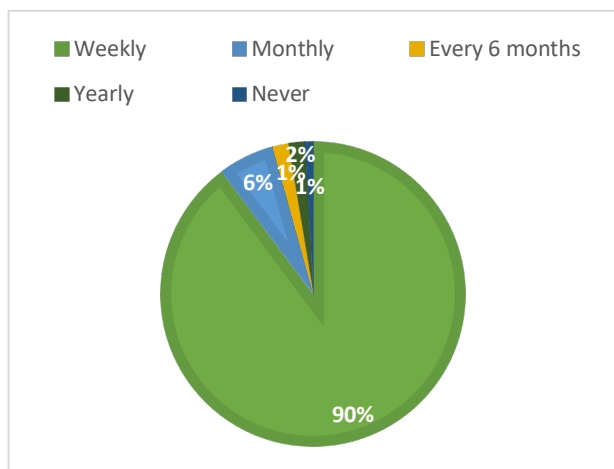
Question 9 - How Often Do You Engage In The Following?

	Weekly	Monthly	Every 6 months	Yearly	Never
RECYCLING	211	14	4	4	2
CYCLING/WALKING INSTEAD OF DRIVING	170	45	6	4	10
MENDING/REPURPOSING INSTEAD OF BUYING NEW	40	71	58	32	34
DONATE TO CHARITY SHOPS	14	41	111	55	14
WEARING LAYERS	106	69	25	17	18
USING ALTERNATIVES TO PLASTICS	143	53	14	10	15
MACHINE WASHING CLOTHING IN COLD WATER	95	41	17	11	71
USING TUMBLE DRYER	74	39	24	7	91

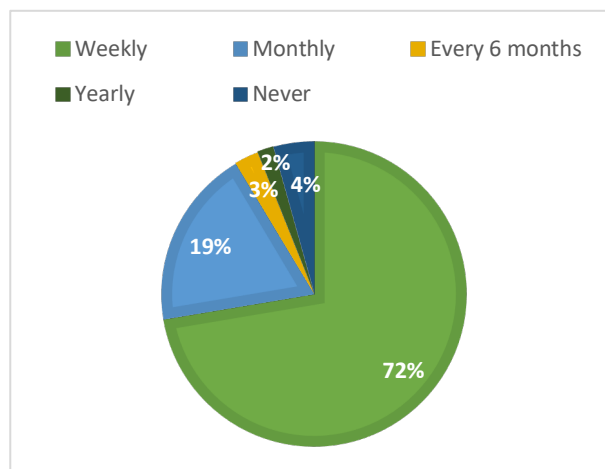
236 Consumer Raw Data Responses to Q.9 – Table Format.

Key: green highlight = sustainable acts, red highlight = unsustainable acts

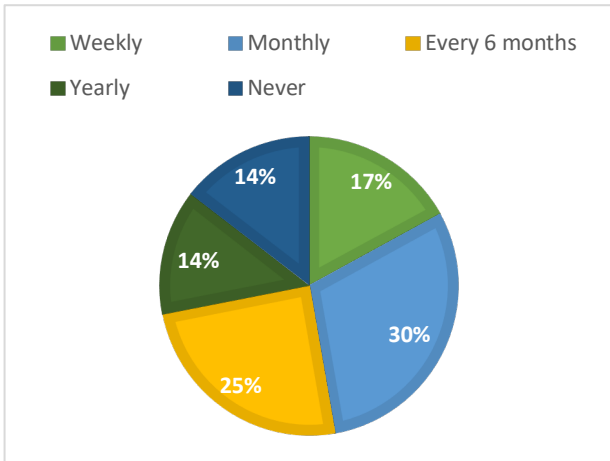
236 Consumer Raw Data Responses to Q.9 – Pie Chart Format.



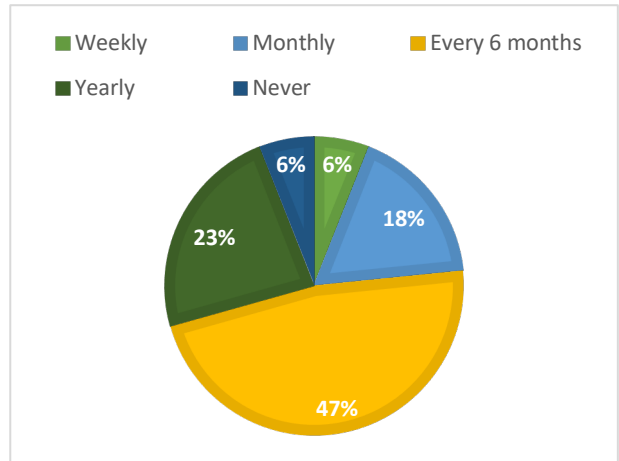
Recycling.



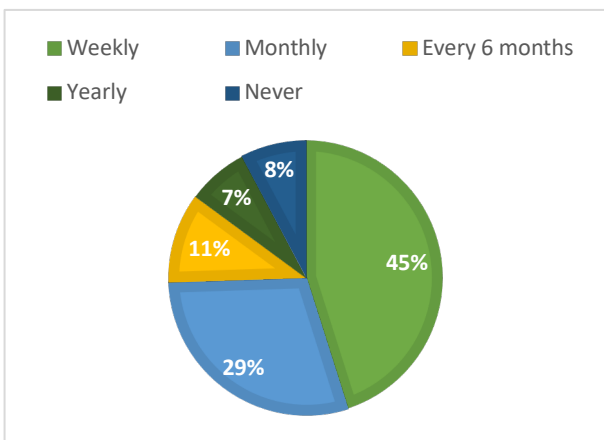
Cycling/Walking Instead Of Driving.



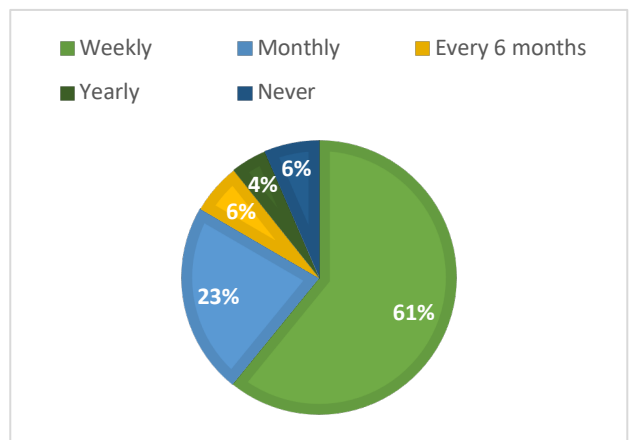
Mending/Repurposing Instead Of Buying New.



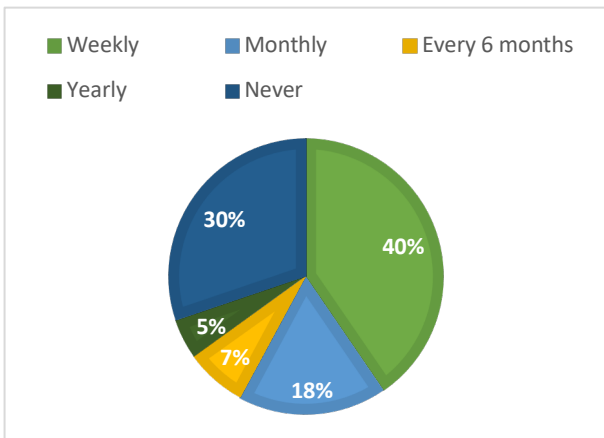
Donate To Charity Shops.



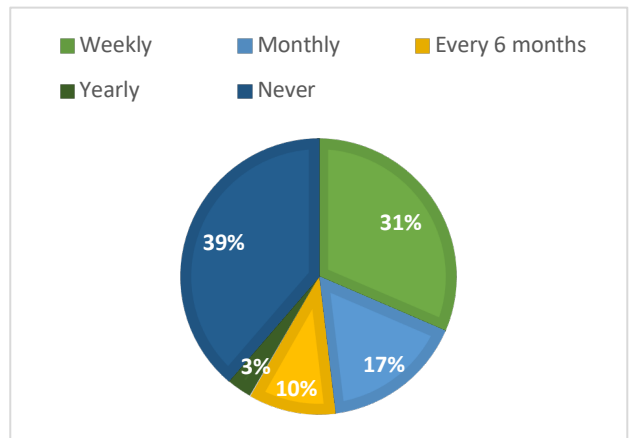
Wearing Layers.



Using Alternatives To Plastic.



Machine Washing Clothes In Cold Water.



Use A Tumble Dryer.

Question 8 - Please Rank The Importance Of These Factors When You Are Making A Clothing Purchase.

	Not important at all	Slightly unimportant	Important	Very important	Extremely important	Very & Extremely important	Not important at all & Slightly unimportant
PRICE	4	19	105	72	37	109	23
QUALITY	0	4	74	106	51	157	4
BRAND	59	92	68	13	3	16	151
WAY GARMENT LOOKS	0	0	27	98	110	208	0
SUSTAINABILITY	10	52	89	58	26	84	62
ANIMAL RIGHTS	16	39	80	51	49	100	55
WAY GARMENT MAKES ME FEEL	4	11	47	87	86	173	15
ENJOYMENT OF SHOPPING	47	53	71	45	19	64	100
FUNCTIONALITY	2	17	97	81	38	119	19

236 Consumer Responses When Asked To Rank These Factors When Making A Clothing Purchase.

Key: Yellow Highlight = Highest Score, Green Highlight = Lowest Score.

Question 10 - Rank these images in order of your favourite to least favourite based on their outfit and furs. 1 being your favourite, 5 being your least favourite. Please comment why you ranked your top and bottom choices.

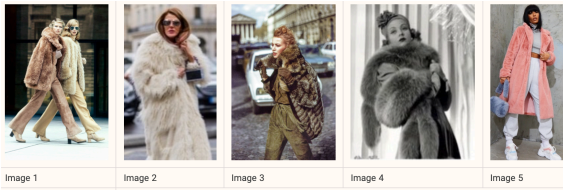
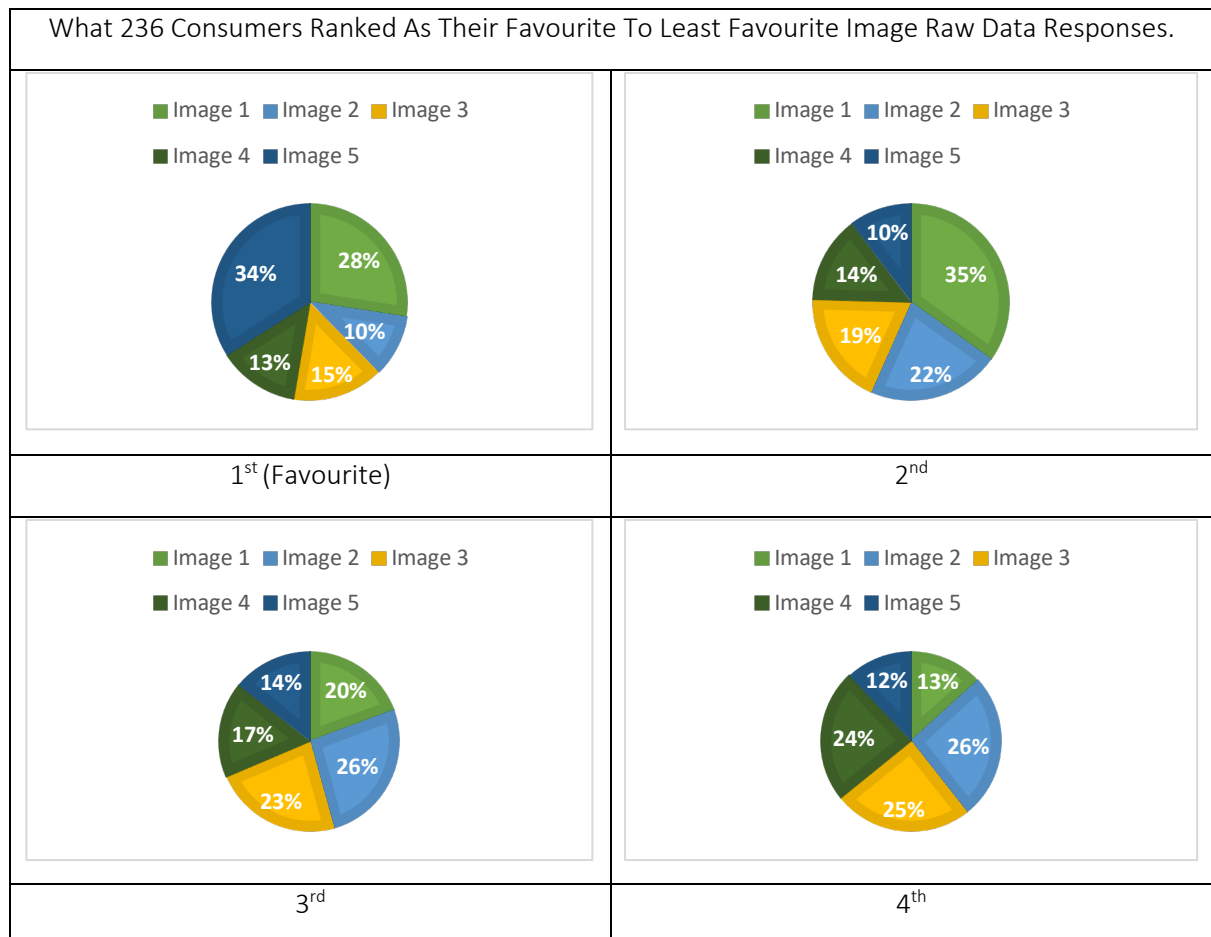
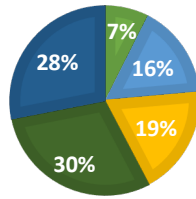


	Image 1	Image 2	Image 3	Image 4	Image 5
1st	62	23	34	30	77
2nd	78	49	42	32	23
3rd	45	61	53	40	33
4th	30	59	56	54	27
5th	20	43	50	79	75

236 Consumer Raw Data Responses When Ranking Images Favourite To Least Favourite.



■ Image 1 ■ Image 2 ■ Image 3
 ■ Image 4 ■ Image 5



5th (Least Favourite)

Q.10 – Responses From The 18–21-Year-Old Category

Key: Yellow Highlight = Highest Score, Green Highlight = Lowest Score

	Image 1	Image 2	Image 3	Image 4	Image 5
1st	4	1	3	1	4
2nd	5	1	3	3	0
3rd	2	5	4	3	0
4th	2	3	1	4	3
5th	0	2	2	2	6

Q.10 – Responses From The 22–30-Year-Old Category

Key: Yellow Highlight = Highest Score, Green Highlight = Lowest Score

	Image 1	Image 2	Image 3	Image 4	Image 5
1st	35	7	14	14	21
2nd	25	20	17	15	11
3rd	16	27	20	19	13
4th	14	21	16	22	16
5th	2	16	25	22	31

Q.10 – Responses From The 31–40-Year-Old Category

Key: Yellow Highlight = Highest Score, Green Highlight = Lowest Score

	Image 1	Image 2	Image 3	Image 4	Image 5
1st	1	3	6	6	7
2nd	7	7	8	1	1
3rd	5	6	4	4	5
4th	6	6	6	5	1
5th	5	3	1	9	11

Q.10 – Responses From The 41–50-Year-Old Category

Key: Yellow Highlight = Highest Score, Green Highlight = Lowest Score

	Image 1	Image 2	Image 3	Image 4	Image 5
1st	10	4	3	6	17
2nd	13	11	5	5	7
3rd	9	8	9	6	8
4th	4	11	13	6	4
5th	4	5	10	17	4

Q.10 – Responses From The 51–60-Year-Old Category

Key: Yellow Highlight = Highest Score, Green Highlight = Lowest Score

	Image 1	Image 2	Image 3	Image 4	Image 5
1st	7	5	7	3	21
2nd	22	8	6	5	3
3rd	10	13	11	5	5
4th	2	12	15	12	3
5th	5	8	7	21	14

Q.10 – Responses From The 60+ Year Old Category

Key: Yellow Highlight = Highest Score, Green Highlight = Lowest Score

	Image 1	Image 2	Image 3	Image 4	Image 5
1st	4	3	1	0	7
2nd	6	1	3	3	1
3rd	3	3	5	3	2
4th	2	6	5	5	0
5th	4	6	5	8	9

Q.10 - Consumer Optional Comments

Code		
	Image 1	Consumer Image 1 Optional Comments
R3	1	I would never wear real or faux fur
R5	4	Not special
R6	1	Love shape and style
R11	3	Cutesies friends
R16	2	Don't like the look of the fur
R17	3	Really loved this look. Super 60s/70s vibe would wear an outfit like this.
R19	1	I like the styling and 70's look
R27	5	Looks too high fashion
R29	1	Doesn't look like real fur (no animals were harmed in its production); looks cool, nice colours; trendy
R32	2	More wearable daily
R40	5	Don't like the flares
R41	5	too bulky
R44	3	Like the shorter jacket
R46	1	I prefer neutrals
R52	2	It doesn't look real
R58	1	Same reason as image 2, but I like the style of this a bit more.
R60	1	The fit, the look
R62	5	I don't like any of the outfits
R64	1	This exercise might be irrelevant as it is a forced choice, I don't like any of the items
R65	5	Do not like fur and the manufacture of faux fur is bad for the environment.
R68	2	They look carefree
R71	5	it looks fake
R74	1	Most wearable
R80	3	Kind of boring, prefer a longer length
R82	3	Looks like it's good quality, vintage look which I like
R83	2	Looks luxurious

R85	5	The outfits are ugly.
R89	1	Prefer this style, colours- most likely to be faux fur
R91	3	Reminds me of Chloe brand (aspirational)
R92	2	Very stylish activity image
R95	2	Looks cool.
R96	3	It looks whatever but also the fur looks raggedy like it was washed in a washing machine or something.
R98	4	These look more animal like (not a fan of that)
R103	1	Classic and retro vibes
R107	1	Cos those jackets look wicked it's all big and furry like a mobster at a boxing fight
R108	5	too much fur! the outfits feel high fashion and unrealistic
R112	2	Could be worn without the fur!
R113	5	I do not like the look of fur or Photo faux fur
R114	1	Love this style, and I couldn't say whether it's faux fur or not (hope so), but it's definitely an in style look that could be easily vegan and ethical today.
R115	2	More wearable style (the answers to this question aren't reliable because I wouldn't wear any of these)
R120	1	I like the 1970s aesthetic although not how the garments were made ethically at the time
R123	2	Nice quality and versatile.
R124	2	Looking normal wear
R127	1	Looks fashionable and warm and usable as a winter/ functional coat
R128	1	Assuming this is fake fur I'm glad there's no animal suffering, but honestly don't think I will ever buy faux fur again either as its v unsustainable and probably made of plastic. Fortunately, this looks like high fashion (which I can't afford lol) but hopefully this means it was made in acceptable working conditions but if its real fur then ew. Wondering if this might be Stella
R129	1	I like the neutral colours of the fur, the way it matches the trousers
R135	1	Short coats to show women's slender frame through legs. Monochrome looks.
R136	1	Best quality and looks faux fur
R143	3	Like design
R144	2	Possibly fake fur
R148	2	It looks like real fur, in which case any outfit with real fur would be ranked the lowest.
R150	1	Don't really like any of them but disliked this one the least
R151	1	I like the shape of the coat and the outfit as a whole

R158	2	looks practical, warm
R163	1	Nice, coloured coats which have a good length
R165	3	I think these are real fur but there is a chance they aren't
R166	2	I think these are both faux furs? practical length and style.
R168	1	Looks warm with a fun look
R172	2	I am unsure whether these are real fur or not, but if they're not I enjoy the style and colouring
R176	1	Simple and chic.
R183	4	Not my style
R184	1	Doesn't look like fur
R186	1	Like the first two coats' colours and style
R191	5	All awful
R198	1	Don't like any of them
R200	2	like the length
R201	3	Looks fashionable and modern. Doesn't look like animal fur.
R202	2	looks attractive and cosy
R209	1	They look warm and classy
R212	1	Best of a bad bunch - all look too real!
R215	1	Liked the colours and looked more practical to wear.
R218	4	Plain
R219	2	I like the vintagey stuff
R221	2	Looks less like real fur
R224	5	Tacky
R225	5	No favourite
R229	1	More of a timeless piece less chance of ditching it after one season in your wardrobe
R230	5	I reject them all, real fur and fake fur are both questionable for one reason and another
R231	1	Looks classic and warm
R233	1	Overall outfit is really stylish, fur doesn't look really tacky
R235	2	very cute more so not casual very nicely coordinated

Code		
	Image 2	Consumer Image 2 Optional Comment
R3	2	I would never wear real or faux fur
R5	5	Scraggy
R6	3	Looks good material
R8	5	Too much fur.
R11	2	She's pretty
R16	5	Like the colour
R17	4	You couldn't really see an outfit here just a big coat. Not really my style fur didn't look very nice quality. The outfit just looked limited bc the coat was covering it all.
R20	1	Looks luxe
R21	5	I think it looks scruffy, I don't like the colour or style.
R23	5	Just think it's a rubbish photo and ugly coat
R25	1	Don't like any of them but these look least like real fur
R29	5	Looks like the whole skin of an animal! Too much!
R32	3	Looks too expensive and not daily wear
R41	4	too long
R44	4	Looks too much, too furry!
R45	5	Too much fur prominent
R52	3	It's questionably real
R58	2	I wouldn't necessarily wear this, but it looks like faux fur so that's why I've ranked this higher.
R62	2	I don't like any of the outfits
R63	4	Looks real
R65	5	Do not like fur and the manufacture of faux fur is bad for the environment.
R68	3	Good picture but ugly coat
R71	4	oversized but nice colour
R73	1	Looks like fake fur / like the style
R77	5	Don't like the design, look cheap
R79	5	I like the style
R82	4	Looks a little shaggy, a look I would find too overwhelming to wear
R83	1	Fabulous luxury

R86	1	Looked nicer
R88	5	It's quite dull and generally not aesthetically pleasing.
R91	2	Chic but maybe not actual fur? Still looks cosy.
R92	5	Too much fur
R95	4	Don't like the outfit.
R96	4	Looks like a yeti. Why?
R98	3	Looks warm, looks like it's good quality
R107	5	Looks all one size like a hairy tube
R109	1	Looks the nicest
R113	5	I do not like the look of fur or Photo faux fur
R114	3	This image is a little too lux for my taste - the tiny but very expensive bag, the full-size fur that is likely real whether from a classic fur-bearing animal or mohair (or similar), just not so much my vibe.
R120	5	Doesn't suite my personal style, not as timeless of a look
R123	4	Messy.
R124	5	Do not look good quality
R128	2	Probably quite warm but same sustainability issues
R143	2	Looks warm
R144	3	Possibly fake fur
R148	3	It looks like real fur, in which case any outfit with real fur would be ranked the lowest.
R151	5	Is a bit shapeless
R156	2	glamorous
R157	1	Fur looks interesting and a bit wild
R158	4	I don't like shaggy furs, they seem impractical
R163	2	Love the colour
R165	2	I don't think it's real fur
R166	3	I think this is faux fur? don't like the style
R168	4	Looks like mohair
R170	1	looks warm, good quality and stylish
R172	3	I am unsure whether this is real or faux, but I do like the style and the colouring.
R176	2	Simple and chic.
R178	5	Ugly. Good if you're hiding in a herd of polar bears.

R183	2	Looks warm
R184	5	A recent picture of someone wearing a lot of fur
R200	4	too much fur
R202	5	the coat design just doesn't appeal to me
R209	5	Just absolute trash. Looks like trying to appear classy and failing miserably.
R211	1	Coat looks very warm and cosy
R213	5	Do not agree with killing animals for their fur
R215	5	Dreadful. No shape. Just looks like a rough blanket.
R218	3	Because it's plain but I'd never wear fur period
R221	3	Looks like real fur
R224	2	Tacky
R225	5	No favourite
R227	4	Too much
R228	5	I'm not a fan of the texture this one has. Far too ragged looking
R233		Really like the oversized look
R234		Love the colour & ribbed effect
R235		fur is quite raggedy and unflattering

code		
	Image 3	Image 3 optional comment
R1	5	I can see she's holding the head of the animal and its really disgusting
R3	3	I would never wear real or faux fur
R5	2	Nice markings
R6	2	Whole outfit amazing
R8	1	I like the style and how the clothes are coloured coordinated.
R11	4	She's wearing an animal not good
R16	4	Don't particularly like the collar
R17	1	Loved this outfit. Whole fit was great, fur looked really nice quality looked like nice panel, fox fur which I love the look of.
R19	5	I dislike the realness of the fur/the wearing of an animal
R28	1	Natural looking colour
R29	2	Nice colour and length (If it is faux fur), otherwise-no
R34	3	Don't like the fur or colour
R38	1	Looks practical, darker colour. Fun 'camo' style
R40	1	Like the colours
R41	2	sporty, practical, looks lightweight, interesting design
R42	1	This was the least worst look.
R44	2	Looks modern, like the colours
R48	1	I like the pattern and the fact it doesn't look too excessive
R52	4	Looks real.
R56	5	This looks like a dead animal draped over her shoulders.
R58	4	I prefer the style of this outfit, but the fur looks real.
R59	5	Too fashionable
R62	1	I don't like any of the outfits
R63	5	Looks real and extremely offensive
R65	5	Do not like fur and the manufacture of faux fur is bad for the environment.
R68	4	I like the architecture and outfit
R71	1	elegant, natural, casual
R75	1	nice colours
R77	1	Looks cool, with the animal head making the coat seem unique and expensive

R80	4	It looks ugly
R82	5	Not a fan. It's looks most animal like which just makes me feel uneasy and guilty just looking at it.
R91	4	Like the muted colours
R92	1	Prefer style and colour
R95	1	I like the colours and the fur looks expensive (even though I don't agree with real fur).
R96	2	This is a pretty ugly coat to me even if it is faux fur. What's with the stripes? Category is racoon realness.
R98	5	Looks like an animal
R99	5	it looks like animal making
R101	1	I find the look really stylish and beautiful.
R106	5	I don't want to wear a dead animal
R112	1	Take off the fur and it is a nice look
R113	5	I do not like the look of fur or Photo faux fur
R114	2	This one could be faux too and is fashionable in a less purposefully lux/showy way.
R117	5	Just ugly
R122	5	I dislike this as it looks like cat fur
R123	3	Labour intensively made; thou look cheap.
R128	5	Looks real, fur is grim!
R130	5	Looks like real fur
R137	1	I like her style and as the fur is green, I'm assuming it's not real fur.
R140	5	Not my style, looks like she has a full skinned animal around her neck which makes me feel uncomfortable.
R143	4	Don't like pattern
R144	4	Quite likely to be real fur
R147	1	Colour and pattern
R148	5	It looks like real fur, in which case any outfit with real fur would be ranked the lowest.
R155	1	This fur looks the most beautiful and unique to me. The styling of the outfit and photography is very chic.

R156	3	looks cosy
R158	1	Great colours, looks practical
R161	5	I don't like the colour or pattern.
R163	3	Love the colour
R165	5	I think it's real fur
R166	4	I'm sure this is faux fur, but I hate the style
R167	1	Stylish modern fur, assumed not using endangered animals' fur
R168	2	Looks classy and stylish but not real fur
R172	5	Appears to be real fur, which I am against.
R176	3	Unusual fur texture but simple design.
R178	1	Looks cool. Texture, vibe, goes with rest of outfit.
R182	5	I don't like the ribbed look personally.
R183	5	Don't like it at all.
R200	3	like the length
R209	3	Looks like an alright piece of clothing but quite uninspiring
R210	5	looks too much like real fur
R217	5	Don't like using dead animals for clothing.
R218	5	Hate animal print
R221	4	Looks like real fur
R223	1	Prefer style and shape
R225	5	No favourite
R227	5	Don't like the pattern or shape
R233	4	The fur looks like it could be real fur which I wouldn't wear
R235	3	nice colour looks good for a quick look love a good colour scheme

code		
	Image 4	Image 4 optional comment
R2	1	I don't really like any of these, but this was classy
R3	4	I would never wear real or faux fur
R5	1	Looks luxurious
R6	5	Don't like style
R7	1	Chic, expensive looking, glamorous, luxury
R11	5	Old fashioned
R14	5	Too much fur which looks real, I think you'd look like an animal fur advocate wearing this, which I am against, and am sure I'd get bad attention wearing it in public.
R15	5	Most likely to be real fur.
R16	3	I like the way it looks and the fluffiness of the fur
R17	2	This was super glamorous looking very timeless and gorgeous. Giving me 1920s great Gatsby vibes!
R18	1	Classy
R21	1	I'm not really a fan of fur style coats, but I think they look nicest when they're more retro vintage and seem more glamorous
R23	1	Nostalgic vintage look
R28	5	Oldest looking image so likely to be real fur
R29	4	Animal fur - should be banned!
R32	3	Looks really cosy and warm and luxurious
R33	1	Luxurious, longing for a bygone era
R37	5	Looks most like a real fur
R39	5	It's real fur
R41	3	good for a glamorous life - of limited use
R44	5	Looks luxurious but very obviously real fur. Glamour of the 1930s
R52	5	It looks like real fur. The photo is also quite old, and I suspect the fur is actually real. Vile. Tbh I really hate fur and fur clothing!
R57	1	Old fashioned glam
R58	3	I don't really like this either because the fur looks real again, but I slightly prefer to image 3 and 5.
R59	1	Glamorous
R60	5	Bulky and old fashioned

R61	1	There's no doubting that it looks the most expensive and luxurious - aesthetically it's pleasing. However, I also know it to be real fur so in that way, it's also vulgar. It's a paradox!
R62	3	I don't like any of the outfits
R63	3	An older era and byegone age
R65	5	Do not like fur and the manufacture of faux fur is bad for the environment.
R68	5	Reminds my too much of my granny
R71	3	elegant and traditional
R73	5	outdated / real fur
R75	5	unpleasant shape of garments
R80	2	I know it's real fur, but it looks fabulous!
R82	2	Love the black and white 1920s movie era. Feel like this jacket best captures that
R89	5	Most likely to be real fur
R91	1	I love Hollywood glamour
R92	4	Looks too much like a real fox
R95	3	Looks classic.
R96	5	Shapeless lumps of fluff. Why? What is the benefit? Not aesthetically pleasing or practical in any way.
R98	2	Looks expensive and luxurious
R101	5	I don't like this old fashion style
R104	5	Not my style
R106	2	This looks so luxurious
R112	5	Looks most like an animal.
R113	5	I do not like the look of fur or Photo faux fur
R114	5	This faux fur looks cheaply made, and the styling and image is reminiscent of a fast fashion brand like Boohoo or other, which is totally intertwined with a lack of ethics, over consumption and other unappealing concepts for me
R115	5	Fashion trend that will go out of style.
R117	1	Very full and luxurious looking, I think the time era reinforces the elegance too
R118	5	The more an item looks like real fur, the more distasteful it is.

R123	5	Old fashioned, tail included, bulky.
R124	4	looking too bulky
R125	5	Looks most likely to be real fur
R126	1	I like the vintage style- classy and quality
R128	5	Looks real, fur is grim!
R129	5	Looks a bit old fashioned, outdated
R130	4	Looks like real fur
R133	5	This fur looks real
R137	5	Because it's very obvious she's wearing real fur and I don't think that looks nice
R142	1	Was very close between this and my second favourite. But I love the look of the furs in this one
R143	5	Too much fur
R144	5	Almost certainly real fur
R146	5	Looks like real fur and wouldn't wear the style
R148	4	It looks like real fur, in which case any outfit with real fur would be ranked the lowest.
R156	1	classic
R158	3	I like the vintage look
R163	4	Literally looks like an animal
R165	4	I think it's real fur but would have used fewer animals than image 3
R166	5	obviously real fur because of the age of photo and style
R167	5	Looks like a fox pelt
R168	5	Looks like real fur
R169	1	Looks glamorous
R172	4	Whilst this style is one of my favourites it is most likely to be real fur which I disagree with.
R176	5	Too close to the real thing.
R179	1	If it was Faux this is my preference
R183	3	Looks cosy
R187	1	Look very cosy.
R190	5	Don't like wearing real fur
R200	5	very old fashioned
R201	5	Looks like animal fur

R206	5	Looks real, don't condone the use of real.
R209	2	Looks extremely soft and an interesting look
R211	5	Very old-fashioned picture - fur coat likely to be real.
R214	5	Looks real fur
R218	1	Because it's of its time and a classic shot.
R220	5	Because it's old fashioned and probably real fur.
R221	5	Looks like real fur
R222	5	Not my style
R225	2	Old fashioned when fur was somehow seen as ok
R227	3	Too much
R233	5	Don't like the styling, looks very outdated
R234	1	Looks so luxurious and glamorous
R235	1	fur beautiful, hugs her body beautifully

code		
	Image 5	Image 5 optional comment
R1	1	I love the colour and seems like something I would buy
R2	5	This is basically a dressing gown, why would anyone wear this?
R3	5	I would never wear real or faux fur
R5	3	Functional
R6	4	Don't like colour
R7	5	Relatively cheap looking, wouldn't wear the colour, bad styling
R11	1	Fashionable
R14	1	The fur looks fake which I like and combines well with the joggers/ trainers for a nice street fashion look.
R15	3	Unlikely to be real fur, however it is likely to be made from man-made fibres which pose an environmental issue rather than ethical.
R16	1	Like the colour and length
R17	5	This one just looks chavvy, cheap basic. Don't like the combo of joggers with fur. Just a terrible look.
R18	5	Looks cheap
R20	5	Looks shapeless
R27	1	I like the colour
R29	3	Cool faux fur coat for trendy young people
R32	1	More verdant can wear daily and colour is Fabulous
R33	5	Cheap & nasty
R34	5	Don't like the colour
R37	1	Looks least like a real fur - perhaps just because its pink!
R38	5	Looks tacky, not very practical
R41	1	looks like shorn mink, light in weight, practical length, and great colour. can be worn every day
R42	5	Its pink & looks like a dressing gown
R44	1	Looks modern. Like the colour
R45	1	Fur looks fake
R46	4	Bit OOT for me
R48	5	Not keen on the colours
R52	1	It's the least realistic 'fur' effect.

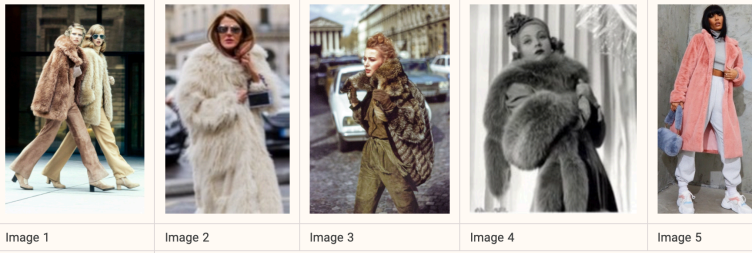
R56	1	I really like the colour and fit of the item.
R57	5	Artificially dyed looks quite tacky to me
R58	5	I don't like the colour. The quality doesn't look good.
R62	4	I don't like any of the outfits
R63	1	Looks obviously fake and therefore least harmful (?)
R64	5	This exercise might be irrelevant as it is a forced choice, I don't like any of the items
R65	5	Do not like fur and the manufacture of faux fur is bad for the environment.
R68	1	Modern and cool
R71	2	casual, nice colour, modern
R74	5	Lurid design, not my style
R77	4	Look soft
R80	5	Looks cheap and poor quality
R82	1	Love a bit of colour! :) Also like the bag as well. It's fun and bright
R83	5	Horrible fake colour - cheap looking
R85	1	I would wear this.
R86	5	Not my style
R88	1	She looks hot, the fit is fantastic, the colours pop off the screen.
R91	5	Looks cheap/synthetic, not as classic style
R92	5	Dislike colour
R95	5	Looks cheap
R96	1	Looks pretty basic but has some personality compared to the others at least.
R98	1	The colour, looks super soft
R99	1	It looks like faux fur
R104	1	When you wear it, it looks nice and slim instead of puffy.
R106	1	The colour, it looks super soft! You can tell it's not from a super luxury brand too so I can afford it
R107	2	Aside from the shoes I like the jacket maybe a shorter one though no belly tops and high tops
R108	1	This looks kitsch and fun - I think it's fake fur too which is a bonus
R109	5	Don't like the colour
R113	5	I do not like the look of fur or Photo faux fur

R114	4	Being an older image and the style of the coat, it's almost certainly made from a real animal and is designed to ensure that's so, and the image generally feels out-dated both ethically and aesthetically
R115	4	Gross
R118	1	this is my favourite image as it reflects faux fur imagery that I have seen.
R122	1	I don't actually love this picture, because the fur looks like some derivative of plastic, but on the plus side, it does not appear to be animal fur.
R123	1	Well, made, good quality.
R124	2	looking light, easy to wear, trendy and young
R125	1	Looks the most likely to be fake
R126	5	Looks quite tacky and cheap/ fast fashion
R127	5	Looks way too fake and I know from experience that this type of faux fur isn't warm or useful as a functional coat
R128	3	While it looks fake which is good it also looks v fats fashion so is probably made of plastic which will shed everywhere and is bad bad bad for the environment and people who made it!
R133	1	This fur looks synthetic
R135	5	Gaudy pink fur. Too informal with the tracksuits
R136	5	Looks cheap
R140	1	More my style, colour & look. Also looks like faux fur.
R142	5	Dislike the colour and style
R143	1	Colour
R144	1	Looks like fake fur
R146	1	Looks fun and also looks like fake fur
R147	5	Looks very plastic and cheap.
R148	1	It doesn't look like it's real fur.
R150	5	Dislike the pink colour
R155	5	The colour of the fur looks very artificial and not very tasteful.
R156	5	don't like pink
R157	5	I hate fur dyed in stupid colours
R158	5	I don't like dyed furs; I like natural colours
R161	1	It doesn't look like real fur.

R163	5	Awful colour, cheap looking
R165	1	I don't think it's real fur (fingers crossed)
R166	1	obviously faux fur - fun colour nice design
R168	3	Has a fun look
R169	5	Colour is tacky
R170	5	looks bad quality and not very well styled
R172	1	Likely to be the cheapest, and most likely to be faux fur.
R176	4	Looks cheap and tacky.
R182	1	I like the colour.
R183	1	Would like it in a different colour
R186	5	Dislike the look of the coat- looks cheap
R187	5	Unnatural colour
R190	1	Not real fur and like colour
R198	3	Don't like it colour is better
R200	1	like the colour
R206	1	Looks like fake fur.
R209	4	Looks a bit like a boohoo product. Factory made, boring, and like a dressing gown
R210	1	doesn't look like its real fur, nor trying to be
R212	2	Far to like a dead animal
R213	1	Looks man made
R214	1	Love the colour and obvious fake
R217	1	Didn't look like fur
R218	2	Fun colour
R219	5	Eww it's pink
R220	1	Wouldn't choose that colour, but it's obviously not real fur.
R221	1	Looks less like real fur
R222	1	Like the outfit
R223	5	Dislike the style, shape, and colour

R225	1	Looks like fake fur which is ok
R227	1	Thinner, so not so "in your face"
R228	1	Looks very soft. Has a fun colour and is most likely fake fur which is always significantly better than real fur
R229	5	Too artificial
R231	5	Looks cheap and artificial
R233	3	Like the long coat and the fur looks to be good quality even though most likely fake
R234	3	Beautiful colour
R235	4	looks quite cheap something you would throw on quickly

Question 11 – Which of the above images would you most strongly associate with the following words. Provide an optional explanation if you wish to elaborate.



	Unsustainable	Animal Exploitation	Warmth	Luxurious	High status
Image 1	33	18	51	51	52
Image 2	25	29	94	38	45
Image 3	14	67	20	33	24
Image 4	48	108	38	93	90
Image 5	115	13	32	20	24

236 Responses When Asked To Associate One Of The Images To The Following Words – Table Format.

Key: yellow highlight = highest score.

18–21-Year-Old Responses When Asked To Associate One Of The Images To The Following Words.

Key: Yellow Highlight = Highest Score, Orange Highlight = Lowest Score.

	UNSUSTAINABLE	ANIMAL EXPLOITATION	WARMTH	LUXURIOUS	HIGH-STATUS
IMAGE 1	0	0	5	3	2
IMAGE 2	1	0	2	2	5
IMAGE 3	1	6	2	4	1
IMAGE 4	2	6	3	4	5
IMAGE 5	9	1	1	0	0

22–30-Year-Old Responses When Asked To Associate One Of The Images To The Following Words.

Key: Yellow Highlight = Highest Score, Orange Highlight = Lowest Score.

	UNSUSTAINABLE	ANIMAL EXPLOITATION	WARMTH	LUXURIOUS	HIGH-STATUS
IMAGE 1	11	4	18	19	20
IMAGE 2	9	12	40	11	18
IMAGE 3	2	31	11	15	12
IMAGE 4	11	42	15	41	38
IMAGE 5	59	3	8	6	4

31–40-Year-Old Responses When Asked To Associate One Of The Images To The Following Words.

Key: Yellow Highlight = Highest Score, Orange Highlight = Lowest Score.

	UNSUSTAINABLE	ANIMAL EXPLOITATION	WARMTH	LUXURIOUS	HIGH-STATUS
IMAGE 1	4	6	8	6	7
IMAGE 2	4	4	8	4	5
IMAGE 3	3	5	2	2	1
IMAGE 4	4	8	2	11	9
IMAGE 5	10	2	5	2	3

41–50-Year-Old Responses When Asked To Associate One Of The Images To The Following Words.

Key: Yellow Highlight = Highest Score, Orange Highlight = Lowest Score.

	UNSUSTAINABLE	ANIMAL EXPLOITATION	WARMTH	LUXURIOUS	HIGH-STATUS
IMAGE 1	7	3	4	11	6
IMAGE 2	4	6	21	6	5
IMAGE 3	2	7	2	4	3
IMAGE 4	15	21	7	16	17
IMAGE 5	12	3	6	3	9

51–60-Year-Old Responses When Asked To Associate One Of The Images To The Following Words.

Key: Yellow Highlight = Highest Score, Orange Highlight = Lowest Score.

	UNSUSTAINABLE	ANIMAL EXPLOITATION	WARMTH	LUXURIOUS	HIGH-STATUS
IMAGE 1	6	1	7	7	10
IMAGE 2	5	4	20	11	10
IMAGE 3	6	15	1	6	4
IMAGE 4	10	23	10	16	15
IMAGE 5	19	3	8	6	7

60+ Year Old Responses When Asked To Associate One Of The Images To The Following Words.

Key: Yellow Highlight = Highest Score, Orange Highlight = Lowest Score.

	UNSUSTAINABLE	ANIMAL EXPLOITATION	WARMTH	LUXURIOUS	HIGH-STATUS
IMAGE 1	5	4	9	1	1
IMAGE 2	2	3	3	0	1
IMAGE 3	0	3	2	0	1
IMAGE 4	6	8	1	2	0
IMAGE 5	6	1	4	1	1

Meat-Eater Responses When Asked To Associate One Of The Images To The Following Words.

Key: Yellow Highlight = Highest Score, Orange Highlight = Lowest Score.

	UNSUSTAINABLE	ANIMAL EXPLOITATION	WARMTH	LUXURIOUS	HIGH-STATUS
IMAGE 1	16	11	30	20	21
IMAGE 2	15	16	46	25	28
IMAGE 3	8	34	15	20	12
IMAGE 4	26	54	18	45	46
IMAGE 5	56	6	12	11	14

Flexitarian Responses When Asked To Associate One Of The Images To The Following Words.

Key: Yellow Highlight = Highest Score, Orange Highlight = Lowest Score.

	UNSUSTAINABLE	ANIMAL EXPLOITATION	WARMTH	LUXURIOUS	HIGH-STATUS
IMAGE 1	6	3	12	11	12
IMAGE 2	5	6	12	7	6
IMAGE 3	0	14	2	4	7
IMAGE 4	7	21	11	21	18
IMAGE 5	31	5	12	6	6

Pescatarian Responses When Asked To Associate One Of The Images To The Following Words.

Key: Yellow Highlight = Highest Score, Orange Highlight = Lowest Score.

	UNSUSTAINABLE	ANIMAL EXPLOITATION	WARMTH	LUXURIOUS	HIGH-STATUS
IMAGE 1	3	0	0	6	6
IMAGE 2	1	2	8	2	1
IMAGE 3	0	6	0	1	1
IMAGE 4	3	7	4	6	7
IMAGE 5	8	0	3	0	0

Vegetarian Responses When Asked To Associate One Of The Images To The Following Words.

Key: Yellow Highlight = Highest Score, Orange Highlight = Lowest Score.

	UNSUSTAINABLE	ANIMAL EXPLOITATION	WARMTH	LUXURIOUS	HIGH-STATUS
IMAGE 1	7	3	8	11	9
IMAGE 2	4	5	20	4	8
IMAGE 3	5	11	2	5	4
IMAGE 4	8	17	5	17	14
IMAGE 5	14	2	3	1	3

Vegan Responses When Asked To Associate One Of The Images To The Following Words.

Key: Yellow Highlight = Highest Score, Orange Highlight = Lowest Score.

	UNSUSTAINABLE	ANIMAL EXPLOITATION	WARMTH	LUXURIOUS	HIGH-STATUS
IMAGE 1	1	1	1	3	4
IMAGE 2	0	0	8	0	2
IMAGE 3	1	2	1	3	0
IMAGE 4	4	9	0	4	5
IMAGE 5	6	0	2	2	1

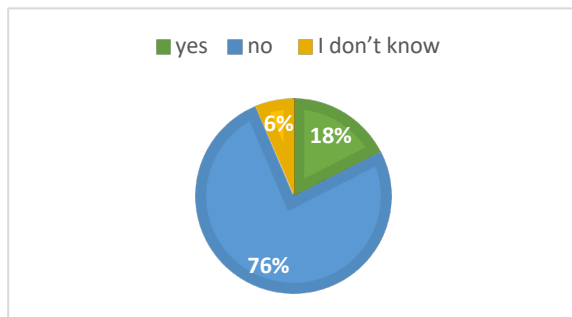
Question 12 - Tick the relevant box and comment if you wish to elaborate on your answer.

	Yes	No	I Don't Know
Have you ever owned real fur?	41	179	15
If not, would you purchase it?	11	187	17
Have you ever owned faux fur??	150	74	11
If not, would you purchase it?	74	57	24
Can you tell the difference between real and faux fur?	125	43	63

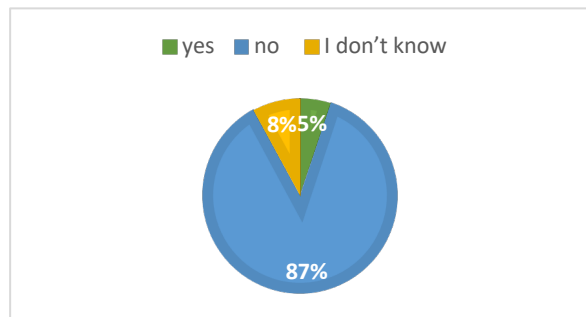
236 Respondent Results – Table Format.

Key: yellow highlight = highest score.

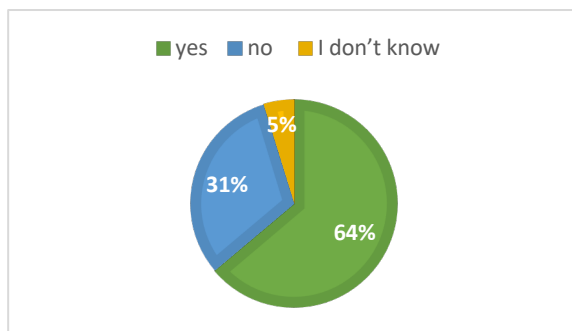
Pie Charts For 236 Respondent Results



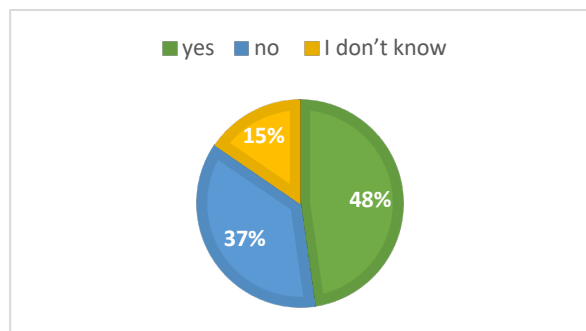
Have You Ever Owned Real Fur?



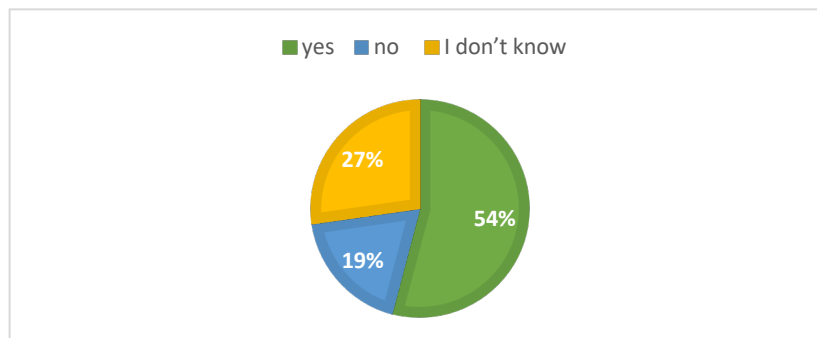
If Not, Would You Purchase It?



Have You Ever Owned Faux Fur?



If Not, Would You Purchase It?



Can You Tell The Difference Between Real And Faux Fur?

Q.12 – Meat-Eater Responses

Key: yellow highlight = highest score, orange highlight = lowest score

	Yes	No	I don't know
Have you ever owned real fur?	23	91	7
If not, would you purchase it?	7	90	11
Have you ever owned fake fur?	70	44	7
If not, would you purchase it?	38	28	16
Can you tell the difference between real and fake fur?	58	29	32

Q.12 – Flexitarian Responses

Key: yellow highlight = highest score, orange highlight = lowest score

	Yes	No	I don't know
Have you ever owned real fur?	9	37	3
If not, would you purchase it?	6	36	4
Have you ever owned fake fur?	30	17	2
If not, would you purchase it?	15	16	2
Can you tell the difference between real and fake fur?	28	4	15

Q.12 – Pescatarian Responses

Key: yellow highlight = highest score, orange highlight = lowest score

	Yes	No	I don't know
Have you ever owned real fur?	2	10	3
If not, would you purchase it?	2	13	1
Have you ever owned fake fur?	12	2	1
If not, would you purchase it?	5	4	0
Can you tell the difference between real and fake fur?	6	5	4

Q.12 – Vegetarian Responses

Key: yellow highlight = highest score, orange highlight = lowest score

	Yes	No	I don't know
Have you ever owned real fur?	6	30	2
If not, would you purchase it?	2	34	1
Have you ever owned fake fur?	27	10	1
If not, would you purchase it?	12	6	6
Can you tell the difference between real and fake fur?	21	6	10

Q.12 – Vegan Responses

Key: yellow highlight = highest score, orange highlight = lowest score

	Yes	No	I don't know
Have you ever owned real fur?	2	10	2
If not, would you purchase it?	2	12	0
Have you ever owned fake fur?	10	2	0
If not, would you purchase it?	5	2	0
Can you tell the difference between real and fake fur?	8	3	1

Q.12 – 18–21-year-old Responses

Key: yellow highlight = highest score, orange highlight = lowest score

	Yes	No	I don't know
Have you ever owned real fur?	1	12	2
If not, would you purchase it?	2	10	1
Have you ever owned fake fur?	10	3	0
If not, would you purchase it?	6	2	2
Can you tell the difference between real and fake fur?	5	3	5

Q.12 – 22–30-year-old Responses

Key: yellow highlight = highest score, orange highlight = lowest score

	Yes	No	I don't know
Have you ever owned real fur?	8	73	11
If not, would you purchase it?	4	76	10
Have you ever owned fake fur?	59	27	6
If not, would you purchase it?	29	22	11
Can you tell the difference between real and fake fur?	42	22	28

Q.12 – 31–40-year-old Responses

Key: yellow highlight = highest score, orange highlight = lowest score

	Yes	No	I don't know
Have you ever owned real fur?	5	20	2
If not, would you purchase it?	1	19	2
Have you ever owned fake fur?	11	14	0
If not, would you purchase it?	6	9	2
Can you tell the difference between real and fake fur?	9	8	6

Q.12 – 41–50-year-old Responses

Key: yellow highlight = highest score, orange highlight = lowest score

	Yes	No	I don't know
Have you ever owned real fur?	8	30	2
If not, would you purchase it?	1	35	1
Have you ever owned fake fur?	26	13	1
If not, would you purchase it?	15	8	4
Can you tell the difference between real and fake fur?	22	8	9

Q.12 – 51–60-year-old Responses

Key: yellow highlight = highest score, orange highlight = lowest score

	Yes	No	I don't know
Have you ever owned real fur?	9	35	2
If not, would you purchase it?	1	37	3
Have you ever owned fake fur?	33	10	3
If not, would you purchase it?	14	9	5
Can you tell the difference between real and fake fur?	28	5	13

Q.12 – 60+ year old Responses

Key: yellow highlight = highest score, orange highlight = lowest score

	Yes	No	I don't know
Have you ever owned real fur?	11	8	2
If not, would you purchase it?	4	8	0
Have you ever owned fake fur?	10	8	1
If not, would you purchase it?	5	6	0
Can you tell the difference between real and fake fur?	15	3	1

Q.12 – £0 Responses

Key: yellow highlight = highest score, orange highlight = lowest score

	Yes	No	I don't know
Have you ever owned real fur?	1	17	2
If not, would you purchase it?	1	14	3
Have you ever owned fake fur?	9	8	1
If not, would you purchase it?	5	7	2
Can you tell the difference between real and fake fur?	4	3	11

Q.12 – £1-9,999 Responses

Key: yellow highlight = highest score, orange highlight = lowest score

	Yes	No	I don't know
Have you ever owned real fur?	3	21	2
If not, would you purchase it?	3	22	1
Have you ever owned fake fur?	22	3	1
If not, would you purchase it?	8	5	3
Can you tell the difference between real and fake fur?	13	4	9

Q.12 – £10,000-24,999 Responses

Key: yellow highlight = highest score, orange highlight = lowest score

	Yes	No	I don't know
Have you ever owned real fur?	11	44	7
If not, would you purchase it?	5	48	3
Have you ever owned fake fur?	39	22	1
If not, would you purchase it?	23	14	8
Can you tell the difference between real and fake fur?	35	13	13

Q.12 – £25,000-49,999 Responses

Key: yellow highlight = highest score, orange highlight = lowest score

	Yes	No	I don't know
Have you ever owned real fur?	11	41	3
If not, would you purchase it?	1	47	3
Have you ever owned fake fur?	34	19	2
If not, would you purchase it?	18	12	3
Can you tell the difference between real and fake fur?	25	14	12

Q.12 – £50,000+ Responses

Key: yellow highlight = highest score, orange highlight = lowest score

	Yes	No	I don't know
Have you ever owned real fur?	13	29	1
If not, would you purchase it?	2	27	5
Have you ever owned fake fur?	26	16	1
If not, would you purchase it?	10	12	5
Can you tell the difference between real and fake fur?	28	7	8

Question 13 - The images now specify what kind of fur they are made from. Rank these images again in order of your favourite to least favourite based on their outfit and furs. 1 being your favourite, 5 being your least favourite. Please comment why you ranked your top and bottom choices.

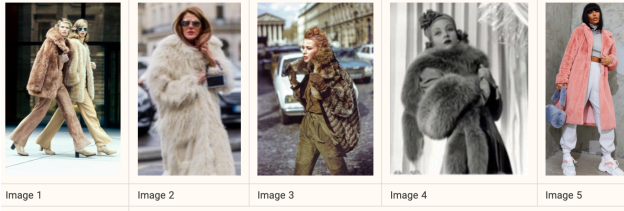
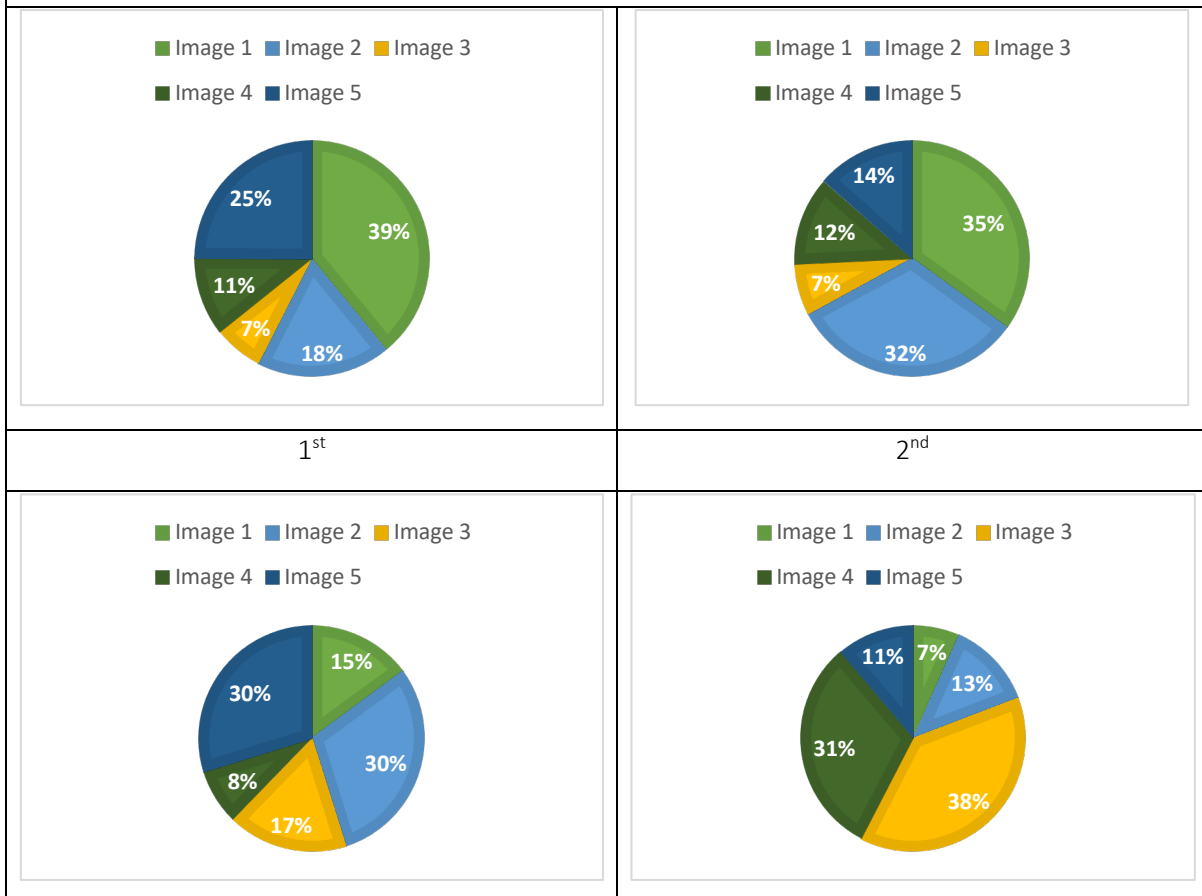


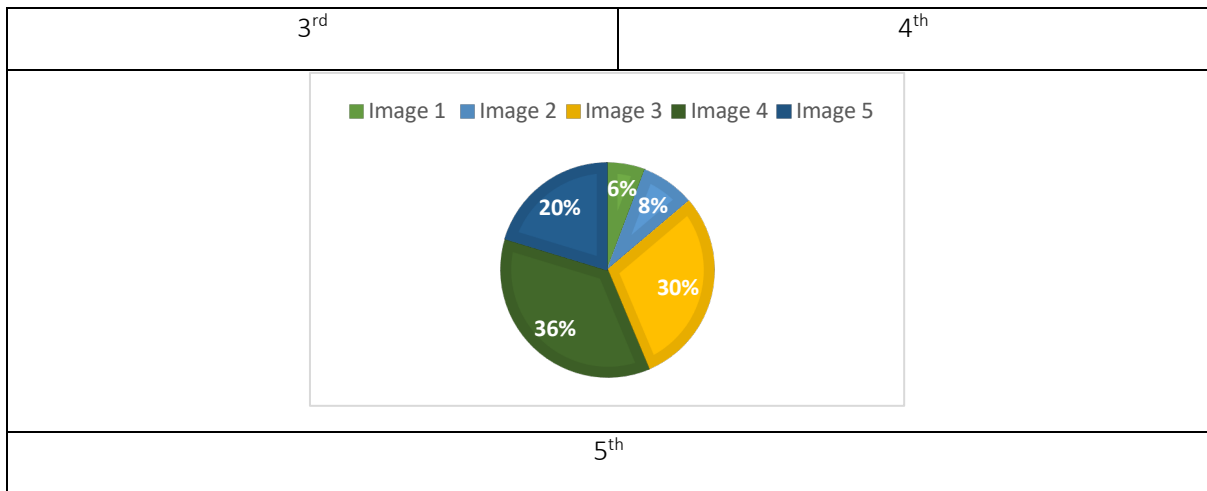
	Image 1	Image 2	Image 3	Image 4	Image 5
1st	91	43	16	25	58
2nd	80	74	16	28	31
3rd	34	69	39	18	68
4th	15	28	86	70	25
5th	15	21	78	94	53

236 Consumer Raw Data Responses – Table Format.

Key: Yellow Highlight = Highest Score

What 236 Consumers Ranked As Their Favourite To Least Favourite Image Raw Data Responses – Pie Chart Format.





Q.13 – Responses From The 18–21-Year-Old Category

Key: Yellow Highlight = Highest Score, Green Highlight = Lowest Score

	Image 1	Image 2	Image 3	Image 4	Image 5
1st	7	1	1	1	3
2nd	3	6	1	2	1
3rd	3	2	0	2	5
4th	0	2	7	3	1
5th	0	2	3	5	3

Q.13 – Responses From The 22–30-Year-Old Category

Key: Yellow Highlight = Highest Score, Green Highlight = Lowest Score

	Image 1	Image 2	Image 3	Image 4	Image 5
1st	47	8	7	12	18
2nd	26	36	7	10	10
3rd	10	27	18	12	29
4th	7	15	24	29	12
5th	2	6	36	29	23

Q.13 – Responses From The 31–40-Year-Old Category

Key: Yellow Highlight = Highest Score, Green Highlight = Lowest Score

	Image 1	Image 2	Image 3	Image 4	Image 5
1st	5	7	3	4	5
2nd	10	6	4	1	4
3rd	4	7	4	0	7
4th	3	1	6	12	1
5th	3	4	8	8	8

Q.13 – Responses From The 41–50-Year-Old Category

Key: Yellow Highlight = Highest Score, Green Highlight = Lowest Score

	Image 1	Image 2	Image 3	Image 4	Image 5
1st	14	8	1	4	13
2nd	14	11	3	5	9
3rd	7	16	5	0	11
4th	1	3	18	12	3
5th	4	2	13	19	4

Q.13 – Responses From The 51–60-Year-Old Category

Key: Yellow Highlight = Highest Score, Green Highlight = Lowest Score

	Image 1	Image 2	Image 3	Image 4	Image 5
1st	15	12	1	2	16
2nd	21	14	0	5	5
3rd	7	14	7	3	12
4th	2	5	25	13	4
5th	1	1	13	23	9

Q.13 – Responses From The 60+ Year Old Category

Key: Yellow Highlight = Highest Score, Green Highlight = Lowest Score

	Image 1	Image 2	Image 3	Image 4	Image 5
1st	3	7	3	2	3
2nd	6	1	1	5	2
3rd	3	3	4	1	4
4th	2	2	6	1	4
5th	5	6	5	10	6

Q.13 Consumer Optional Comments

code		
	Image 1	Image 1 optional comment
R14	2	Surprised the fur is fake, it looks very luxurious as if it were real fur.
R16	2	Like the colour
R19	1	It was my 1st favourite before, and I like it even more now I know it's fake fur
R20	2	Looks luxe
R22	1	Looks good
R32	2	More wearable daily
R37	1	Looks good. Looks warm! Fake fur
R38	1	Swapped from 3 now that I know 3 is real
R40	5	I don't like the aesthetic and they are clones of each other
R42	1	Its fake fur & they at least look warm
R46	1	Still my preferred look
R48	1	Not sure about what some of the fake fur is made out of but I'd rather not wear something from a wild animal
R56	1	I liked this one a lot before but thought it was real fur initially. Now I know it's not, it's my favourite
R57	1	Now that I know it's fake, it's a nice-looking coat
R58	2	Same reason as previous Q, but for sustainability reasons I've put image 4 in 1st position.
R61	5	Purely based on how aesthetically pleasing the image is, this is my least favourite.
R65	5	Do not like fur and the manufacture of faux fur is bad for the environment.
R70	1	Looks good and warm and it is not a real fur.
R71	5	I don't like plastic and it looks plastic
R74	1	Still the most wearable
R85	5	The outfits are ugly.
R89	1	More my style
R93	5	Fake fur made of plastic is unsuitable
R96	2	It still looks raggedy but at least you can see the bottom half of the outfit.

R112	1	The look is nice, now I know it is fake fur it's better, but I am still not sure I would be it and enjoy to, have a concern it would look like fur to others making them feel fur is ok to wear somehow.
R117	3	I know it's real, but I can't help but love the look of it, I don't think faux fur can replicate it on this level.
R123	2	Nice cut. Disclaimer: if I'd see these in nature and/or better images, might change opinion.
R125	1	Looks nicest
R133	1	Look cosy and warm
R135	1	Still a stylish look. Happy that it's faux fur, too.
R136	1	Looks best and faux
R150	1	Most appealing fake fur
R151	1	I like the look of this one best plus it is fake fur which is more ethical
R157	4	Don't like the cut of either in the photo
R158	2	Not too practical - not as warm as real fur
R164	1	looks good quality without using animal fur
R166	2	like these more knowing they are definitely faux
R167	1	Fashionable faux fur, but I do worry about the impact faux fur has on the environment not being as biodegradable as real fur
R172	1	I am shocked that these runway high fashion pieces are faux fur, I appreciate the style and the materials used to create them.
R176	1	Surprised by the faux fur element, but I still prefer the design.
R179	4	Most real looking in appearance yet fake.
R183	3	Bottom of me would wear items
R184	1	Doesn't look like fur and it's a modern picture so I thought it wouldn't be fur
R191	5	Still all awful and not sustainable
R202	1	looks good and is fake
R209	1	I like the look regardless but am esp. happy that no animals were killed to make this
R211	2	Best look, fake fur
R212	1	Not dead animal and nicest style jacket
R213	1	Fashionable
R215	1	As before
R218	3	I still would not buy any of them
R221	2	Not fur

R223	1	Better style
R230	2	Don't actually like any of them but this is one of the least offensive
R233	1	Fur quality looks very nice as well as the overall styling
R234	5	As images, my opinion hasn't changed, but I still wouldn't buy real fur.
R236	1	Looks more appealing

code		
	Image 2	Image 2 optional comment
R5	5	Still scraggy
R16	3	Don't like the design
R23	5	Still the worst pic
R28	1	Looks nice
R32	3	Looks like real fur but will be cheaper
R33	1	Love the look
R58	3	Same reason as previous Q, but for sustainability reasons I've put image 4 in 1st position.
R65	5	Do not like fur and the manufacture of faux fur is bad for the environment.
R71	4	I don't like plastic
R73	1	I like the style /& fake fur
R80	1	I like the style and the colour
R86	1	Looks comfy
R93	5	Fake fur made of plastic is unsuitable
R96	3	Not cruel but still ugly.
R114	2	This one is much improved knowing it's faux.
R122	1	I like the look of this fibre best, but I would not buy this as I try to steer clear of 'plastic-like' products
R123	5	Looked messy to begin with. Disclaimer: if I'd see these in nature and/or better images, might change opinion.
R155	1	This design uses fake fur and has an appealing design. I prefer natural colours for fake fur items (as opposed to unnatural colours such as the garment in image 5).
R157	1	Looks good for fake but mainly I like the colour and texture
R158	4	Even worse- why make a fake fur so ugly?
R166	3	it's ok

R170	1	still think this is the most fashionable and looks long lasting even though it's fake fur. timeless style so unlikely to throw away quickly.
R172	2	This coat looks stylish and warm
R176	2	Simple and chic - I would want to know where the material has been produced.
R183	2	Like the look
R202	5	still looks awful!
R209	5	This just looks like absolute garbage.
R221	4	Not fur
R228	5	Do not like the look of this fur
R230	1	Don't actually like any of them but this is one of the least offensive
R233	2	Again, the long fur looks really nice and looks like it will keep you warm
R236	2	Looks too big but luxurious

code		
	Image 3	Image 3 optional comment
R1	5	I still can't get over she's holding the head! Too much for me.
R5	2	Still looks better than the faux options
R16	5	Farmed fur, animals bred just for this, probably bad living conditions
R19	5	I dislike the real fur (both farmed and wild), but like this one the least for the aesthetic
R21	5	I really don't like farmed fur I think the small, cramped cages and cruel and unclean and wouldn't want to wear it
R22	5	Before it was shown that it was real, I thought it might be. That's why I dislike it- it just looks like dead animals sewn together gross.
R27	5	I don't agree with farmed fur
R32	5	Don't like real fur look and it's from a real Animal
R33	5	Waste of an animal
R38	5	I don't like the idea of farming for fur - at least image 4 was many years ago, we are better educated now
R40	1	I like the colours and textures and how they coordinate, and they suit the model
R42	5	Farmed fur is disgusting
R46	5	Farmed seems very indulgent
R56	5	This is still my least favourite as I correctly assumed it was real fur and it looks ghastly.
R57	5	Farmed fur suggests a lack of welfare and ethics. The coat also isn't very nice looking.
R58	5	I find the idea of breeding animals for their fur repulsive.
R59	5	Tacky
R65	5	Do not like fur and the manufacture of faux fur is bad for the environment.
R71	1	no problem with farming activities
R77	1	like the look
R88	5	The colour's kind of ugly, plus it's FARMED fur. The ethical questions alone mean I'd rather never think about it again.
R89	5	Looks like real fur and would be conscious of that too.
R92	4	I like the image but the knowing that this is real wild fur changes my opinion to dislike
R96	5	Literally no reason to like this garment.
R101	1	The real fur will biodegrade at the end of its life while the fake fur will not.
R112	5	Farmed fur animals suffer of their whole life, wild is bad too but farmed have severity of suffering and duration.
R114	4	This one is ruined now knowing it's animal fur.

R117	5	Still ugly but more so knowing it's real fur, the skinning of the animal was so unnecessary to create such an ugly coat
R122	5	Looks like cat fur - eek!
R123	3	Don't like this splicing. Disclaimer: if I'd see these in nature and/or better images, might change opinion.
R125	5	Poor animal :(and feel like farmed means they never had a good life
R126	5	I strongly object to farming for fur or using real fur at all
R136	5	Farmed faux
R140	5	Same reasons as previous. Even more so that this is a farmed real fur
R144	5	Farmed fur is likely to involve animals kept in poor conditions
R147	4	No need for real fur anymore
R151	5	I like the look of this one, but farmed fur is bad
R155	5	I don't believe you should farm animals for fur. Aesthetically, I still think it's the nicest design, but I have put it last as I wouldn't buy it if I knew it was farmed fur.
R157	3	I don't have a problem with farmed fur but I'm not that keen of it being over worked
R158	1	I don't mind farmed fur if it is done responsibly
R161	5	Animals farmed for fur are often kept in poor conditions.
R165	5	Vile. Lots of animals would have been used to make it
R166	4	very surprised!! you can easily get Faux fur like this. why the hell do they need to sell real?
R172	5	The idea this fur was 'farmed' solely for the purpose of being used as a garment of clothing is unsettling.
R176	3	Nice design - I wouldn't purchase this due to it being farmed.
R183	5	Would not wear real fur
R209	4	Difficult because it looks nice, but I hate the idea of farming animals for fur when it's so unnecessary
R210	5	because an animal lived in no doubt horrendous conditions so we could wear fur
R215	4	Not interested in real fur.
R221	3	Not fur
R230	4	Disgusting!
R233	5	I don't believe we should use real fur and farmed real fur I believe is potentially worse due to how the animals are treated
R236	4	I like them before I knew that they were real fur

code		
	Image 4	Image 4 optional comment
R2	1	Same as the previous ranking
R5	1	This fur is likely to be treasured & looked after
R7	1	From an aesthetic point, it is still my favourite, I would not purchase real fur though, being farmed or wild wouldn't make a difference.
R16	4	Real fur, but not as bad as farmed
R20	5	Still shapeless
R21	1	I still think it looks the nicest and because it's wild caught at least it had a normal life before it was killed and possibly the meat would've been used
R23	1	Still my fave as reflects an era that's been and gone
R28	5	Hate real for being used
R32	5	Same as above
R37	5	Ostentatious and real fur!
R48	5	Don't like the idea of natural wild animals are killed for clothing
R58	1	Sustainability. I'm OK with fur being used if the animal has already died.
R59	1	Love it, wouldn't wear it though
R61	1	Talking from a strictly aesthetic view, this image is still the favourite but if I were to see a woman in real life draped with this over her, it would disgust me.
R65	5	Do not like fur and the manufacture of faux fur is bad for the environment.
R70	5	Not my style, looks ostentatious and it makes me think of the poor animal.
R71	2	ok with hunt
R73	5	outdated / real fur
R96	4	Still ugly and useless but at least the animal wasn't born for the express purpose of being skinned.
R104	5	I don't like fur with wild animals.
R108	5	I entirely disagree with wild fur for fashion (even if it's from the last century)
R123	4	Too bulky cut. Disclaimer: if I'd see these in nature and/or better images, might change opinion.
R133	5	Why kill an animal when you can make a good substitute
R142	1	I enjoy the texture and feel of real fur, and I like the style
R143	5	Looks not ok
R146	5	Wild fur
R147	3	Most likely vintage fur but disagree with wild fur.

R150	5	Least appealing real fur
R157	2	I'm a fan of Hollywood glamour & fur was so relevant then
R158	3	I would not want a modern wild fur, but it would be OK purchased as vintage. But it is not a practical style.
R164	5	animal cruelty aspect
R166	5	a sign of those times
R167	5	Knew this looked like wild real fur, in the old days it was considered luxurious to own a real fur and there seemed no regulation or consideration of endangered species
R172	4	I dislike the idea of wild animals' beings hunted and utilised for their skin and fur, when alternatives can be chosen.
R176	5	Too close to the real thing - although if the animal had been severely injured or had died before hand I would be more accepting of this design.
R178	5	Did not realise they were not all real fur. Does not look very practical despite the dead animals!
R179	2	Depends on circumstances. If the animal was found dead, I am ok with it if not it's lower
R182	5	The way she is wearing it makes me feel a bit weird.
R183	4	It's not what I would choose from an animal
R184	5	I don't agree with hunting
R186	1	No obvious animal patterns
R190	5	Don't like real wild fur
R193	5	Just barbaric!
R209	2	I wouldn't buy myself because it's unnecessary. I am less bothered by a wild animal killed purely because it involves a lesser amount of suffering. I am opposed nonetheless.
R210	4	because a wild animal was killed for this
R211	5	Not fake fur, old fashioned
R212	5	Dead animal and shape accentuate the fact it's an animal
R213	5	Cruelty
R215	5	As before
R220	5	Same answer as before - old fashioned and real fur
R221	5	Fur
R230	2	Wearer and the animal are long dead
R233	4	Again, I don't agree with the fur industry

R236	5	I like them before I knew that they were real fur
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code		
	Image 5	Image 5 optional comment
R1	1	I still think this is my favourite because it's a really cool jacket
R7	5	My reasons are the same, I wouldn't wear it, don't like the colour, poorly styled.
R16	1	Love the colour
R27	1	I like the colour
R32	1	Still like the colour and that you can wear it daily and look good
R33	5	Looks cheap & nasty
R58	4	I associate this image with fast fashion which I'm not OK with.
R65	5	Do not like fur and the manufacture of faux fur is bad for the environment.
R71	3	looks nice but I don't wear synthetic clothes
R74	5	Do not like fur but this is still my least favourite coat
R77	5	looks cheap, and personally believe it is easy to tell that it is.
R80	5	Horrible colour and thin.
R85	1	I would wear this.
R86	5	Doesn't look very nice
R88	1	As previously stated, she looks hot, the fit's great, and now I know it's ethically sound. Makes it even better.
R93	5	Fake fur made of plastic is unsuitable
R96	1	Still fine.
R104	1	its fake and I hate real fur, so this is my favourite
R108	1	silly and fun - over the top and obvious in its falseness
R123	1	Nice texture. Disclaimer: if I'd see these in nature and/or better images, might change opinion.
R135	5	I still really hate this look even though it is faux fur.
R140	1	Same reasons as previous
R142	5	Still dislike the colour and style
R143	1	Still like colour
R146	1	Fake fur and I like the style

R147	5	Plastic and cheap - looks like fast fashion.
R157	5	I cannot stand pink
R158	5	Still do not like the aesthetics of dyed fur
R161	1	It looks modern.
R165	1	love the colour, that it's not real animal, it's modern and cosy and cool
R166	1	I still like this the most as it is fun
R170	5	looks cheap and I don't think anyone would keep it for more than a year or two
R172	3	Whilst I dislike this colour of the fur, and am likely to disagree with the fast fashion company whom have created it, I still believe faux fur is a better alternative to real fur.
R176	4	Unsustainable and cheap design.
R178	1	Casual and no exploitation. Looks comfy.
R179	5	Hate the colour of it.
R182	1	I really like the colour.
R183	1	Looks good
R186	5	Cheapest and dislike the bright colour makes it look cheap
R190	1	Not real fur
R193	1	I like this one because it is fun and bit pretending to be from a slain animal.
R209	3	I think this is some sort of boohoo piece which makes it automatically terrible. Even if it's fake fur, anything with this look and I automatically assume there has been some kind of human exploitation involved. It also just looks terrible.
R210	1	because it's not trying to 'be' real fur
R214	1	Looks fake
R220	1	Same answer as before - obviously not real (don't like the colour though)
R221	1	Not fur
R223	5	Don't like the style, colour, shape
R228	1	Still my favourite. Looks very soft
R230	5	It looks common and the colour is awful
R233	3	Looks like it'll be an adorable option, but fur doesn't look as nice as the first 2 options
R236	3	The colour is cute

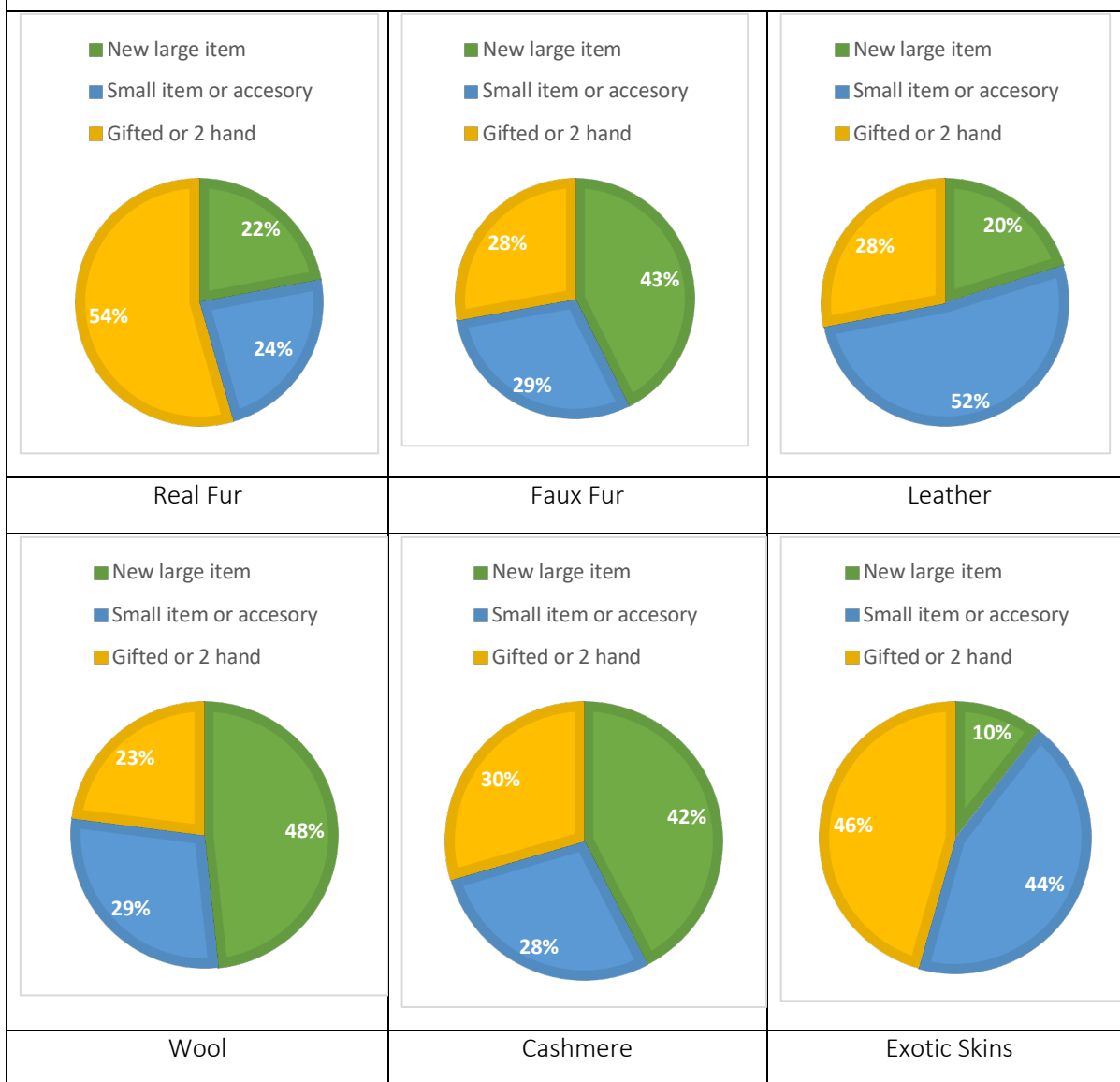
Question 14 - Please Tick Any Of The Products Which You Own Or Would Like To Own.

	New Large Item	Small Item or Accessory	Gifted or Second-Hand
REAL FUR	15	16	37
FAUX FUR	75	52	49
LEATHER	56	144	78
WOOL	143	85	68
CASHMERE	92	61	64
EXOTIC SKINS	6	25	26

236 Responses Who Stated They Would Buy These Products.

Key: yellow = highest score.

Pie Charts For 236 Responses Who Stated They Would Buy These Products.



Q.14 Meat-Eater Respondents Who Stated They Would Wear These Products.

Key: Yellow = Highest Score, Orange = Lowest Score.

	New Large Item	Small Item or Accessory	Gifted Or Second-Hand
REAL FUR	12	11	23
FAKE FUR	33	29	21
LEATHER	37	74	37
WOOL	72	51	32
CASHMERE	52	34	30
EXOTICS	6	15	17

Q.14 Flexitarian Respondents Who Stated They Would Wear These Products.

Key: Yellow = Highest Score, Orange = Lowest Score.

	New large item	Small item or Accessory	Gifted Or Second-Hand
REAL FUR	2	3	8
FAKE FUR	14	12	11
LEATHER	11	33	21
WOOL	35	14	17
CASHMERE	20	16	15
EXOTICS	0	6	6

Q.14 Pescatarian Respondents Who Stated They Would Wear These Products.

Key: Yellow = Highest Score, Orange = Lowest Score.

	New large item	Small item or Accessory	Gifted Or Second-Hand
REAL FUR	0	1	5
FAKE FUR	6	4	8
LEATHER	2	10	5
WOOL	10	3	8
CASHMERE	4	3	6
EXOTICS	0	2	4

Q.14 Vegetarian Respondents Who Stated They Would Wear These Products.

Key: Yellow = Highest Score, Orange = Lowest Score.

	New large item	Small item or Accessory	Gifted Or Second-Hand
REAL FUR	1	2	2
FAKE FUR	17	8	8
LEATHER	7	19	10
WOOL	22	16	9
CASHMERE	14	8	9
EXOTICS	0	2	0

Q.15 Vegan Respondents Who Stated They Would Wear These Products.

Key: Yellow = Highest Score, Orange = Lowest Score.

	New large item	Small item or accessory	Gifted Or Second-Hand
REAL FUR	0	0	0
FAKE FUR	5	2	1
LEATHER	1	5	5
WOOL	3	2	3
CASHMERE	1	0	4
EXOTICS	0	0	0

Question 15 - Please Rank The Importance Of These Factors When You Are Purchasing A Fur Clothing Product (Real Or Fake).

	Not important at all	Slightly unimportant	Important	Very important	Extremely important	Very & Extremely important	Not important at all & Slightly unimportant
PRICE	16	18	103	62	36	98	34
QUALITY	14	6	66	88	61	149	20
BRAND	74	81	58	17	5	22	155
WAY GARMENT LOOKS	17	1	43	88	86	174	18
SUSTAINABILITY	16	22	72	61	64	125	38
ANIMAL RIGHTS	5	20	36	55	109	164	25
WAY GARMENT MAKES ME FEEL	18	12	60	63	82	145	30
ENJOYMENT OF SHOPPING	61	58	63	32	21	53	119
FUNCTIONALITY	14	16	66	85	54	139	30

236 Consumer Responses When Asked To Rank These Factors When Making A Fur Clothing Purchase.

Key: Yellow Highlight = Highest Score, Green Highlight = Lowest Score.

Question 16 - Do You Consider The Following When Purchasing Real/Faux Fur Fashion Clothing?

	Never	Rarely	Somewhat	Frequently	All the time
BY-PRODUCT	59	36	51	45	44
ENVIRONMENTAL IMPACT	26	32	68	55	54
QUALITY/DURABILITY	11	4	39	107	74
BIODEGRADABILITY	41	48	62	47	37
GARMENT CARE	32	46	67	55	35
ANIMALS TREATED ETHICALLY	20	21	9	67	88
MANUFACTURERS TREATED ETHICALLY	23	28	45	79	60

236 Respondents when asked if they consider the following when purchasing real/faux fur fashion clothing.

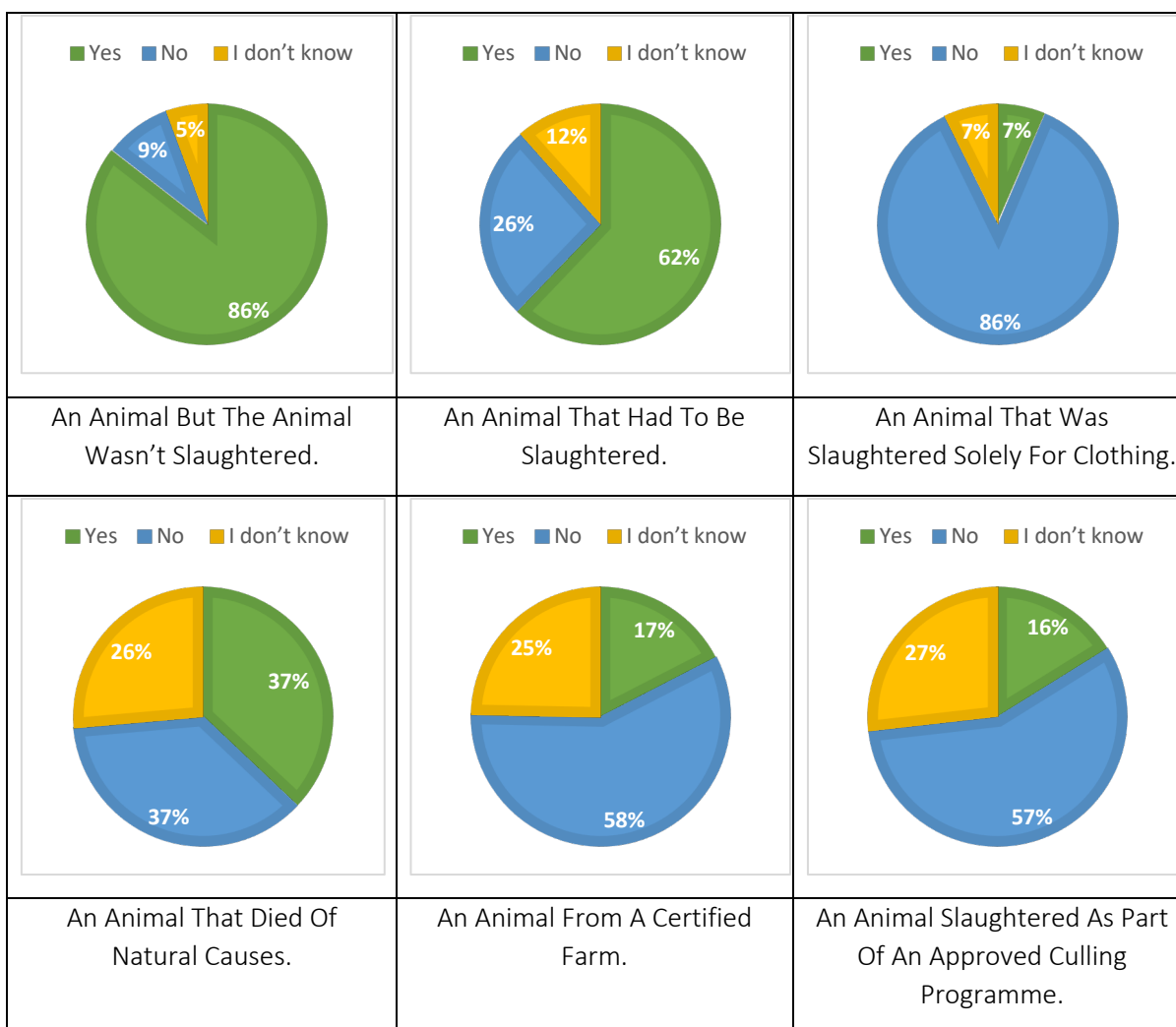
Key: yellow highlight = highest score.

Question 17 - Would You Consider Buying a Product If the Material in The Product Came From...

	Yes	No	I don't know
An animal but the animal wasn't slaughtered	201	21	13
An animal that had to be slaughtered	146	62	27
An animal that was slaughtered solely for clothing	15	203	17
An animal that died of natural causes	87	86	62
An animal from a certified farm	41	136	58
An animal slaughtered as part of cull	38	134	63

236 Consumer Responses When Asked Whether They Would Consider Buying A Product If The Material Came From These Factors.

Key: Yellow Highlight = Highest Score.



Q.17 Meat-Eater Responses When Asked Whether They Would Consider Buying A Product If The Material Came From These Factors.

Key: Yellow Highlight = Highest Score, orange highlight = lowest score.

	Yes	No	I don't know
An animal but the animal wasn't slaughtered	106	5	9
An animal that had to be slaughtered	89	18	14
An animal that was slaughtered solely for clothing	12	95	14
An animal that died of natural causes	50	37	34
An animal from a certified farm	28	57	36
An animal slaughtered as part of cull	24	58	39

Q.17 Flexitarian Responses When Asked Whether They Would Consider Buying A Product If The Material Came From These Factors.

Key: Yellow Highlight = Highest Score, orange highlight = lowest score.

	Yes	No	I don't know
An animal but the animal wasn't slaughtered	46	1	2
An animal that had to be slaughtered	32	12	5
An animal that was slaughtered solely for clothing	1	46	2
An animal that died of natural causes	18	16	15
An animal from a certified farm	6	29	14
An animal slaughtered as part of cull	9	25	15

Q.17 Pescatarian Responses When Asked Whether They Would Consider Buying A Product If The Material Came From These Factors.

Key: Yellow Highlight = Highest Score, orange highlight = lowest score.

	Yes	No	I don't know
An animal but the animal wasn't slaughtered	12	3	0
An animal that had to be slaughtered	8	7	0
An animal that was slaughtered solely for clothing	0	14	1
An animal that died of natural causes	9	4	2
An animal from a certified farm	3	10	2
An animal slaughtered as part of cull	3	8	4

Q.17 Vegetarian Responses When Asked Whether They Would Consider Buying A Product If The Material Came From These Factors.

Key: Yellow Highlight = Highest Score, orange highlight = lowest score.

	Yes	No	I don't know
An animal but the animal wasn't slaughtered	31	6	1
An animal that had to be slaughtered	17	14	7
An animal that was slaughtered solely for clothing	2	36	0
An animal that died of natural causes	9	19	10
An animal from a certified farm	4	28	6
An animal slaughtered as part of cull	2	31	5

Q.17 Vegan Responses When Asked Whether They Would Consider Buying A Product If The Material Came From These Factors.

Key: Yellow Highlight = Highest Score, orange highlight = lowest score.

	Yes	No	I don't know
An animal but the animal wasn't slaughtered	6	5	1
An animal that had to be slaughtered	0	11	1
An animal that was slaughtered solely for clothing	0	12	0
An animal that died of natural causes	1	10	1
An animal from a certified farm	0	12	0
An animal slaughtered as part of cull	1	11	0

Question 18 - I am influenced by the following in terms of my fashion purchases...

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree	A+S	D+S
The current trends	36	41	54	88	16	104	77
The media	36	50	46	88	15	103	86
Fashion brands marketing	33	53	60	79	10	89	86
Celebrity endorsements	84	87	38	20	6	26	171
Societies opinion of my fashion choices	53	59	63	53	7	60	112
Animal welfare activism	17	38	66	83	31	114	55
Environmental activism	16	35	61	88	35	123	51

236 Consumer Responses When Looking At How Influenced They Are By The Following In Terms Of Their Fashion Purchases.

Key: Yellow Highlight = Highest Score, Green Highlight = Lowest Score.