EXPLORING THE INFLUENCE OF PERCEIVED CONSUMER VALUE ON THE DECISION TO PURCHASE FASHION PRODUCTS

by

IHEANACHO GENEVIVE AKUGO

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SUPERVISOR: Prof E. Kempen

CO-SUPERVISOR: Dr M. Strydom

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Open Rubric

DECLARATION

I, Iheanacho Genevive Akugo, hereby declare that the dissertation entitled “Exploring the influence of perceived consumer value on the purchase decision of fashion products”, which I hereby submit for the degree of Masters in Consumer Science at the University of South Africa, is my own work and has not previously been submitted by me for a degree at this or any other institution.

I declare that the dissertation does not contain any written work presented by other persons written, pictures, graphs or data or any other information without acknowledging the source. I declare that where words from a written source have been used, the words have been referenced and where exact words from a source have been used the words have been placed inside quotation marks and referenced.

I declare that I have not copied-and-pasted any information from the internet without specifically acknowledging the source and have inserted appropriate references to these sources in the reference section of the dissertation.

I declare that during my study I adhered to the Research Ethics Policy of the University of South Africa, received ethics approval for the duration of my study prior to the commencement of data gathering, and have not acted outside the approval conditions. I declare that the content of my dissertation has been submitted through an electronic plagiarism detection program before the final submission for examination.

Sign: Date: 19 January 2023

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ABSTRACT

Fashion purchases are a mechanism through which the wearer achieves self-expression and emotional connectedness that is attributed to the value of the fashion products. The value consumers attribute to fashion product purchase has been under-researched. A qualitative exploratory research design was used to determine the perceived economic, functional and psychological value of fashion through in-depth interviews with a purposeful sample of 15 Nigerian female consumers from Ojo. The findings suggest that economic value remains a highly valued attribute of fashion products, drawing on the experience of the wearer in determining the value of the fashion product. The functional value of fashion products is particular to longevity and the sustainable nature of fashion products. The psychological value of fashion products speaks to the importance of the value resemblance of the social standing of the wearer. The study contributed to a better understanding of the important aspects fashion resembles to the group of Nigerian fashion shoppers, which Nigerian retailers may use to improve fashion marketing strategies. More research on fashion values is required from different areas in Nigeria to fully understand the value of fashion products for the Nigerian fashion shopper. The study has concluded that fashion is not a simple product but has a complex value system that is not obvious to the observer but specific to its wearer. By understanding this value system of fashion products the complexity of fashion should not be underestimated.

Key words: fashion, consumer value, economic value, functional value, psychological value, environmental value, purchase decision.

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CHAPTER 1

INTRODUCTION TO THE RESEARCH

1.1 Introduction and background

This chapter presents the introduction and background to the study, the problem specific to this study and the justification for the research. Thereafter, the aim and objectives of the study are presented, followed by a brief description of the research methodology and the principles of trustworthiness that were applied during data gathering and analysis. Finally, a brief outline of each of the chapters that are presented in the dissertation follows. The background to this research will be presented next.

1.2 Background to the study

Fashion is a global phenomenon that plays an economic, social and psychological role in the lives of fashion consumers (Thornquist 2018). This is evident in the fact that the fashion industry in Nigeria has grown to be a competitive industry (Adedapo & Adedeji 2021) and the growth can be particularly attributed to the values that consumers place on fashion products (Agu & Onuoha 2016). Fashion has different meanings and ideologies which underpin it (Iweka 2019) but its interpretation as a body covering (Agu & Onuoha 2016) is one of its main purposes. The word fashion in the literal sense as well as in the broadest sense, relates to the interaction with garments and other fashion related objects, items or products (Thornquist 2018). Fashion is also associated with wearing items that reflect the continuous negotiation of the wearer to establish and maintain a sense of self (Kaiser, 1997). Fashion is also a manufacturing choice, where consumers, also referred to as the wearers, make choices framed by what is on offer and available to purchase (Zuckerman 2012; Aspers & Godart 2013). The word 'fashion' according to Sellerberg and Aspers (2015) is also defined from a sociological perspective. It states that fashion can also represent the concept of clothing in general, it is a social phenomenon or being right in a specific time and context that is generally accepted by a group of people or an individual. Fashion in more specific terms also reflects the prevailing style of dress in a particular time (Keiser et al. 2017) that becomes the fashion or trend of that time. Intrinsically, fashion products are all forms of the latest trend, fashionable or popular and widely accepted clothing which is sold in retail shops (Sellerberg & Aspers 2015) and are purchased and worn by the fashion consumer.

On the other hand, ordinary clothing encompasses "any tangible or material object connected to the human body" according to Kaiser (1997), for instance, pants, skirts, tops, shoes, hats,

jewellery, bows and ties to name a few. Fashion, therefore, focuses more on the popularity of clothing styles and the level of acceptance by the consumers in a given society. However, clothing is an object of reference and may be tangible or intangible, such as clothes, jewellery, makeup, tattoos, shoes, bags and belts which are used for appearance management by consumers (Kodzoman 2019). Therefore, fashion in this study refers to the acceptable, prevailing, current style or trend of clothing worn in a given society at any given time that represents — and is interpreted by — a consumer (Cervellon & Carey 2011) as the latest clothing to be wearing at that time.

1.3 Nigerian fashion context

The Nigerian fashion industry is growing fast. Many talented designers such as Victoria James, Lisa Folawiyo, Mai Atafo, Seyi Vodi, Folake Coker, Lanre Da Silva Ajayi, Olorunyomi Omoniyi Makun, Frank Oshodi, Clement Mudiaga Enajemo and Deola Ade-Ojo and investors make their way into the industry, which has resulted in Nigeria being one of the biggest fashion markets in Africa (Agu & Onuoha 2016). Talented fashion designers, in the Nigerian fashion industry, attract consumers from all over the world (Adedapo & Adedeji 2021). According to Awolowo (2014) the support of the Nigerian Export Promotion Council (NEPC) has had a big effect on the made-in-Nigerian fashion clothing being exported worldwide. This has resulted in the acceleration of foreign exchange from a non-oil sector of the economy. As one of the world's most globalised businesses, the Nigerian fashion industry is not resilient in the face of the challenges associated with the unstable economic growth and unfavourable industrial policies in Nigeria (Opaleye et al. 2020). Nonetheless, the lifestyle of Nigerians has changed to reflect globalisation (Osaghae & Ugiagbe, 2018). Therefore, current, imported fashion trends are followed and purchased by rich and middle-class Nigerian consumers to reflect their status (Osaghae & Ugiagbe, 2018). Consequently, the Nigerian fashion scene represents foreign-made goods such as clothes, fabrics, shoes, jewellery and other products. Some well-known designers partner with Nigerian retailers to market their fashion products in their stores during Nigerian Fashion Week (Offiah 2017) to gain the attention of Nigerian consumers.

However, increasing competition in local and foreign-produced fashion prevails in Nigeria among consumers. Osaghae and Ugiagbe (2018) point out that imported fashion goods remain sought after as the popular belief is that ‘fairly used’ fashion products, will be better quality and more durable than the locally manufactured goods in Nigeria. Therefore, Nigerian consumers remain loyal to imported goods. Most of these goods are referred to as 'tokumbo' which means ‘fairly used’ and supposedly repacked from clothing dump sites in Nigeria which originated from charity

stores in Europe, Asia, USA and as far as the north and south of Africa (Osaghae & Ugiagbe, 2018). As a result, Nigerian consumers' fashion purchases are estimated at over ten billion dollars and account for a 0.47% of the Nigerian Gross Domestic Product (GDP) (PMNews 2014). As a result of the contribution of fashion purchases to the GDP, it becomes important to understand the value consumers attribute to fashion products; more specifically the perceived economic value, functional value, and psychological value that influences the purchase of fashion products in Nigeria.

Of concern is the fact that Nigerian indigenous clothing is gradually disappearing from the streets and important events, such as weddings and other social gatherings, due to changes in consumers' value of fashion products in general (Onita & Abdulkarim 2020). The departure from indigenous to modern fashion could be due to the borderless technology of online and social media marketing where consumers are exposed to the latest trends in foreign-made fashion products and the convenience of purchasing a product from any corner of the world (Abbasi & Hatami 2022). However, in some instances, traditional trends have been produced as fast fashion clothing. This has in turn resulted in mass production and the creation of different styles to appeal to consumers. An example is the isiagu — usually worn as a wrapper and blouse — which is now constructed as a pop style, due to the exposure in mass media (Ajiginni et al. 2020). Some Yoruba consumers look for convenience clothing to avoid tying buba wrappers and as a result, are now purchasing mass-produced skirts and gowns or sewing them (Osuntayo & Oladipo, 2017). Another author attributed it to the economic value of the fashion products as some consumers prefer cheap imported or second-hand fashion products because of their low cost. (Osaghae & Ugiagbe, 2018). The change could also be due to the psychological value which consumers derive from the fashion product purchase: those seeking social recognition and status could pay a high premium to get noticed by others (Adwoa 2020). Therefore, there is a need to understand the consumer values driving the purchase decisions of Nigerian consumers, by exploring the influence of perceived consumer value on the decision to purchase these fashion products.

Fashion, through the clothing that is worn, helps the consumer to achieve self-expression, self-formation and emotional satisfaction by expressing their personal tastes and interests in the clothing (Rahman et al. 2020). For example, in the Nigerian fashion market, some trends in traditional fashion garment designs are commonly known as iro and buba (Figure 1.1).

Figure 1.1: Iro and buba style (fitted blouse with wide sleeves and wrapper)

Source: https://tinyurl.com/2rpckbz2

Iro and buba are made from the same cloth constituting a blouse and a wrapper worn originally by the Yoruba people of south-western Nigeria. The Iro and buba have become popular with fashion products with accessories, that are not only specific to Nigerian consumers, but adopted in other African countries using other fashionable fabrics to produce the Iro and buba (Osuntayo & Oladipo, 2017).

Styles using agbada or babariga fabrics (Figure 1.2) are common fashion styles worn by people of Yoruba and Hausa descent respectively. However, recently other tribes have been adopting the style to be worn on special occasions (Osuntayo & Oladipo, 2017).

Figure 1.2: Agbada (yoruba example on left) and babariga (hausa example on right)

Source : https://tinyurl.com/yc7279ua and https://tinyurl.com/4djvph65

Gbariye and danshiki (Figure 1.3) are other local trending styles and are embellished with embroidery worn uniquely by men from northern and south-western Nigeria, constructed with fabrics like aso-oke (gbariye) and other woven fabrics (Chudi-Duru 2021).

Figure 1.3: Gbariye (left) and Danshiki (right)

Source: https://tinyurl.com/ms8m4n24 https://tinyurl.com/2p9ba39x

Adire (Figure 1.4) is made from local fabrics and tie-dyed by local textiles designers and crafted by people of yoruba descent. Use of the fabric has spread to many African countries due to its firm texture and is considered to be good menswear (gbariye and danshiki or agbada) and womenswear (kaftan, buba, skirt and blouse or wrapper) respectively (Osuntayo & Oladipo, 2017).

Figure 1.4: Tie-dye fabric of Adire

Source: https://tinyurl.com/yz6h6ve3

Akwete (Figure 1.5) and Isiagu (Figure 1.6) are colourful African cotton print textiles worn predominantly by the Igbos in south-eastern Nigeria and which are now constructed into different trending designs that other tribes and Africans are adopting as fashionable clothing. If isiagu is worn by Igbos, it must be embellished with corresponding accessories, as seen in Figure 1.6 (Chudi-Duru 2021).

Figure 1.5: Akwete

Source: https://tinyurl.com/ynp7ky2h

Figure 1.6: Isiagu

Source: https://tinyurl.com/2v4nrrxx

Isiagu is also used to make indigenous designs. These constitute three garments being a blouse (Figure 1.7), sewn skirt and a head dress (Figure 1.6) which are also used in other African countries (Adwoa, 2020). Another traditional outfit is the Indian George wrappers (Figure 1.7) mostly worn by women in the Eastern part of Nigeria (Bukola, 2022).

Figure 1.7: Isiagu blouse (left) and Indian George style (right)

Source: https://tinyurl.com/mpkveney and https://tinyurl.com/mu378m57

In particular, Ankara also featuring the Ankara agbada and Ghanaian printed Kente (Antwi et al. 2015) as seen in Figure 1.8, is currently a very popular and fashionable fabric although varying levels of quality of this fabric exist and consumers in different geographical locations in Nigeria have their own preferred prints (Ozo et al. 2018). These textile prints express African pride (Oyedele & Babatunde, 2013).

Figure 1.8: Ankara agbada and Ghanaian printed Kente dress

Source: https://tinyurl.com/yjrbmnaa and https://tinyurl.com/k7cxk5ut

Vlisco, which is the Dutch-produced version of the Ankara, also referred to as Hollandaise Ankara as seen in Figure 1.9) is considered the highest quality. It commands social respect and social

standing. It is mostly used by the economically affluent consumer in Nigeria because of its durability and colour fastness (worn predominantly by people from south-east and south Nigeria for meetings and special occasion or church) (Adwoa, 2020).

Figure 1.9: Hollandaise Ankara fabrics

Source: https://tinyurl.com/2p8j4z7x https://tinyurl.com/2x3y9tnm

The aso-oke is indigenous hand-woven multifunctional fabric used for the trending 'gele' (head tie) (Figure 1.10), men's cap, menswear, womenswear, iro or buba designs in different trending styles which are made of polyester and cotton (Akinbileje 2014).

Figure 1.10: Aso-oke gele head tie

Source: https://tinyurl.com/2dncmrwr

The lace used on Nigerian garments (Figure 1.11) is imported from countries like Switzerland, Austria and Belgium, among others (Plankensteiner 2013). Lace is also used to make indigenous designs (three pieces of clothes being a blouse, sewn skirt, and the third piece for a head-tie), one-piece wrapper and blouse, two-piece wrapper and blouse with head-tie as shown in Figure 1.11. They are also worn in other African countries (Adwoa 2020). These designs are traditional designs in their respective countries and Nigeria's adaptation of these designs has been to use

them for traditional purposes. Even though some of these fabrics are imported, they are constructed locally to represent the current indigenous fashion (Bawa 2021).

Figure 1.11: Lace blouse

Source: https://tinyurl.com/345vs7zc

There are other non-traditional garment designs that are also trending in fashion in Nigeria, that include some traditional features, which include denim jeans, Turkey designs and Alhajia as indicated in Figure 1.12. They are commonly available in Nigerian stores and are mostly mass produced (Opaleye et al. 2020).

Figure 1.12: 'Jean' dress (left), Turkey gown (middle) and Alhajia gown (right)

Source: https://tinyurl.com/ynjes229 https://tinyurl.com/mtdjuhka https://tinyurl.com/4jzb7c6c

In Nigeria the adage that 'how you dress determines how you will be addressed' results in fashion sensitivity, fashion consciousness and fashion awareness as Nigerian consumers' clothing is acknowledged as the method by which the personality of its wearer is defined (Adwoa 2020). For

instance, the importance of fashion in Yoruba culture is evident in two different adages 'also la nki, ki a to kieniyan,' meaning 'it is the cloth we should greet before greeting the wearer' and 'eniyanlasoo mi,' that is 'people are my cloth' (Idowu 2010). Also, there is an increasing sense of fashion awareness among Nigerian consumers in all works of life: students, civil servants, politicians, bankers, traders, clergy, celebrities and footballers (Agu & Onuoha, 2016). The more common slang terms used by such Nigerians in fashion are 'what is reigning now, what is in vogue now,' and 'the latest in town' (Patrick et al. 2016). Therefore, Nigerian fashion consumers attribute value to the flamboyance of the fashion they wear; they seek attention by the appearance that is created and will spend beyond their means to achieve flamboyance (Adwoa, 2020) through fashion.

1.4 The nature of consumer value

The term consumer value has been defined by different authors to represent wider views of the concept. For example, Yamamoto (2000) described consumer value as the benefit the consumer receives from obtaining a product and the resources used in purchasing the product. McLaughlin et al. (2016) describes consumer value as benefit minus cost of purchasing a product, which is received compared to overall cost of a product. In addition, Woodruff (1997) and Morar (2013) defined consumer value as consumer's perceived preference when evaluating product attributes and consequences that arise from the use and performance of the product, that hinder consumers in achieving their goals and purpose with the product they are using. The definitions may suggest that consumer value, from a fashion product perspective, can be about the perceived benefits a consumer derives from purchasing fashion products and what the consumer has had to put into obtaining the product.

Therefore, consumer value replaces the term consumer satisfaction, as the consumer value attributed to the product results in the consumer considering repeating the purchase in the future (Sanchez-Fernandez & Iniesta-Bonillo 2007). Understanding how consumers evaluate a product in terms of the perceived benefit they obtain from purchasing the fashion product will assist in determining the consumer value attributed to the product and its effect on the purchasing decision of the consumer (Schiffman & Wisenblit 2019; Hamid 2014).

Furthermore, consumer value as a concept dates back to the 1950s. It has gradually become popular in marketing, business and consumer behaviour literature which has helped in the positioning of products in different sizes, colours, models, versions and packaging to serve distinct consumer needs (Schiffman & Wisenblit 2019). It is an indispensable part of consumer behaviour

as it serves as a guide for market segmentation, product development, distribution, consumption, and product disposal (Zhang et al. 2024; Joubert 2010). In addition, consumer value is also concerned with the post-consumption evaluation of products or services by the user and antecedence to consumer satisfaction, which means there is no satisfaction if consumer value is not met (Adeola et al. 2021; Graf & Maas 2008). In other words, after a consumer has used and possibly disposed of the product, consumer value will be attributed in terms of the cost and effort it has taken to use and dispose of the product.

Unfortunately, one of the major problems of consumer value is to reach an understanding of the point at which consumer value is achieved, as it may be a trade-off (Woodall 2003), while Gallarza, Ruiz-Molina and Gil-Saura (2016) view it is experiential and Adeola et al, (2021) and Zeithaml (1988) presents it as a means-end outcome of what the consumer perceives the product to hold. However, irrespective of when it is achieved, it is more important to understand what constitutes consumer value of fashion products and how this influences the decision to purchase, as this has not been determined before.

Various views on what consumer value consists of already exist, for example, Gallarza et al. (2016) are of the opinion that consumer value is multidimensional consisting not only of an economic and functional dimension, but also cognitive, affective, social and other dimensions. On the other hand, Sanchez-Fernandez and Iniesta-Bonillo (2007) add that Zeithaml's (1988) means-end theory reflecting a one-dimensional approach to value, seems a narrow approach for the concept of consumer value. In turn, Holbrook (2019) and Klanac (2013) state that the approach and nature of the consumer value concept are personal, situational, comparative and relative because one object means different things to different individuals, as in the case of fashion products for example.

According to Shanker (2012), consumer value is divided into desired value and perceived value. According to the author desired value is what the consumer expects to gain from the product purchased and perceived value is the benefit of using the product. Desired value is the benefit sought (what a consumer wants in a product) or a goal a consumer wants to achieve by buying a product (Graf & Maas 2008). In addition, Flint et al. (1997) point out that perceived value is a balance between benefit and sacrifice (judgement value), and evaluation of what the consumer intends to achieve after using the product. Desired value can be classified into value in use and possession value; value in use deals with the end-goal the consumer wants to get from using a green fashion product (environmentally friendly) while possession value is the meaning associated with owning the green fashion product or brand names (Zhang et al. 2024; Flint et al.

1997). For example, when buying clothes from a leading clothing retailer in South Africa, a consumer expects good quality and the pride associated with using the retailer's products may exalt the ego. In addition, desired value is the core product value sought by the consumer when using the product and perceived value is the overall assessment of the utility and post-consumption experience of getting what one desires and having the quality that one seeks in fashion products (Zeithaml 1988; Graf & Maas 2008).

Consequently, Gallarza et al. (2016) point out that the benefits consumers receive from product attributes can be categorised in the order of satisfying hedonic (emotional) and utilitarian (quality and value for money) value. The authors mention that hedonic value seeks to fulfill aesthetics, prestige and appearance needs. Utilitarian value considers product benefits and the sacrifice associated with the purchase and post purchase of a fashion product, such as quality, performance, colour-fastness, trade-off, risk, time cost, psychic cost (mental), durability and design.

Moreover, according to Shanker (2012) consumers evaluate both utilitarian and hedonic values before and after purchase, while consumer value is perceived at all levels. For example, the attributes performance of fashion products is perceived at pre-purchase, purchase, consumption and disposal. Consumers assess product attributes, attributes performance and consequences of purchasing fashion products in terms of quality, colour fastness, performance, safety, care content, durability and style (Woodruff 1997).

Consumer value also relates to the ability of a product to solve a consumer's problem that may be worth the sacrifices made by the consumer to obtain and possibly dispose of the product (Cossatin et al. 2024; Yamamoto, 2000). Moreover, the term consumer value is defined by Kelleher and Peppard (2011) as an interaction between a consumer and a product or a service and co-created between the product and consumer. According to the author consumer value is relative, comparative, personal, situational, preferential, perceptual, and cognitive-affective in nature. The cognitive definition of perceived value posits value as a trade-off between benefit and sacrifice (Zeithaml et al 2020; Zeithaml 1988). However, the definition that this study will adopt is the approach to consumer value Schiffman and Wisenblit (2019) have used, which is the difference between the customer's perceived economic, functional and psychological benefits and the cost of purchasing the products.

In addition, the definition above shows that consumer value is concerned with benefit and sacrifice, give and take, exchange and trade-off between the benefit consumers receives from fashion products and the efforts put in place (the sacrifice) to acquire the product. Although

consumer value is a complex construct which is based on a consumer's perceived benefits and sacrifices involved in acquiring the product in terms of this study on fashion products, it still remains a very necessary concept to unpack in respects of the consequences consumer value might have on the purchasing decision of fashion. The study will in particular concentrate on three key elements of consumer value, which can be equated to the benefits consumers will possibly obtain from purchasing fashion products. These key elements of consumer value are perceived economic value, perceived functional value and perceived psychological value and will be discussed in more detail in Chapter 2.

1.5 The influence of perceived consumer value on the purchase decision

Consumer decision-making refers to those problem-solving activities undertaken by a consumer with a view to reduce purchase related risks while enhancing satisfaction by buying the right goods and services (Parumasur & Roberts-Lombard 2017; Anyanwu 2013) thereby understanding the buyer decision-making process (Agu & Onuoha 2016). Therefore, consumer decision-making applies to the decision-making process involved in obtaining and using goods and services and how it leads to actual purchase, use and disposal of goods and services (Eze & Bello 2016), such as fashion products. Consumer decision-making covers a wide range of activities consumers exhibit during the decision to purchase. This includes an awareness of a need, to searching for information on the product, evaluation of the information to the selecting, buying, consuming, and disposing of the product that leads to a further decision to repurchase the product or not (Wiradinata et al. 2020; Nwulu & Ateke 2014). The decision-making process is depicted in Figure 1.13 in which the five prominent decisions are indicated starting with the need for recognition, leading to information search, followed by evaluation of alternatives, the final purchase decision and the post-purchase behaviour, where the final product is considered for repurchase.

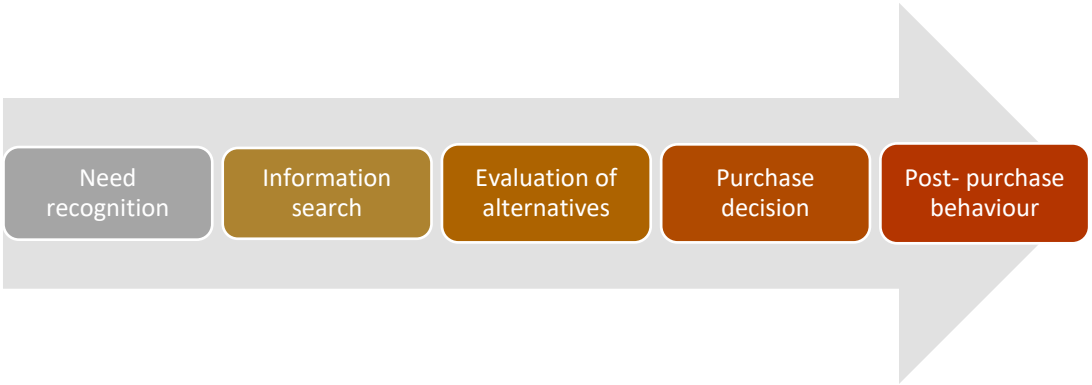

Figure 1.13: Steps in the purchase decision

However, the consumers' decision to purchase, use and dispose of any product or service is influenced by many factors (Chukwu et al. 2020) which can be grouped into internal and external factors (Schiffman & Wisenblit 2019). The internal factors, which are related to the person and part of the psychological composition of the person, include the consumers' perceptions, attitudes, motivation and lifestyles. The external factors refer to the marketing, cultural, social and economic context in which the consumer functions, which are factors the consumer has very little control over (Parumasur & Roberts-Lombard 2017; Singh 2016). In particular, one of the internal factors that plays a major role in the purchase decision of any product is the perception of the product (Singh 2016; Enyia & Emelah 2018). Where fashion products are concerned, the perception of the fashion product would therefore be key in determining if the consumer would want to purchase the item or not. Adeola et al (2021) add that perception could be influenced by internal and external attributes of the fashion product such as texture, textile composition of the fabric or the price or country of origin, which are the external attributes of the fashion product, to name a few.

However, Eze and Bello (2016) further assert that when making a decision about an item such as a fashion product, the consumer considers many of these and other factors of which social media has become an influential external factor that guides many consumers' purchasing decisions (Chen et al. 2017). Elwalda and Lu (2016) have noted that in particular, social media has been identified as having a significant impact on consumers' purchase decisions of fashion products.

When considering the decision-making process, consumer value serves as a reference point which the consumer uses to evaluate the functionality of the product attributes where the advantages and disadvantages of the product are also considered before the decision to purchase an item, such as a fashion product, is made (Chowdhury & Akter 2018). However, the perceived value a consumer attributes to a product, can affect the consumers' actions or reactions towards the subsequent purchase of the product or fashion product for that matter (Chukwu et al. 2020). Therefore, the decision to purchase a fashion product is dependent on the cues that the consumer observes from the fashion product that is being considered for purchase. This is based on the fact that perception is the process of identifying, selecting, organising, memorising and interpreting promotional messages to assign to the market promotion message (Parumasur & Roberts-Lombard 2017). Perception of fashion products enhances consumers' ability to select preferred fashion products based on the meaning assigned to it (Salerno-Kochan & Turek 2021) through the product attributes which form the conceptual framework of the study to be discussed next.

1.6 Conceptual framework

The following conceptual framework as presented in Figure 1.14, is proposed for this study which captures the main concepts of the research and how they relate to each other. It is proposed that the fashion product perceived by the consumer consists of intrinsic and extrinsic product attributes. These attributes contribute to the perception of the fashion product that the consumer observes and considers purchasing. Intrinsic product attributes could be the colour, style, craftsmanship, quality and texture (Ozo et al. 2018) of the fashion product, among others. The external product attributes could feature the price of the fashion product or other attributes such as the country of origin. These attributes collectively form the message or signs the consumer receives which are considered during the purchase decision. However, it is suggested that the attributes perceived in the fashion product form the functional, economic and psychological value the consumer perceives in the fashion product. For example, the economic value is related to the cost and monetary value of the fashion product (item is considered). Functional values other than quality, may further influence the purchase decision of fashion products. For example, some Nigerian consumers believe that Italian made products have superior quality to locally made products (Ogburie & Zukovskis 2021). In this sense the consumer determines the affordability of the fashion product and how much it is worth. The price of the fashion product is considered an external attribute associated with the fashion product, which in this way could add to the economic value of the fashion product and thus influence the decision to purchase the fashion product. One of the key intrinsic product attributes that is associated with clothing in general is the quality of the clothing and therefore fashion products. It is suggested that such attributes could contribute to the functional value of the item as the durability and longevity of the fashion products are perceived as specific to internationally-made rather than locally produced items (Awolowo 2014) supporting the perception that quality is also found in the fashion products produced by certain fashion designers and a certain country of origin (Ifediora et al. 2017). It is further proposed that the perceived attributes observed by the consumer may also trigger the psychological value of the fashion products in how best it provides the wearer with the image they are after or how well the latest fashion is portrayed through which the image of the fashionable consumer is supported. Therefore, the conceptual framework proposes that these values may influence consumers in Nigeria to purchase fashion products in Nigeria. However, it is not certain which intrinsic and extrinsic product attributes matter the most to Nigerian consumers when it comes to fashion product decisions and how these form the functional, economic and psychological values that affect the purchase decisions of fashion products in Nigeria.

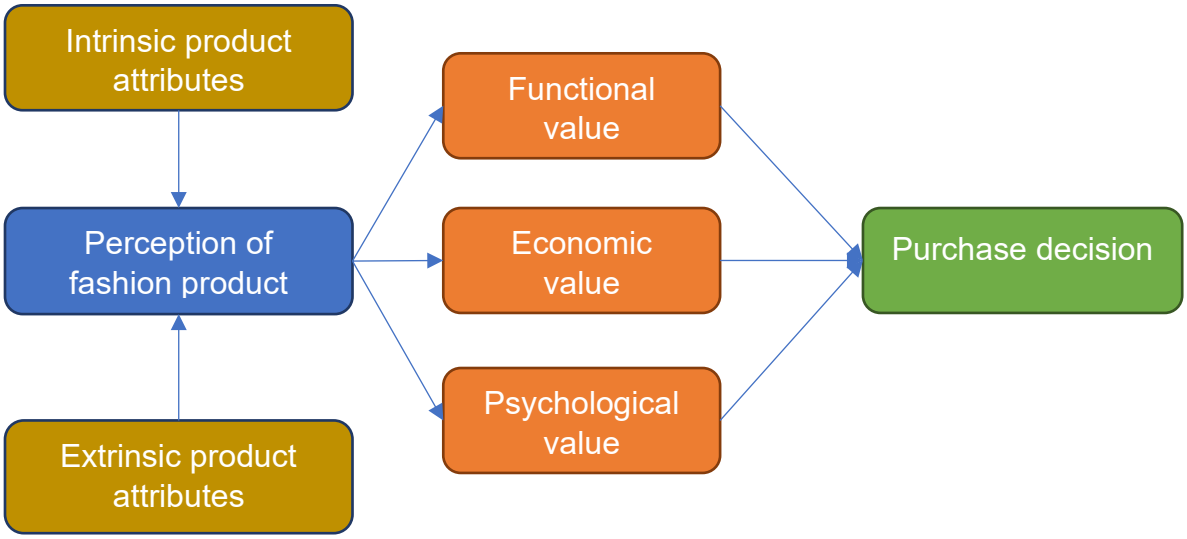

Figure 1.14: Proposed Conceptual Framework

1.7 Problem statement

Various authors have researched the concept of perceived value (Tjiptojuwono & Oetomo 2022; Gallarza et al. 2016; Zeithaml 1988; Sanchez-Fernandez & Iniesta-Bonillo 2007; 2009). Some authors concentrated on the perception of value proposition (Tjiptojuwono & Oetomo 2022), or the dimensionality of consumer value (Gallarza et al. 2016, Sanchez-Fernandez and Iniesta-Bonillo 2007). More specifically consumer value and behaviour towards made in Nigeria products were studied by Chukwu et al (2020). Unfortunately, the values determined in this study were not fashion related but products in general. Others focused on intrinsic and extrinsic attributes quality and price attributes (Ozo et al. 2018; Dubey 2014; Zeithaml 1988), consumer attitude and perceived of green value (Şener et al. 2022; Hamid 2014), and consumer decision-making to purchase green products (Dubey 2014). In Africa, studies have been done on the influence of store atmosphere on consumers' buying behaviour (Nell 2013), and consumer loyalty (Du Toit 2012) and the perceived value of aso-oke as a classic style (Agbadudu & Ogunrin 2006).

Studies have not been considering the functional, economic and psychological value of fashion products in Africa or Nigeria. Adeola et al. (2021) did consider the relationship of terminal and instrumental values for online consumer purchase behaviour and found fashion consciousness to moderate between consumer values and online purchases. These authors did not specifically consider the functional, economic and psychological value of fashion as a moderator for online fashion purchases. Although the study by Agu and Onuoha (2016) found a positive relationship

between psychological aspects such as attitude, perception, personality, self-concept and motivation in the fashion consumption behaviour of consumers in the South East of Nigeria, this study did not address the psychological value component of fashion products for Nigerian consumers. To further illustrate this gap in research it was found that Zietsman (2017) only studied the economic importance of exporting African leather in the production of South African footwear to Western consumers and the perceived quality associated with the value of the product. Therefore, studies have not focused on the perceived value of fashion products from a Nigerian consumer perspective, nor have the perceived economic value, perceived functional value or perceived psychological values been studied about fashion products and their influence on the decision to purchase fashion products.

The purpose of this research is therefore to explore the influence of the perceived value consumers attribute to fashion products when making purchasing decisions to understand the importance of these values in fashion purchases. However, to fully understand the perceived value of fashion it may be necessary to explore the meaning of the word fashion as this concept holds various interpretations and meanings for different people. The problem is that if this meaning is not determined from the perspective of the participants in this study, the interpretation of the perceived values may not be justified.

To address the problem identified in this research the central research question of this study is:

What influence do consumers' perceived value of fashion products have on the decision to purchase fashion products?

The central research question is further supported by four sub-research questions that will assist in addressing the main problem associated with this study. The sub-research questions are:

1. What meaning does the term fashion have to consumers?
2. What values do consumers attribute to fashion products in terms of:
    a. Perceived economic values of fashion products
    b. Perceived functional values of fashion products
    c. Perceived psychological value of fashion products
3. What influence do perceived intrinsic and extrinsic fashion product attributes have on the decision to purchase fashion products?
4. What influence do the perceived economic value, functional value and psychological value have on fashion product purchase decisions?

1.8 Justification

Consumer perceived value centres on the balance between the benefits and sacrifices consumers experience after a product has been purchased. It is necessary to determine the perceived value of fashion products as it not what is the most important value attribute of fashion products for Nigerian fashion consumers. By determining the values and the components of these values that are important to the Nigerian fashion consumer it will be possible for the Nigerian fashion retail market to improve on their marketing strategies. These marketing strategies become important when local fashion products are competing with foreign fashion products as the local fashion market needs to be grown and contribute to the local economy. Gaining an insight into the drivers of consumer value will help retailers reshape both products and services rendered to the fashion consumer to achieve consumer satisfaction and positive perception of fashion products. It is also important to gain a better insight into the specific attributes associated with the perceived economic value, perceived functional value and perceived psychological value of fashion products. This is so that better positioned information could be disseminated to the fashion consumer in Nigeria, with which to make a better-informed consumer choice and fashion purchase decision. As a result, better informed fashion consumers may possibly have a positive effect on the local Nigerian fashion market and increase the demand for locally produced fashion. A positive perception of fashion products has a significant influence on the purchase decision, specifically for locally produced fashion products (Ozo et al. 2018). A lack of consumer knowledge of fashion product value may have resulted in the patronisation of imported fashion products by Nigerian fashion consumers more than Nigerian-made items, as it has been found that Nigerian fashion consumers purchase imported fashion products because they are imported and perceived to be better quality (Awolowo 2014). Therefore, it is important to explore and describe the influence of perceived consumer value on the decision to purchase fashion products from a Nigerian fashion consumer perspective.

1.9 Aim and objectives

The aim of this study is to understand the influence of perceived consumer value on the purchase decision of fashion products. To achieve the aim of this study the following objectives are formulated:

<u>Objective 1</u>

To determine the meaning of the term fashion to the consumer.

Objective 2

To determine the values consumers attribute to fashion products in terms of:

Sub-objective 1: Perceived economic value of fashion products.

Sub-objective 2: Perceived functional value of fashion products.

Sub-objective 3: Perceived psychological value of fashion products.

Objective 3

To determine the influence that perceived intrinsic and extrinsic fashion product attributes have on the decision to purchase fashion products.

Objective 4

To determine the influence of perceived economic value, functional value and psychological value of fashion products on the decision to purchase.

1.10 Methodology

The research methodology for this study sets out the methods used to identify an appropriate research design, sampling techniques, data collection and data analysis method used to ensure that the findings are valid (Rehman & Alharthi 2016). An interpretative qualitative paradigm was used in this research to enable the researcher to understand the value that consumers attribute to fashion products and how it influences their fashion purchase decisions from their experience and understanding (Awasthy 2020). An exploratory descriptive research design was applied to the study to explore and describe the nature of the research. An exploratory research design provided the researcher with an understanding of the meaning consumers attributed to fashion products and to shed light on the phenomenon as it was not clear what value motivates consumers to buy fashion products. The descriptive design was suitable for the study to expose and disclose the extent that consumer value influences fashion product purchases (Sahin & Mete 2021). Non-probability sampling was used in the study as it offers the researcher an opportunity to sample, within the limited resources available, for a specific smaller group of consumers to explore the influence of consumer value on the purchase decision of fashion products. Therefore, purposeful sampling as well as convenience sampling was used to recruit participants for this study. Participants were recruited from the Ojo Alaba International Market in Ojo local government area (LGA) of Lagos State Nigeria. Ojo was selected because it was a strategic business area to find the population from which the study sample of 15 participants could be recruited to achieve the aim and objectives of this study. Face to face in-depth interviews were used as the main data

collection instrument for this study and were conducted by means of open-ended questions that addressed the objectives of the study. The data were transcribed verbatim after which content analysis was applied to the transcribed data and open coding was used to assign labels or codes to the data. In this regard an inductive approach was applied to sort the raw data (Assarroudi et al. 2018). Through the inductive approach, codes were grouped according to their similarities and differences from which categories were derived. Tables were developed that illustrate the categories and the verbatim quotes that form the categories (Appendix B). Figures were also developed to illustrate the categories related to the data. The full data analysis is presented in Chapter 4. The credibility of the data was addressed through the application of the trustworthiness principles which included credibility, transferability, dependability, confirmability and reflexivity of the research. Ethics clearance was obtained from the College of Agriculture and Environmental Science Health Research Ethics committee with reference number 2018/CAES/092 before the study was undertaken. The copy of the ethics clearance letter is available as Appendix A. Participation in this study was voluntary and participants were issued with a consent form to sign before participation in the study.

1.11 Presentation and structure of the dissertation

The dissertation is divided into five chapters. The following are brief descriptions of the chapters.

Chapter 1: Introduction and background

In this chapter the background of the study is presented in which the main concepts of this study are discussed in a brief literature review to provide context for this research. The problem statement is presented in which the gap in research exploring the perceived value of fashion products is highlighted. Thereafter the justification for this research emphasises the importance of this study for both fashion retailers and fashion product consumers in Nigeria. The aim and objectives of this study are outlined with a brief introduction to the methodology that was used to address the aim of this study. General academic information is presented that explains the contributions of this study, presentations of this research and the referencing system that was used in this study.

Chapter 2: Literature review

Chapter 2 provides an overview of the literature pertaining to the key concepts of this study. In the review of the literature a discussion is presented that expands on the concept of perceived consumer value as well as the individual dimensions of consumer value which include economic, functional and psychological value.

Chapter 3: Research methodology

In chapter 3 the research methodology applied in this study is discussed. It includes the research paradigm, research design, the sampling method, data instrument, data analysis, trustworthiness of the study and ethics requirements of the study.

Chapter 4: Findings and discussions

In this chapter the findings of the research in accordance with each of the objectives are presented. The categories that emerged from each of the questions are presented in a figure and discussed by using examples of verbatim quotations to support the findings. Relevant literature is presented in support or clarification of the findings.

Chapter 5: Conclusion

This is the final chapter in this dissertation in which the implications of the findings are presented in relation to each of the objectives. The contribution of the study is presented in terms of a theoretical contribution, contribution to the methodology and to the body of knowledge. Recommendations are made to the fashion retail industry in Nigeria and to the general consumer. This is followed by suggesting future research that stems from the findings of this study. The reference list and appendices to this study follow after this chapter.

1.12 Personal Bias of the Researcher

The researcher works and lives in Nigeria. She also shops for fashion in stores in Nigeria and is therefore aware of the challenges and ways in which fashion can be purchased in Nigeria. She makes her own decisions regarding any fashion items she purchases and for that matter may have a particular preference towards certain fashion values. The researcher will remain objective when discussing perceived fashion values that may influence the purchasing decision of fashion products. Her opinions will not be used to influence the direction of the conversations about perceived values of fashion product purchases as she will remain aware of her own bias.

1.13 General academic information

The following information is specific to this dissertation.

Referencing system:	The dissertation was compiled according to the Harvard referencing system acknowledging the various Harvard referencing versions.
Academic contribution:	The student executed the research by gathering the data and analysing the data after which data was checked and assessed by

the main supervisor. Chapters were drafted by the student and assessed with recommendations and changes made by the main supervisor. The co-supervisor checked that the dissertation met the technical requirements and commented on completed chapters.

Presentation of findings: The findings of this study have not been presented at any conferences, nor prepared for publication.

1.14 Conclusion

In this chapter the purpose for the research on the influence of perceived consumer value on the purchase decision of fashion products was established through the background and overview of the research presented in this chapter. The study has been framed within the Nigerian fashion context leading to an exploration of this understudied topic. The aim of this study is thus to establish which perceived values are influential when decisions about fashion products are made within this context. This will assist fashion marketing, fashion retail and fashion designers to address the important fashion values when developing and designing fashion products for the Nigerian fashion market. The next chapter will expand on the literature related to the perceived values in relation to fashion.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction and background

The previous chapter presented an introduction to the study. An overview in relation to the background, aim and objectives, problem statement, the conceptual framework and summary of the chapters to be expected in the dissertation, were presented. The current chapter explores both current and recent literature on perceived consumer value of fashion product purchases, by presenting the concept of perceived consumer value and the value attributed to fashion products. The literature presents a discussion of the intrinsic and extrinsic product attributes that are used by consumers to form an opinion on consumers' value perception. This is categorised in three value dimensions: the perceived economic value, perceived functional value and perceived psychological value. The concept of perceived consumer value and how it influences the consumer purchase will be discussed next.

2.2 The concept of perceived consumer value

Perceived consumer value has been defined by different authors to represent wider views of the concept. However, it is important to define perception in general, after which perceived value and consumer value will be defined. Perception is the consumers' ability to select, memorise, identify, organise and interpret stimuli to assign a meaning to those stimuli (Parumasur & Roberts-Lombard 2017; Schiffman & Wisenblit 2019). Consumer perception is generated through stimuli from different sources such as a clothing store, family or friend, television, magazines among others. These stimuli are interpreted, meaning is assigned to the stimuli based on the consumer's knowledge or previous encounter with the stimuli (Handayani & Prayogo 2017; Schiffman & Wisenblit 2019), or fashion product. Therefore, the consumer perception process occurs in stages. It includes the creation of the stimuli, exposure to the stimuli, attention focused on the stimuli, interpretation and evaluation. The final stage is memory, with the potential to recall later (Parumasur & Roberts-Lombard 2017). Therefore, when consumers are exposed to fashion products as a stimulus, the product may attract their attention. Thereafter it is considered through the interpretation of the product and what it means to the consumer, which may be linked to previous experiences and may influence the decision to purchase the fashion product or not.

Therefore, the decision to purchase a fashion product may be attributed to the perceived value of the fashion product. According to Zeithaml (1988) perceived value is the consumer's impression

of how well the product reflects its usability. It is thus a trade-off between the benefit and sacrifice associated with the product (Zeithaml et al 2020). The trade-off resembles the engagement or interaction between the consumer and the product, which becomes the consumer value attributed to the product (Kelleher & Peppard 2011). In other words, consumer value represents the benefit of the product to the consumer minus the cost of purchasing the product (McLaughlin et al. 2016). More specific to fashion, Yang et al. (2017) suggest that the consumer value attributed to fashion products may represent the trade-off between environmental value, economic value and social value which the consumer derives from purchasing the product. On the other hand, Schiffman and Wisenblit (2019) consider consumer value to include not only economic benefits from purchasing products, but also the functional and psychological benefits. Shanker (2012) goes further to argue that consumer value could also be considered from the perspective of the desired value and perceived value. Therefore, desired value represents what the consumer expects to gain from a product, or fashion product in this case. Whereas, in the opinion of the researcher, perceived functional value is the emotional benefit of using it for a longer period of time, which in the case of fashion products may be the emotional benefit experienced when it retains its quality. On the other hand, desired functional value, refers to the benefit the user is after. In other words, what the consumer wants in a product, or a goal the consumer wants to achieve by purchasing a product (Garlaza et al. 2016) or a fashion product, in this instance. For example, ease of movement and comfort are very important fit functions of fashion items and an important consideration when consumers think about the use and purpose of fashion products (Jabulon-Roberts & Sanders 2018; Ruppert-Stroescu et al. 2015; Graf & Maas 2008). Therefore, desired customer value can be classified into value in use (utility) and value in possession (hedonic); value in use deals with the result the consumer wants to get from using a fashion product, while value in possession is the satisfaction associated with owning the fashion product or brand (Ritch 2020). In addition, desired value is the core product performance the consumer expects when using the product, and perceived functional value is the overall assessment of the utility and post consumption experience of getting what the consumer desires (Hwang et al. 2016; Graf & Maas 2008). These definitions show that perceived consumer value is essentially about benefit and sacrifice, give and take, exchange and trade-off between the benefit consumers receive for the satisfaction of needs from fashion clothing, and efforts or sacrifice to acquire the product. All the dimensions that represent consumer value will be discussed next.

2.3 Consumer value dimensions

According to Aulia et al. (2016), there are various views on what consumer value dimensions mean. According to the authors, consumer value is relative, comparative, personal, situational, preferential, perceptual and cognitive-affective in nature. This means that the nature of the consumer value concept is relative because one object, for example a garment, means different things to different individuals (Klanac 2013).

However, some authors have focused most of their research on a uni-dimensional approach to consumer value by concentrating on the economic and functional value of products as well as the environmental value (Ritch 2020; Hamid 2014). For example, Sanchez-Fernandez and Iniesta-Bonillo (2007) argue that Zeithaml's (1988) conceptual approach to consumer value, using only quality and price to reflect a uni-dimensional approach of value, is too narrow for the concept of consumer value. On the other hand, Schiffman and Wisenblit (2019) present consumer value from a behavioural perspective that includes three benefit dimensions namely: economic benefits, functional benefits and psychological benefits, to be classified as a multidimensional construct of consumer value. This approach to the perceptual process is therefore multidimensional when dealing with consumer behaviour (Sanchez-Fernandez and Iniesta-Bonillo 2007). Gallarza et al. (2016) support the assertion that consumer value is multidimensional consisting of not only economic and functional dimensions, but also that it should include cognitive, affective, social and other dimensions. In turn, Yang et al. (2017) support the multidimensional construct of consumer value. They suggest that where fashion products are concerned, the multidimensional construct integrates environmental, economic, psychological and social value, which cannot be represented by price or quality alone. Therefore, it is suggested that from a consumer's behavioural perspective, consumer value of fashion clothing reflects different aspects of consumer's behaviour that deal with emotional, social, personal and environmental value. This is because value is contextual, situational, conditional, experiential, affective and cognitive (Khare 2019; Sanchez-Fernandez and Iniesta-Bonillo 2007). It suggests that consumer value of fashion clothing is a multidimensional construct of which the components differ according to various authors' opinions.

Although consumer value is a complex construct which is based on consumer's perceived benefits and sacrifices involved in acquiring, consuming and disposing of fashion products (Becker-Leifhold & Iran 2018), it remains an important concept to define relative to the effect that the benefits and value of a fashion product might have on the consumer's purchasing decision (Haug & Busch 2016). The concept of consumer value shows that consumers are influenced by

opinions formed from product attributes that are categorised into three key dimensions of perceived economic value, perceived functional value and perceived psychological value, which form the main focus of this study. These three concepts are considered basic components that relate to fashion products for most consumers and will be discussed in detail next.

2.4 Perceived economic value of fashion products

Fashion is said to be a social phenomenon upon which economic activities that results from the production, consumption and disposal of clothing are attributed (Sellerberg & Aspers 2015). Perceived economic value consequently, is the marketing value of a product and the worth of a garment which a consumer may consider as being cheap or expensive (Hiller & Woodall 2018). Perceived economic value evaluates what the consumer and the retailer are giving up in exchange for money and the product respectively (Sanchez-Fernandez & Iniesta-Bonillo 2009). For example, in terms of fashion products, both the consumer and the retailer stand to gain – in the transaction of either selling or purchasing fashion products – something higher than what is given up for the product. For a retailer it could be the monetary value (profit) and for the consumer, the needs satisfaction, which could be social (recognition), environmental (protection), and psychological (happiness) (Wang & Shen 2017). In other words, perceived economic value results from a form of evaluation by the consumer, where the cost of the product is assessed against the benefit the product may hold before it goes out of fashion (Jain & Prat 2018). Perceived economic value also addresses the total evaluation of the benefits and the way in which these benefits correspond with the amount spent on the fashion product (Iran & Schrader 2017; Paananen & Seppanen 2013; Zeithaml 1988). To determine the perceived economic value of a fashion product the consumer compares the difference between the cost and the benefit of purchasing the product, which is intended to be used for some time (Conlon et al. 2019). For this reason, consumer value – from an economic point of view – is about the consumer receiving the best quality at the cheapest or most reasonable price (Wang & Shen 2017). The consumer may also perceive economic value as an indicator that the benefits related to owning the product exceeds the cost of purchasing the product (Preethy & Suneetha 2024 ;McLaughin et al. 2016). For instance, a fashion garment of economic value can be used and reused several times and therefore has a longer lifespan than other fashion items which need to be discarded after a short while (Khare 2019). Economic value of fashion items can also be considered as an income generating value added by reselling fashion products, exchanging for a new garment, sharing and gifting to relatives or poorer consumers. As a result, the selling of fashion products improves livelihoods (Hvass & Pedersen 2019; Gorwdz et al. 2018). However, the perceived economic

value that fashion products encompass is indicative of the cost, price and sacrifice related to the fashion products (Mukendi et al. 2019; Gallarza et al. 2016). Moreover, perceived economic value of fashion products focuses more on the resources consumers use, the perceived benefits and their influence on the consumer`s purchase decision (Khare 2019; Schiffman & Wisenblit 2019). Cost and price as an extrinsic product attribute which consumers weigh up as sacrifices and benefits in the exchange of fashion products, will be discussed further to explore their influence on the consumers' purchase decision for fashion products.

2.4.1 *Cost as perceived extrinsic product attribute*

Cost of a fashion product is an important indicator of perceived economic value and is the combination of price and effort. The consumer's view of a product being expensive or cheap is based on their perception of the cost, which is the total worth of a product (Joy & Peña 2017). Some consumers derive value from low-cost fashion products to acquire a variety of fashion items (Şener et al. 2022; Henninger et al. 2016; Cervellon & Wernerfelt 2012). Whereas other consumers might attribute more consumer value to an expensive fashion product as being an authentic and original fashion product of better quality and therefore, durable (Rashid et al. 2024; Handayani & Prayogo 2017). In this instance, consumer value is attributed to the consumer receiving something that is worth the payment, or justifies the sacrifice of purchasing the fashion item at a better offering (McLaughin et al. 2016).

Moreover, the perceived economic value of a fashion product may not only be as a result of the monetary value (price) of the product, but also the time and energy spent in obtaining, consuming and disposing of the product (Hvass & Pedersen 2019; Sihvonen et al. 2016). Hynes and Wilson (2016) affirms that time cost is an indispensable part of perceived economic value, as most consumers perceive value on the time saved to purchase, use and dispose of fashion products through recycling and upcycling. Recycling or upcycling saves consumers time, energy and money – from frequently shopping for garments – since they could restyle or recreate an old fashion product into a new design (Khare 2019; Keith & Sillies 2015).

Consequently, where fashion products are concerned, Khandual and Pradhan (2019) state that the cost of purchase is higher compared to ordinary clothing because they are more durable than ordinary clothes. Therefore, there is clear evidence that consumer value obtained from a fashion purchase is higher than the sacrifice made when there are extended benefits (recycling and upcycling or resale or exchange) after use due to its high quality (Hvass & Pedersen 2019; Kaikobad et al. 2015). Consumers could exchange such fashion products with other consumers at little or no cost or resell the fashion products to make money (Zhang et al. 2024; Berker-Leifhold

& Iran 2018). Hvass and Pedersen (2019) state that consumers attribute value to some expensive fashion products which serve as clothing, environmental protection and health protection.

In addition, the cost of fashion products has different meanings to consumers, which may also vary from developed countries to developing countries. According to Fuentes (2015) consumers in developed countries perceive cost as the main denominator to evaluating the benefits of fashion products as they show a willingness to spend more on fashion products which are environmentally friendly. In this regard Ritch (2015) found that consumers from the UK placed value on acquiring ethically beautiful and toxic-free fashion products and were less concerned about the price of the fashion products. In Australia, consumers were rather more interested in trendy fashion which included biodegradable and hypoallergenic environmental benefits (D'Souza et al. 2014). In turn, Zietsman (2017) affirms that consumers from countries such as China, America and Australia expressed willingness to purchase an authentic quality leather product from South Africa at high cost, of good quality, texture and originality. On the contrary, Hamid (2014) points out that most Indian consumers prefer to purchase low-cost fashion products, despite the quality, to acquire the desired quantity as value is placed on quantity and not quality. However, according to Ritch (2020) buying cheap fast fashion garments is likely to impoverish consumers since they will have to engage in frequent purchases due to poor quality. In other words, the author implies that lower cost mass production of fashion products results in poor quality control. Berberyan and Jastram (2018) point out that poor perception of economic value of fashion products is due to poverty and lack of adequate knowledge of the effects of fashion products on the environment, specifically in developing countries. Consequently, McLaughin et al. (2016) indicates that perceived consumer value is high when the cost of purchasing fashion products is lower than the gain achieved and when cost is low, consumers purchase more products than when the cost is high. D'Souza et al. (2014) also point out that consumers evaluate the benefits they will obtain after purchasing the product, and the problem the fashion product would solve rather than the cost of the product. On the contrary, Zhoa et al. (2018) argue that young Chinese consumers derive pleasure from purchasing trending fashion clothing acceptable by their peers, at any cost, as value is placed on looking fashionable and conforming to social norms.

Joy and Peña (2017) maintain that slow fashion offers consumers more economic benefits if the fashion circle is prolonged to trend for longer rather than fast fashion that offers short term economic benefits with short fashion cycles, and consumers are forced to abandon the garment in search of new trends. In essence, cost is a strong indicator and predictor of the economic value

that the consumer attaches to the fashion item. Price, as another indicator of perceived economic value, will be discussed further.

2.4.2 *Price as perceived extrinsic product attribute*

Price is an extrinsic fashion product attribute indicating the amount of money that the consumer must pay to obtain the product (Rahman et al. 2016). Price has significant influence on a consumer's fashion purchase, because it is used by consumers as a means to determine product quality during the purchase decision (Zauner et al. 2015; Dubey 2014). In the case of fashion products, Hynes and Wilson (2016) argues that consumers enjoy greater economic benefits if the fashion products are made of high-quality materials, which after use could be upcycled to create another item of similar value. Therefore, price of a fashion product is a major factor in deciding the economic value of a clothing item before it is purchased (Adeola et al. 2021).

Price can be defined as what a consumer sacrifices to obtain the particular product (Zeithaml 1988). According to Sihvonen et al. (2016), price is found to be an important factor when purchasing fashion products. It could be assumed that because low-priced fast-fashion items are bought as disposables, and expensive items are bought as treasures or investments because they have greater economic value for the consumer. Consumers do not only perceive price to represent quality, but also to represent consumer's financial status, consequently high-priced products are purchased for conspicuous consumption (Lewis & Moital 2015). Conspicuous consumption refers to purchasing higher priced, better quality and larger quantities of products than necessary. Similarly, some Chinese consumers perceive value in purchasing fashion products at a premium price to display wealth (Henninger et al. 2017). In support, Kaur and Anand (2018) express the opinion that fashionable individuals place higher value on the price of fashion items because it sets the distinction between consumers of lower and higher income levels. Hansen (2000) notes that price is one of the most important cues for evaluating the product and brand and determines at what point consumers are willing to forsake preference for local products, or pay more for foreign-owned products. Also, foreign products may have higher prestige than their local counterparts owing to their relative scarcity and higher price (Effiong 2018).

In summary, the literature presented suggested that some consumers consider different economic benefits based on such aspects as the cost, price, environmental benefits and the social status of the product. Those seeking environmental value in the products they purchase, show interest in purchasing fashion products at any price provided that it is eco-friendly fashion. Those consumers seeking social recognition place a high value on quality clothing to look unique and outstanding (display of wealth), while some consumers prefer cheap and affordable clothing to

acquire more fashion items reflected in the quantity of their fashion purchases. Overall perceived economic value of fashion products is further influenced by the perceived functional value of fashion which will be discussed next.

2.5 Perceived functional value of fashion products

Perceived economic value as mentioned above focuses on the resources used to acquire fashion products, while perceived functional value is what a consumer expects to receive from the consumption and disposal of fashion products (Hwang et al. 2016; Zeithaml et al 2020; Morar 2013; Woodruff 1997) Perceived functional value is the net value of what a consumer gains from a fashion product (Sanchez-Fernandez & Iniesta-Bonillo 2007) and relates to the fashion product's ability to satisfy the consumer`s desire or needs (McLaughin et al. 2016; Kaikodad et al. 2015), meeting the consumer's expectations during use (Wang & Shen 2017). Perceived functional value results from the consumer's evaluation of perceived usefulness of a fashion product (Jain et al. 2018; Joy & Peña 2017) and can be considered a trade-off between the benefit of performing certain functions to justify the sacrifice in acquiring the fashion product (Ritch 2020; Hiller & Woodall 2018). It represents the interaction between the consumer and the product in terms of fulfilling the purpose of the purchase (Sanchez-Fernandez & Iniesta-Bonillo 2007). Consumer needs are satisfied through the benefit derived from different product attributes which are divided into intrinsic and extrinsic product attributes (Dubey 2014). Intrinsic product attributes will be discussed next.

2.5.1 *Intrinsic attributes of fashion products*

Intrinsic attributes are the physical properties and components of a product that cannot be changed without altering the nature of the product (Ritch 2020; Zeithaml 1988). Intrinsic product attributes that consumers use as cues to judge fashion products in general are quality, style, colour, fabric, fibre content, texture, performance, appearance, garment fitting, garment size, durability, comfort, safety, care label and workmanship (Hwang et al. 2016; Dubey 2014). Researchers have unfolded the various preferences that consumers show towards different intrinsic attributes. For example, Jablon-Roberts and Sanders (2019) are of the opinion that for theatrical costumes, intrinsic attributes such as performance, fitting and aesthetics are considered more important to the consumer in line with the role that is performed. Kasambala et al. (2016) found that South African consumers place a high value on garment size and fit, as poor fitting leads to dissatisfaction. In turn, Rahman et al. (2016) indicate that consumers in Canada place more value on garment fit, comfort, workmanship, styles and quality in their fashion selection.

According to the authors, men show interest in the intrinsic cues of comfort and durability, while women show interest in colour and style for evaluation of fashion clothes. Similarly, Rahman and Koszewska (2020) state that young consumers in Poland rely mostly on the intrinsic attribute of colour and style to make a fashion choice, while older consumers rely on durability and comfort during the evaluation process of a clothing selection.

Intrinsic attributes also resemble the performance attributes a product is perceived to have at the pre-purchase stage (fibre content, style and colour, fit, fabrication, comfort and texture), consumption (performance, non-toxic, non-allergic, fabric care, laundry, durability), and disposal (transferability, reusability, upcycling and recycling) of a garment (Cossatin et al. 2024; Henninger et al. 2017; Sihvoven et al. 2016). More specifically, intrinsic attributes form part of the rational value behind the consumer`s decision to purchase a fashion product (Jablon-Roberts & Sanders 2019). For example, Venkatram et al. (2018) discovered that product performance forms the rationale behind the purchase decision for protective fashion products. Accordingly, intrinsic product attributes specific to the functional value of fashion products, has a substantial influence on consumers' purchase decisions where the quality, performance, aesthetics, colorfastness, comforts, eco-friendliness, trade-off, risk, time, durability and design of the fashion product is concerned (Basit et al. 2018; Becker-Leifhold & Iran 2018; Kazakeviciute & Banyte 2012). Consumers may also experience the value of intrinsic attributes of fashion products when modern technology is applied to fashion clothes to produce functional and aesthetic fashion products; for instance, producing a solar charging point that recharges phones when exposed to the sun, as part of the clothing design (Russo et al. 2023; Hwang et al. 2016). Intrinsic attributes can also provide functional value during the design of protective wear that are antibacterial, and using 31atronize31 for special sportswear, home wear and work wear (for example, for firefighters) to enhance clothing performance (Venkatram et al. 2018; Zauner et al. 2015).

Colour is another interesting intrinsic attribute that attracts consumers at the point of purchase. Consumers attribute value to colours that are extracted from certain plants to be durable and colour-fast. For example, Swamy (2019) affirms that colour extracted from malabarica has colour fastness for washing while also reducing bacterial growth in fabrics, and is useful when dyeing silk materials and protective garments worn in medical environments. In support, Li et al. (2019) add that ramie fabric, when dyed with curcumin and urea solvent, also show colour fastness after laundering. This indicates that some materials require special dye to be durable and to prevent the penetration of ultra-violet rays. Rahman and Koszewska (2020) also found that Canadian consumers use colour as a cue during the evaluation of fashion products and that Chinese

consumers` colour choice of fashion products is mostly guided by social norms. Clothing colour is an essential intrinsic attribute of fashion products as consumers buy fashion colours that adds value to their gender, sex, profession, culture among others. For example, fashion colours most often show consumer`s origin, gender (such as pink for girls and blue for boys) and profession – for instance, a nurse in a white uniform (Swammy 2019; Li et al. 2018; McNeill 2018. These examples clearly indicate the way in which colour as an intrinsic attribute of fashion products contributes to the functional value of these products.

In addition, the functional value of a product is also based on the product`s performance as a direct attribute of the quality of the product ensuring consumer`s satisfaction, although not all consumers favour the same intrinsic attributes (Hatley 2023; Zauner 2015). Similarly, quality is one of the most important intrinsic product attributes used by consumers to evaluate product performance (Gallarza et al. 2016; Zeithaml 1998). In the apparel industry, due to the change in demand for fashion products, the focus on attaining product quality to meet consumers' expectations of key aspects such as the style, variety, durability, performance, fashion trend, design, fit and colour fastness has become important (Parker & Wenyu 2019). Conlon et al. (2019) agrees that quality equates with product efficiency and effectiveness. It is a product's fitness for use at the level of how well the fashion product serves the purpose and satisfies consumers' expectations or benefits of the fashion product (Saricam et al. 2012).

Consequently, the intrinsic attribute of conformity is a sensitive attribute that is used to meet the standard of local norms to have a luxury garment with acceptable design, style, fabric content and texture, that represents a trending style in a given environment (Henninger et al. 2017; Evans & Peirson-Smith 2018). Similarly, another important and interesting intrinsic attribute pointed out by Wang and Shen (2017) is design. This sets fashion products apart from normal clothing in terms of craftmanship. Intrinsic attributes are used by popular designers to differentiate their luxury clothing from others such as Louis Vuitton, Fendi and many others. Thompson et al. (2015) indicate that Nigerian consumers 32atronize fashion products from abroad due to the advanced use of 3D technology in improving designs and quality of the clothes, with better fitting and comfort compared to Nigerian products. Again, Hynes and Wilson (2016) points out that the design that consumers perceive as having value, is one that demonstrates creativity of the designer and can also be used to transform old clothes into fabulous new ones. Yang et al. (2017) argue that fast fashion designers do not pay attention to details of the design when producing in mass quantity, compared to what consumers gain on slow fashion products that are produced with pure design quality, certified to be durable, reusable, well-fitting, trendy and transcending.

Furthermore, safety as an intrinsic attribute is a vital concern to consumers when purchasing fashion products. This guarantees the safety of the environment, the user and also future sustainability of the industry (Yang et al. 2017). Jablon-Roberts and Sanders (2019) affirm that safety is of paramount importance to consumers, as clothing is created to give the consumers free movement and stretch without being hindered by the clothes. Venkatram et al. (2018) add that antibacterial and flame-retardants were used to produce nylon 6 electro-spun nanofibre clothing to protect consumers from a fire hazard. Henninger et al. (2017) state that consumers respond positively and show interest in purchasing toxin-free clothes that are healthy and safe to wear for a specific purpose. Similarly, consumers perceive functional benefits of fashion products which are produced for the health and safety of consumers and workers in the fashion industry. This occurs throughout the supply chains including the consumption stage and biodegradability after disposal (Achabou 2020; Venkatram et al. 2018).

According to Hwang et al. (2016) consumers evaluate functional value before purchasing fashion products by testing the clothes for ease of use, comfort and fitting, then at consumption, consumers consider mobility, compatibility, durability and post-consumption benefits like being reusable. For example, according to Su et al. (2019) consumers shop for fashion products based on the perceived functional value of the product attributes in terms of the health and safety of the consumer to protect skin from burning, allergies, COVID-19 and irritation during and after use.

In addition, use (also resembling performance) is another key characteristic of intrinsic functional value that consumers perceive in fashion products. The product must be user-friendly, durable, organic, trendy, aesthetic, toxin-free, non-allergenic and healthy for the user and the society in general (Hatley 2023; Khare 2019). As the nylon 6 electro-spun nanofibre is used as a flame-retardant to protect the body from burns in the event of fire, so also is solar-energy fabric made to charge phones. This demonstrates that modern technology is used to enhance clothing usefulness (Venkatram et al. 2018; Hwang et al. 2016). Similarly, Basit et al. (2018) add that blended bamboo and cotton is more suitable summer wear than ordinary cotton as it has more mechanical and comfort properties than 100% cotton has. Generally, consumers' expectations and perceptions of intrinsic fashion product attributes are vital aspects to consider in fashion purchase (Ritch 2020). Intrinsic fashion product attributes are used as signals to show product performance, such as care-labels which show 100% cotton, deemed an indication of durability (Lenne et al. 2017; Yang et al. 2017). Functional consumer value, therefore, is perceived to be the ability of any fashion product to fulfill consumers' goals and desires, easy to wash and dry and have durable quality (Basit et al. 2018; Iran & Schrader 2017).

Consumers' expectations of intrinsic attributes for fashion products such as quality, durability, comfort, safety, appearance, fibre content, care label and garment biodegradability after disposal can be said to be antecedents of consumer`s value and may lead to the positive intention to purchase fashion products (Khare & Varshneya 2017; Bradley & Sparks 2012). Khare and Vershneya (2017) assert that quality fashion products are those that possess the above-mentioned attributes, and by extension, have environmental benefits like saving water, energy, minimising landfill usage, and being biodegradable. Consequently, Rahman and Yu (2018) are of the opinion that baby boomers consider the functional value of fashion clothing as being comfortable and easy to use, for instance, long sleeves to cover saggy arms and low-heeled shoes to ease shopping experience. Consumers evaluate the value of fashion products in terms of convenience of use at consumption phase, reuse value post-consumption and biodegradability after disposal as part of the major rationale behind the purchase of fashion products (Conlon et al. 2019).

Overall, intrinsic fashion products have been presented as key elements in facilitating consumer acceptance and purchase of fashion products. Functional extrinsic attributes of fashion products will be discussed next.

2.5.2 *Extrinsic attributes of fashion products*

Extrinsic attributes relate to the component of a product that is not part of the physical product composition (Rahman et al. 2016; Dubey 2014). Extrinsic attributes are used to evaluate the functional value of the product (Zeithaml 1988). In other words, extrinsic attributes include aspects such as price, brand name, label, country of origin (COO), retail outlet, image and others (Dubey 2014; Saricam et al. 2012). A selected few of the most common extrinsic attributes will now be discussed.

2.5.2.1 Price

According to Ritch (2020) consumers use price to evaluate alternative product value and value is attributed to cheap fashion products for consumers looking for low-price garments. In the case of consumers seeking status, value is attributed to expensive and premium-priced fashion products (Lewis & Moital 2015). In particular, Rahman et al. (2016) found that Chinese and Canadian consumers used price as an indicator of a fashion product`s performance and durability.

2.5.2.2 Service experience

There are other extrinsic attributes which consumers use to assess the functional value of a product. Cervellon and Wernerfelt (2012) point out that consumers also derive satisfaction from specific attributes such as service experience, brand image, the salesperson and store services. For example, some consumers who value convenience, are influenced to purchase fashion products based on shopping experience or store services. This includes renting and return of used clothes (Mukendi & Henninger 2020; Hvass & Pedersen 2019), the convenience of online purchases from magazine and social media platforms (Zhao et al. 2019), or obtaining information about fashion products from sales personnel (Hui & Yee 2015). According to De Leeuw et al. (2016) consumers also gain value from payment options such as clothing accounts. Du Toit (2012) adds that consumers who have a credit account with a retail store, pay less attention to price as they obtain value through convenience of the payment method, which could lead to store loyalty. In support, Nell (2013) adds that fashion displays and merchandising guides the consumers in their purchases, educating and enlightening shoppers about the products and services in the store.

2.5.2.3 Brand

Furthermore, Yang et al. (2017) indicate that brand is an important extrinsic attribute and define branding as an organisation's ability to publicly promote and communicate the attributes of fashion products that distinguish them from competitors. Fulton and Lee (2013) state that brand is a vital extrinsic attribute as consumers prefer manufacturers who provide information about the fashion product`s authenticity and originality. According to Jain and Pratap (2018) fashion brands convey a message about the content of the product which consumers attribute to social and environmental value. This is because brand benefits are functional, expressive, experiential and symbolic in communicating product usefulness (Jablon-Roberts and Sanders 2019; Hwang et al. 2016). Similarly, Zhao et al. (2019) state that a clear understanding of what the fashion brand represents, enhances the purchasing of such fashion products. In turn, Lenne and Vandenbosch (2017) add that effective and efficient communication of fashion brands in the media positively influences young consumers' behaviour, attitudes and purchasing intentions. Moreover, Evans and Peirson-Smith (2018) maintain that consumers tend to appreciate retailers who use appropriate terminology to market their brand, highlighting the specific fashion value to the consumer, as unclear messages negatively affect

purchasing of fashion products. In support, Henninger et al. (2016) states that unclear messages from brands lead to post-purchase dissonance. An understanding of fashion product brand strengthens consumers' trust and respect to purchase fashion products with the knowledge that they are making an informed purchase decision (Lenne & Vandenbosch 2017). Conlon et al. (2019) agrees that consumers' trust of a brand`s credibility enhances their decision to purchase the fashion product. For example, Wang and Shen (2017) point out that some of the most famous fashion brands such as Nike, H&M and Adidas are integrating sustainable design in their clothing lines, to change their brand image to be appealing to all consumers. Kaikodad et al. (2015) affirm that some retailers in Europe — such as Ajna-Organic fashion from Germany and R-Bello from Italy — have built a trusted brand name in marketing unique and exclusive fashion materials as new product lines. Therefore, consumers do not just purchase a brand, they purchase from specific brand names that serve as a cue during the evaluation process of the fashion purchase decision (Lee & Wang 2019).

On the other hand, Keith and Silies (2015) point out that slow fashion purchases also provide consumers with a perceived functional value, as they enjoy greater benefits than those engaged in fast fashion. Keith and Silies (2015) further suggest that this is because slow fashion brands offer more durable, creative designs and an extended lifespan of their fashion products. Joy and Peña (2017) insist that consumers derive greater benefits from slow fashion brands that offer valuable superior-quality fashion clothing — which could be converted into classic wear after the fashion trend has passed — than fast fashion which focuses more on fashion trends than quality. This is demonstrated, according to Joy and Peña (2017), by notable brand names such as Louis Vuitton fashion lines, which are crafted to be treasured by consumers who perceive them to be heritage luxury garments, preserved from year to year, as opposed to notable branded fast fashion that lasts only a season. Apart from the brand name, other important extrinsic product attributes are the fashion label and COO of the fashion product which be discussed further.

2.5.2.4 Brand label

A clothing brand label acts as a symbol that indicates product brand name, fibre contents and fibre care (Jablon-Roberts & Sanders 2019). Khare (2019) adds that consumers who lack the basic knowledge of garment quality use the label to detect which product belongs to a designer since there is no distinctive feature separating it from other designs or

colours. Therefore, consumers rely heavily on visible fashion brand labels to make the right choice. In support of this notion, Yang et al. (2017) affirm that consumers derive value when organisations indicate the fibre content on the brand label, and details on the care guide which includes ironing and laundry specifications. Fashion labelling is a tool by which new garments, upgraded designs and the latest fashion trends are communicated (Lenne & Vandenbosch 2017) and this simplifies the identification and selection of fashion clothing at the point of purchase (Lee & Wang 2019). Furthermore, Moser (2015) points out that consumers are also able to use the fashion label to distinguish an original product from a pirated product, as most clothing styles and designs are alike. This makes it difficult for consumers to make an informed decision.

In addition, Thompson et al. (2015) point out that Nigerian designers in Uyo, the state capital of Akwa Ibom in south-eastern Nigeria, are employing innovative technology to create brand label designs that allow consumers to identify made-in-Nigeria products, with visible value, rather than using fake label names to deceive consumers. Kent-Onah and Mastamet-Mason (2013) further state that Nigerian consumers appreciate Nigerian designers who create their own labels to demonstrate Nigerian creativity and skill, instead of using fake labels to conceal their talents and confuse consumers into purchasing products that have no distinctive value — such as durability. Khandual and Pradhan (2019) distinguished that brand label design is a vehicle to convey an effective message to consumers to possibly participate in and change attitudes towards fashion product purchases, as they acquire knowledge about the country where the fashion products originate. According to Yang et al. (2017) consumers view labels as a communicating tool to indicate in which the country the fashion product was made.

2.5.2.5 Country of origin (COO)

COO is another crucial extrinsic product attribute that influences the purchase of fashion products, as many Nigerian designers are still engaged in producing traditional brands of made-to-order fashion products. However, the influx of China-made and second-hand branded garments, sold at a cheaper price, is reducing the value attributed to locally-made fashion products, leading to the closure of many fashion outlets (Thompson et al. 2015). Nigerian consumers consider COO as an important variable; clothes produced mostly in Western European and North American countries are considered to be of good quality, while those from some Asian countries are considered poor quality (Kent-Onah & Mastamet-Mason 2013). On the contrary, Trejo et al. (2019) state that consumers

derive value from patronising local fashion apparel outlets in the United States of America as this encourages the sourcing of raw materials from local farmers as clothing produced locally has better quality and adds more value to consumers and society in general. Some consumers use COO as a way to avoid substandard fashion products and unethical fashion purchases (Ritch 2020). Rahman et al. (2016) state that Canadian consumers do not place a high value on the product brand or COO, but rather, on how well the clothes fit them.

COO effect is an extrinsic attribute that potentially influences consumer attitudes towards a product (Patrick et al. 2016). Kalicharan (2014) points out that when consumers are aware of clothing characteristics from certain countries, they become more inclined to use COO as an extrinsic signal in evaluating product quality and in ordering their fashion product. Krupka et al. (2014) notes that the brand name also triggers the consumer to recall the country associated with the product. Potential consumers in Nigeria appear to recollect the perceived countries of reputed fashionable products to make a purchase decision (Patrick et al. 2016). According to Ifediora et al. (2017) Nigerian consumers look out for the COO of the fashion products they purchase in a bid to reduce the risk of buying from countries seen not as technologically advanced in producing good quality products.

The Nigerian fashion products market is dominated by goods labelled “Made in Italy” and “Made in China”. The Chinese dominance was alleged to be based on smuggled and cheap fashion goods (AFP, 2015) and Italy was reputed to be Nigeria’s biggest partner in hides and skin (leather goods) (Awolowo 2014). The patronage trends of these countries’ fashion products is not far from the stereotypical mindset of the Nigerian consumer who tends to assign greater value to foreign products than the locally produced fashion items (Patrick et al. 2016).

Furthermore, foreign products may also stand for cosmopolitanism and some Nigerian consumers prefer foreign products because they enhance their self-image as being sophisticated, cosmopolitan and modern (Udegbe 2017). Effiong (2018) note that many Nigerians prefer to patronise foreign products even if they are three times more expensive. This is as a result of price, packaging and quality, among other factors. Similarly, Onita and Abdulkarim (2020) also observed that Nigerian consumers prefer to buy foreign products due to the finishes and affordability of these products when compared to locally produced products. It is pertinent to note that Nigerian consumers'

preference for foreign products versus locally produced Nigerian products is influenced mostly by product features which are seen as criteria for assessing value delivery (Chukwu et al. 2020). In turn, Udegbe (2017) affirms that most consumers in Lagos purchase foreign products (clothes and shoes) as status symbols and that consumers mainly buy foreign-made products to fit into a particular social group. Accordingly, Nigerian consumers show a preference for foreign-made clothes and shoes than those made locally. They are willing to pay more for foreign-made clothes and shoes because they are perceived to be superior quality to locally produced products (Chukwu et al. 2020). The study by Ozo et al. (2018) reinforces the COO bias that Nigerians have regarding foreign-made fashion products. This is supported by Osaghae and Ugiagbe (2018) who found that in Benin, Edo State, Nigeria, the majority of the participants preferred foreign fashion clothing products to Nigerian made products.

Conversely, some consumers in Edo State expressed a preference for local fabrics over western fabrics, for special-occasion outfits (Adwoa 2020). The respondents believe imported clothes are not appropriate for important traditional occasions (naming ceremonies, weddings, funerals). The former should be worn casually for everyday activities irrespective of the price. On special occasions, they opt to be seen wearing clothes made from local fabrics and sewn by a Nigerian tailor instead of wearing imported clothes (Akinbilege 2014). In south-eastern Nigeria the popular isi-agu — printed fabric of lion heads — is a popular fabric currently used for both traditional and conventional wear (wedding, church and casual) (Ajigini et al. 2020). In addition, a comprehensive study done in Rivers State, Nigeria on consumers of manufactured products — such as ready-made clothes, shoes and bags from the 23 LGA — showed that consumers' perceived value from products made in Nigeria have a significant influence on their purchasing behaviour (Chukwu et al. 2020).

Generally, perceived functional value plays a vital role in a consumer`s decision to purchase a fashion product. The literature has shown that consumers receive different forms of functional value through intrinsic and extrinsic product attributes that trigger psychological benefits. Perceived psychological product attributes will be discussed next.

2.6 Perceived psychological value of fashion products

Psychological value is the consumer’s perception of the meaning that fashion products hold for them, which influences the purchase decision, use and disposal of the products (Hazel & Kang

2018; Zeithaml 1988). According to Sihvonen et al. (2016), Vehmas et al. (2018) the importance consumers place on a fashion product is vital, as consumers derive all forms of psychological benefit when they can improve their shopping experience through the products they come in contact with. In addition, Zauner et al. (2015) note that consumer`s perception is relatively dependent on the point of reference the consumer uses, which, in the case of fashion products, means the product attribute(s) against which the product is compared during the consumer`s decision making process. This is because Sanchez-Fernandez and Iniesta-Bonillo (2007) posit that the typology of consumer value, as a point of reference, is based on intrinsic and extrinsic product attributes, personal judgement and preferential judgement, which will be discussed further.

Perceived psychological value of fashion products, as mentioned above, notes the importance that intrinsic and extrinsic attributes play as indicators of perceived economic value (price), perceived functional (performance) and perceived psychological value (emotion). These factors depend on the point of reference used to transmit the value signals and symbolic message during the evaluation of alternatives (Akhilendra & Aravendan 2023; Zauner 2015; Dubey 2014). Intrinsic and extrinsic attributes serve as the cognitive component that guides the consumers' clothing selection during the evaluation of fashion products. In this way during the pre-purchase phase an evaluation is made of such aspects as the colour, texture and style of the fashion product, whereas in the post-purchase phase the performance, durability and fit of the fashion product is considered, which may lead to satisfaction or dissatisfaction (Kim et al. 2016; Hwang et al. 2016).

Perceived brand image is another important attribute that provides additional psychological value to consumers, as some consumers rely on shop image or reputation to purchase fashion products (Achabou 2020). Brand image is the consumer's perception and feeling about the brand or brand personality. This attracts the consumer to purchase, based on previous experience, as consumers with positive experience give the brand a positive image; while negative experiences attract a negative perception of the brand (Rahman et al. 2020). Su (2016) affirms that brand equity and brand awareness positively affect brand perception and the image of fashion products, as consumers perceive value in the brand personality through the quality that is achieved. In addition, brand image is an influential force in attracting consumers to become fashion-conscious through a noticeable display of the benefits of the product attributes assigned to the fashion products (Mukendi et al. 2020; Lenne & Vandenbosch 2017; Nell 2013). For example, Hazel and Kang (2018) suggest that consumers perceive value in an organisation's corporate social responsibility programme. This could be used to showcase the activities of the company through which the

fashion product benefits are defined. However, Zauner et al. (2015) is of the opinion that consumers' desired benefits of a product reflect the value they hope to experience which is part of the consumer's subconscious behaviour. The consumer's subconscious behaviour may accelerate the consumer's decision-making process when purchasing fashion products (Rahman et al. 2020). Moreover, according to Zeithaml et al (2020) consumer psychological value does not only include perceived product attributes because it is a more personal experience — and higher in abstraction than product attributes — as value is perceptual in nature. Personal or preferential judgement as one of the typologies of psychological value is achieved through the consumer's perception of aesthetic codes based on consumers' age, sex, social class and appropriateness and social norms that guides the consumer`s purchase (Suganya et al. 2024; Lee & Wang 2019; Workman & Freeburg 2000).

In summary, the perceived psychological value is triggered by product attributes which are judged by preference and the personal values of the consumer and may influence the purchase decision positively or negatively, depending on the point of reference. The conclusion of the chapter will highlight other aspects mentioned, according to their relevance to the study.

2.7 Conclusion

In general, the literature discusses how perceived consumer value could lead to acceptance, adoption, and purchase of fashion products. It also presents aspects of the perceived economic value, functional value and psychological value consumers attribute to fashion products. However, none of the literature shows the influence of perceived consumer value on the decision to purchase fashion products, which is the reason a study must be done to explore this area of consumer behaviour. An increase in awareness of fashion products and marketing campaigns by retailers leads to a positive perception of the fashion product which will drive purchase intention. Consequently, it is on this notion that the researcher intends to explore the influence of perceived consumer value on the decision to purchase fashion products. In the next chapter, the methodology will be presented.

CHAPTER 3

THE RESEARCH METHODOLOGY

3.1 Introduction

The previous chapter presented the literature review for the study. The current chapter will consider the research methodology that was applied in this study to achieve the aim and objectives of the study. The research methodology for this study sets out the methods used to identify an appropriate research design, data sampling techniques, data collection method and data analysis technique used to ensure that the findings are valid (Rehman & Alharti 2016). In this chapter the qualitative research methodology in which this study is framed will be discussed. Interpretivism as qualitative paradigm is introduced, followed by a discussion on the exploratory and descriptive research designs used in the qualitative methodology. Thereafter, the sampling strategy that was applied, as well as the study location, data collection methods used to gather data and the data analysis that was used will be presented. The trustworthiness criteria that were used and ethical considerations that were applied to this study will be presented. The qualitative research methodology applied in this study will be discussed next by focusing on the interpretivism paradigm that was used.

3.2 Qualitative methodology

Qualitative research is defined by Aspers and Corte (2019) as an iterative process through which a better understanding of the phenomenon under investigation is formed. Qualitative research in general pertains to the meaning people hold of the world in which they function and their experiences of the phenomenon (Kivunja & Kuyini 2017*)*. Therefore, qualitative research is described as a naturalistic enquiry that uses words in real life for data collection, analysis and interpretation (Creswell 2014). Saunders et al. (2018) add that qualitative research is subjective and epistemological in discovering the meaning individuals attribute to a specific phenomenon. Therefore, a qualitative methodology was used in this research to enable the researcher to understand perceived consumers' value attributed to fashion products and how it influences their fashion purchase decisions in the context of their understanding. However, Russell-Bennet et al. (2020) criticise qualitative methodology for using a study design and instruments that represent a narrow view of a small population which could not be used for generalised findings. In response to this criticism, it is important to state that the aim of the study is not to generalise the findings from this study but to explore, describe and highlight the influences of perceived consumer value on the purchase decisions of fashion products as it pertains to the study sample of participants in

this explorative study. It is also important to note that although the findings of the study may not be generalised to represent the wider population, the transferability of the findings to the exact same study sample (specified through the purposeful sampling criteria) forms part of the trustworthiness criteria applied in this study. Interpretivism as paradigm applied in this study is discussed next.

3.2.1 *Interpretivism paradigm*

One of the most crucial elements to be considered in research, is the paradigm used in which the study is conducted. A research paradigm is based on the assumption or belief about the nature of reality and the relationship of the researcher and the phenomenon. It includes the methodology used to obtain the result (Valtakoski & Glaa 2024; Maree 2015). An interpretative paradigm was applied in this qualitative study.

The interpretivism paradigm was used to enable the researcher to explore the influence of perceived consumer value on the decision to purchase fashion products as experienced by a small number of consumers in Nigeria. As the nature of the study is behavioural in terms of the perceived value consumers attribute to fashion products (Rajasinghe 2020), the interpretative approach to this study was meaningful. Interpretivism provides opportunity for subjective understanding of the experiences people may have (Ryan 2018) and accordingly, offers different opinions and interpretations regarding one phenomenon (Pham, 2018). Therefore, an interpretative paradigm was applied to enable the participants to share the experience and identify the consumer values that influence their fashion purchases. The research design as applied to the study will be discussed next.

3.3 Research design

The influence of perceived consumer value of fashion products on the decision to purchase is a research field that has not received adequate attention in consumer behaviour literature as discussed in section 1.4 of Chapter 1. The scarcity of previous research in this field necessitated the use of an exploratory research design which allows the researcher to gain more insight into the research problem (Sahin & Mete 2021). The exploratory research design is also used to deal with complex and unknown topics (Rendle et al. 2019; Cant & Van Heerden 2010), which therefore does not provide conclusive research (Barnes 2018, Maree 2016), but leads the researcher to gain a better understanding of the nature of the problem. Consequently, the exploratory research design was applied in this study. In the next section the research sampling strategy will be presented in which the selection procedure of the participants will be discussed.

3.4 Sampling strategy

According to Maree (2016) qualitative research uses non-probability sampling to investigate a discrete phenomenon of selected people, objects, and places. Similarly, Khalid et al. (2012) add that subjects in non-probability sampling are selected based on their accessibility or the personal judgement of the researcher. Non-probability sampling was used in the study as it offers the researcher an opportunity to sample a specific group of consumers to explore the influence of consumer value on the purchase decision of fashion products.

Therefore, a non-probability sampling strategy in the form of purposive sampling was used in this study. Purposive sampling was used to recruit participants, because it is more cost-effective and allows the researcher to select participants who are knowledgeable about the topic (Alam 2020). This characteristic of purposive sampling serves as an advantage when conducting qualitative research as individuals directly involved in the phenomenon being studied, are selected. (Cant & Van Heerden 2010). Conversely, purposive sampling has been criticised for limiting the generalisability of findings (Maree 2016). In this regard it is important to note that the purpose of the study was not to generalise the findings for the broader population, but to explore the phenomenon in the study sample.

The population from which the purposefully-chosen participants were recruited, were from the (larger) Nigerian fashion product consumers who resided in Ojo, local government area of Lagos State. To sample from this population, the following inclusion criteria were established and applied during the purposeful sampling strategy.

3.4.1 *Inclusion criteria*

The inclusion criteria for which participants for this study were selected, was being either male or female and over 18 years of age. The participants were required to be fashion product consumers who reside in Ojo local government area of Lagos State, Nigeria and are responsible for making decisions about the clothes they buy. It was important that participants were fashion buyers and were able to make their own decisions about what they wear as this would assist the researcher in determining what mattered to them when deciding which items to buy and why they would make such purchases. Participants without any exposure to fashion purchases would not be able to make a meaningful contribution to the study as they would not be able to provide the details the researcher is after. They were required to earn their own salary (or be self-employed) to pay for the clothing they purchased. Through this requirement, the importance of fashion purchases in relation to their earning and spending power would be determined which was an important aspect

to consider during fashion purchases. The participants were not required to have extensive knowledge about the fashion industry or current trends but were only required to have an awareness of fashion products in the current fashion market. The purpose of the study was not to extensively interrogate the intricacies of the textiles from which the fashion products were made but to get a general understanding of how the participant's approached the fabric of the selected fashion product.

3.5 Study location

Based on the inclusion criteria specified in section 3.4.1 it is clear that the study was conducted in Ojo, local government area of Lagos State, Nigeria. Lagos State is the former capital of Nigeria and is the current economic capital. It has been transformed over the years to become the Nigerian fashion capital, attracting national (from other states in Nigeria) and also international consumers to purchase their fashion products (Nwamara 2017). Lagos is the most populated city in Nigeria (and in Africa) — with a population of over 21million people — and is among the richest cities in Africa, generating over 90 billion dollars annually in goods and services (Ighobor 2016). Lagos is home to organic manufacturers of a locally produced cotton material called "adire" (tie and dye fabrics) and hand-woven fabric popularly known as "aso-ke" (formally worn by the yoruba ethnic group). The latter is now gaining international recognition (Nwamara 2017; Agbadudu & Ogunrin 2006). Events, such as the Lagos Fashion Week, are growing and gaining popularity and is where all the above-mentioned fashion fabrics are used to create current fashion designs (Nwamara 2017).

Furthermore, Ojo local government is one of the busiest business Local Government Areas of Lagos State, which is known for the Ojo Alaba International Market situated in this area (Awoniyi 2016). The author further mentions that this is one of the most densely populated areas of Lagos where custom-made traditional and conventional fashion garments are found.

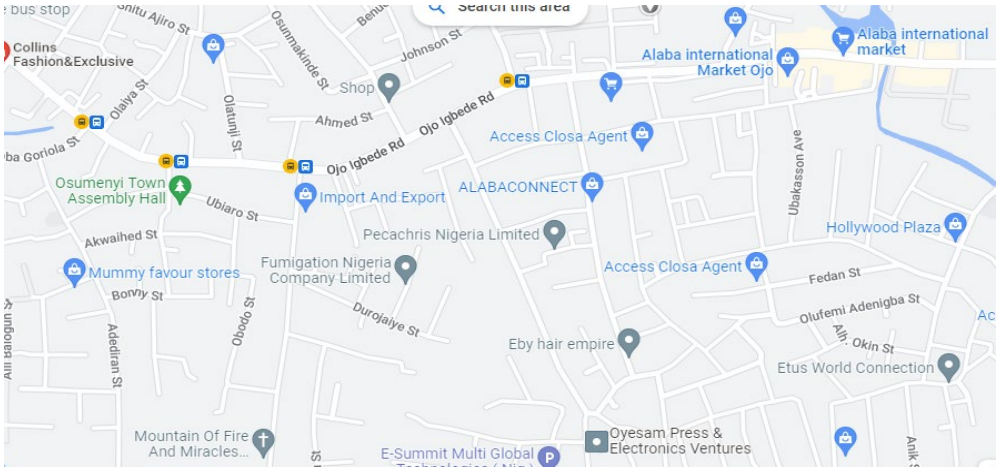

Figure 3.1: Ojo Alaba International Market area

Source: https://tinyurl.com/2p87k9f9

3.5.1 *Recruitment of participants*

Study participants were recruited from different locations in Ojo Alaba International Market, Ojo, Lagos in Nigeria. These locations included store owners of fashion stores at the market who were believed to have a sense of current fashion trends and fashion in general. Participants who were known to the researcher as fashion-conscious consumers were also approached to participate in the study. The potential participants, who met the inclusion criteria, were approached to participate in the study by explaining the importance of the research and the purpose of the research topic. The majority of potential participants who were approached agreed to participate in the study. The data collection methods that were applied in this research will be discussed next.

3.6 Data collection methods

3.6.1 *In-depth interviews*

Face to face in-depth interviews were conducted individually and used as the main data collection method for this study. In-depth interview is a data collection technique that uses the process of semi-structured questioning, applied through an interview guide to gather data (Creswell 2014). According to Dilshad and Latif (2013) the questions used for face-to-face in-depth interviews — and set out in the interview guide — are predominantly open-ended questions which supported the qualitative nature of the study. These open-ended questions allowed participants who had experience in the phenomenon being studied, to share their experience and thoughts (Roberts 2020) on the influence that perceived value has on the decision to purchase fashion products.

Specific questions were developed to address each objective set out for this study. They are presented under the operationalisation of the research, as this indicates how the objectives are executed in the research. The questions that are specific to each of the objectives are indicated in Table 3.1.

3.6.2 *Pilot testing of the interview guide*

Before the commencement of the main study, the interview guide was pilot tested using four participants who met the inclusion criteria of the study. The researcher identified fashion store owners from the Ojo Alba International Market in Sowemimo Street who were thought to have an awareness of fashion and fashion trends and fashion conscious participants known to her to participate in the piloting of the interview guide. The researcher interviewed each of the participants in the fashion store they owned or at their offices for those participants she knew who were not fashion store owners. The piloting of the interview guide was necessary to determine if participants could respond to the questions and if there were any questions that needed clarification, or which were found to have similar answers to other questions. It was found that all participants were able to respond to the questions without any clarification or adjustments to improve the questions. The time it took for the completion of the interview guide during the pilot test was also considered, as it took approximately 90 minutes to complete the interview. As a result, it was thought that by allowing 90 minutes to conclude the interviews, participants would be able to respond to all the questions in their own time and not feel pressured to do so. It was not therefore deemed necessary to make changes to the interview guide to reduce the time to complete the interview questions.

Table 3.1: Operationalisation

Objective 1: To determine the meaning of the term fashion to the consumer
1. What do you think fashion is? 2. What do you think clothing is?
Objective 2: To determine the values consumers attribute to fashion products in terms of: Sub-objective 1: perceived economic value of fashion products, Sub-objective 2: perceived functional value of fashion products Sub-objective 3: perceived psychological value of fashion products
1. When you consider your fashion products, are these expensive items or not? What is an expensive item to you? 2. What do you use to help you determine if the fashion product is worth the money that is asked for it? 3. Do you have garments from your mother, sister, aunt or grandmother that you still wear or that are still fashionable and what do what to achieve with them?

4. Do you have garments that you have only worn to one event and why? 5. What do your garments mean to you?
Objective 3: To determine the influence that perceived intrinsic and extrinsic fashion product attributes have on the decision to purchase fashion products
1. What do you expect the quality of a fashion product should be? 2. Influence of extrinsic product attributes 3. Does the brand name of a fashion item matter when purchasing a fashion product? 4. How important is the country of origin? 5. Is there anything in particular that you expect of a store which sells fashion products? 6. What is your opinion about the marketing of fashion products?
Objective 4: To determine the influence of perceived economic value, functional value and psychological value of fashion products on the decision to purchase
1. If you could single out one important attribute of a fashion product that will make you consider purchasing it, what will it be? 2. How does the cost of a fashion product affect your fashion purchase? 3. Would you pay more for a fashion product, as opposed to normal clothes? 4. In your opinion, what contribution does the purchase of a fashion product make to the environment? 5. What influences your decision to buy a fashion product? Social: for status; economic –cheap or expensive; environmental – ecofriendly; psychological – confidence or pride? 6. Of all the things we have talked about, what is the most important to you about fashion products?

3.6.3 *In-depth interview procedure*

The in-depth interviews were conducted by the researcher using a digital recorder and tablet to record each interview and to ensure that all the information shared by the participant was captured. The participants were all invited to be interviewed in a boardroom of a private office, to accommodate the electrical equipment used for recording the interviews. The venue in which the interviews took place provided a quiet, calm and relaxed atmosphere for the participants to sincerely air their views on the topic without any distraction. Interviews were set up according to an appointment schedule that best suited the participant and researcher.

The in-depth interview was conducted with only the researcher and the participant present. The researcher first explained the study to the participant, before proceeding to the main questions on the interview guide. The researcher asked the questions and took notes of some of the important points raised by the participants. These were used to probe further responses from the participant when necessary. As indicated in the piloting of the interview guide, each of the interviews averaged 90 minutes. Each participant was offered refreshments after the interview was completed. The researcher commenced the in-depth interviews during August 2019 and completed the interviews in September 2019. In total, 15 interviews were conducted, which included four participants' data from the pilot study, until data saturation had been achieved. Data

saturation is reached when no new data emerges from an interview (Saunders et al. 2018). Data saturation was reached after the thirteenth interview, after which two more interviews were conducted to confirm that no new data was emerging. Data analysis will be discussed in the next section.

3.7 Data analysis

The data were transcribed verbatim resulting in text that could be read and analysed. The transcripts were read several times, after which an iterative non-linear system was used to organise the data into meaningful segments for interpretation of the transcribed data (Maree 2016). Consequently, content analysis was applied to the transcribed data in order to reveal the categories that emerged from the data. These categories were developed from the codes that were assigned to meaningful sections of the data. In this regard, an inductive approach was applied to sort the raw data (Assarroudi et al. 2018). An inductive approach relies on the systematic analysis of the data to establish a defined relationship between the research objectives and the findings that were obtained from the raw data, to make sure that the findings are linked to the objectives in a transparent manner (Maree 2016). The inductive approach assisted with the development of the codes — which were grouped according to the similarities and differences — and from which the above-mentioned categories emerged. Open coding therefore assisted with coding the data. Open coding, in simple terms, is a method of identifying themes from the transcribed data, to form a concept, which is subsequently categorised to be interpreted as the data findings (Williams & Moser 2019). The analysed data was prepared in tables in which the quotes that represented the category was depicted (Appendix B). These tables are presented in Chapter 4 where the data is discussed. The findings resulting from the analysed data will be presented in Chapter 4. Moreover, the credibility of the data will be discussed in relation to the trustworthiness principles that were applied in this study, which will be discussed next.

3.8 Trustworthiness

Trustworthiness is used to affirm the validity and credibility of data gathered in qualitative research (Maree 2016). Creswell (2014) adds that validity is used to determine research accuracy, also known as trustworthiness or credibility in qualitative research. The criteria to determine the trustworthiness of a qualitative research paradigm are credibility, transferability, dependability, confirmability and reflexivity (Korstjens & Moser 2018; Guba & Lincoln 1994) which serve to ensure transparency in qualitative research.

Credibility refers to measuring the reliability and authenticity of research findings (Guba & Lincoln 1994). The researcher obtained rich and thick data for credible findings (Fusch & Ness 2015) by adopting and applying various strategies to develop categories from different perspectives to represent participants' views. The study applied the use of rich thick descriptions to illustrate the views and objectives of the study framework, by using graphics to illustrate the research findings.

Transferability refers to the extent to which the findings can represent a general knowledge of the phenomenon. For this, the researcher used peer debriefing to assess the entire process, and to demonstrate the accuracy and external validity of the research (Coy 2019; Creswell 2014). The researcher used the supervisors as procedural enquirers of the study, to maintain and uphold standards of external validity and accuracy of the study. The researcher described the research context in detail in this chapter to allow for the duplication of the research.

Dependability is ensuring stability of data through member checking and spending prolonged time in the field with the participants, using in-depth interviews and probes to verify participants' answers and obtain rich data (Alam 2020; Creswell 2014). Korstjens and Moser (2018) add that there should be consistency in applying the right data analysis methods, suitable for qualitative research findings and interpretation. The researcher used coding consistency and thick description during data analysis to ensure dependability of the data gathered. This was achieved by summarising the data transcription, breaking them down into concepts, coding, themes and categories. Thereafter, the categories were outlined and presented in graphics. Subsequently, the data was interpreted citing the raw data for readers to also form their own opinions.

Confirmability refers to objectivity of research results, whether it reflects reality or the imagination of the researcher. According to Korstjens and Moser (2018) data interpretation should be neutral and not represent the opinion of the researcher, but rather that of the participants. All evidence that did not represent general knowledge about fashion products was discussed to clarify discrepancy and improve objectivity; moreover, the researcher tried to clarify any bias on the part of the researcher by commenting on how the background of the researcher might have affected the interpretation of the data (Creswell 2014). The raw data (verbatim) was quoted and included for readers to form their own individual interpretation and balanced view. The supervisor and co-supervisor audited the presentation of the data and findings. This was to ascertain that an acceptable standard was maintained and that the interpretation was neutral, in line with research ethics best practice of the University of South Africa.

Reflexivity is defined as a professional reflection of the researcher's self and how the researcher's background, theories, methods, texts and propositions affect the outcome of the

research (Whitaker & Atkinson 2019). Reflexivity was achieved by clarifying bias, having self-reflection and stating how the background of the researcher might have affected interpretation of the data. In this instance, the researcher refrained from voicing her opinion during the study, but accepted the thoughts and opinions of the participants as being their understanding and experience of the phenomenon. However, according to Dörfler and Stierand (2020) reflexivity means bracketing and having an understanding that objectivity in research does not separate the researcher from the research findings. Therefore, the researcher remained true to her interest in fashion and in the phenomenon that was being studied, but did not interfere in the opinions that were voiced by the participants. The research ethics are presented below, to support the credibility of the research findings.

3.9 Research ethics

Before the commencement of the main study, ethics clearance was obtained from the College of Agriculture and Environmental Science Health Research Ethics committee with reference number 2018/CAES/092. The copy of the ethics clearance letter is available as Appendix A. Participation in this study was voluntary and participants could withdraw from the study at any point. Participant confidentiality was assured as the information shared by the researcher was only accessible to the researcher and supervisors on the project. No other fieldworkers were involved in this study who could gain access to the data. All participants were anonymised as the names of the participants were not used in the presentation of the data. The study was considered a low-risk study, as the topic and questions asked in the interviews were not of a sensitive nature but reflected common behaviour in the selection and experience of purchasing fashion products. No specific harm could be foreseen in participating in this study and no adverse events were experienced during data gathering. Before the face-to-face interviews were conducted, the researcher presented participants with an informed consent document in which the purpose of the study was outlined, together with various other aspects that relate to their participation in the study. Participants were given the opportunity to consider the information in the document before completing the consent form and returning it to the researcher. No unforeseen events took place during the research. If such events had emerged the researcher would have consulted with the supervisor who would report the event to the Ethics committee. Feedback about this study would be given to participants who were interested and who provided contact information where the researcher could send general feedback about the main findings of the study. Data will be kept for 5 years and will only be accessed through a password-protected computer. Transcripts of the

interviews were sent over email to the supervisors for consultation and also only accessible through the password-protected computers of the supervisors.

3.10 Conclusion

The chapter focused on the qualitative research methodology that was used to address the aim and objectives of the study. The interpretive paradigm was discussed as well as the research designs that were applied in this study. The sampling method was discussed, indicating the data collection location and the inclusion criteria. In addition, the research instrument as it was adopted in the study, was presented in detail. It included the data gathering and data saturation that has been mentioned, and a brief data analysis was explained. The trustworthiness of the data and findings was addressed to align. The findings and discussion of the data will be discussed in the next chapter.

CHAPTER 4

FINDINGS AND DISCUSSION

4.1 Introduction

The previous chapter presented the research methodology of the study. This chapter presents the findings in accordance with the objectives of the study. The findings for each of the questions put to the participants, as operationalised in Chapter 3 section 3.6.2, are presented using verbatim quotations and a diagram to highlight the most important categories that emerged from the data. The data that is presented stems from the transcripts that were analysed through content analysis. A discussion of the findings is presented in which other research that supports or differs from the current findings are presented. The demographic data to describe the participants in the study will be presented in the section to follow.

4.2 Demographic detail of the participants

The following demographic data of the 15 participants who took part in the research is presented to clarify the profile of the participants. The demographic data as summarised in Table 4.1, shows that all the participants were from Lagos State, Nigeria. Approximately half of the participants were between 18 and 29 years of age (47%) and the other participants ranged between 30 and 59 years of age. The participants were predominantly female (67%) and five participants were male (33%). Close to half of the participants' highest level of education was either grade 12 (47%) or a degree or diploma (47%). The participants were also asked to indicate their current occupation, with the majority of the participants permanently employed, either full-time (67%) or part-time (20%). The employment of four participants (27%) were found to be in some ways connected to fashion, whereas the remaining 11 participants (73%) were not involved in a fashion-related field through employment or studies. The findings related to each of the objectives will now be presented.

4.3 Determine the meaning of the term fashion to the consumer (objective 1)

In order to explore the value of fashion, participants' understanding of the word fashion and the meaning of the word clothing were determined first. This was followed to establish the context for the discussions and to determine the opinions participants have of fashion and clothing in general.

Table 4.1: Demographic detail of the participants

Demographics	Frequency (n)	Percentage (%)
Resides within the borders of Nigeria		
Yes (Nigeria, Lagos State)	15	100
No	0	0
Age		
18–29 years	7	47
30–39 years	3	20
40–49 years	2	13
50–59 years	3	20
Gender		
Male	5	33
Female	10	67
Level of education		
Lower than matric	1	7
Matric/grade 12	7	47
Diploma/degree/masters	7	47
Employment status		
Permanent full-time	10	67
Permanent part-time	3	20
Self-employed	0	0
Contract work	0	0
Unemployed	2	13
Employment type		
Fashion jobs	4	27
Non-fashion jobs	11	73

The first question asked during the face-to-face interview was "*what do you think fashion is?*" From the qualitative findings four categories emerged — as indicated in Figure 4.1 — that defined fashion as 1) the latest style of clothing, that is 2) aesthetically attractive 3) has symbolic significance and has a 4) uniqueness to it. These four categories are presented and discussed next.

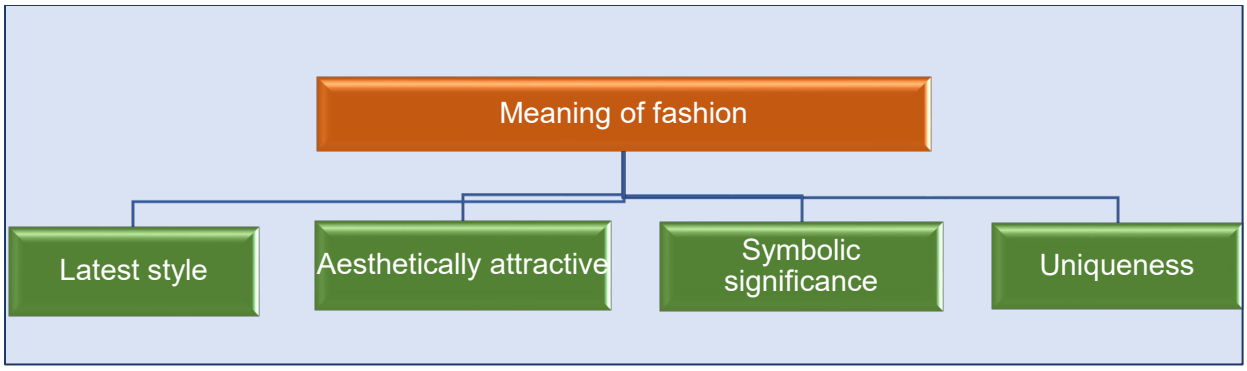

Figure 4.1: The meaning of fashion

When considering the meaning of fashion specific to the category that resembled the **latest style of clothing**, it is not only indicative of clothing, but also includes other aspects of fashion. This participant explains when she says, "*Fashion in my understanding has to do with popular or latest style of clothing ... that people put on in a given environment"* and this participant who says that it also means "*making a perfect choice of clothing or by hairstyle*". Therefore, fashion does not only represent clothing, but also includes hairstyles or any form of decoration that adds to the latest style of clothing and physical appearance of the consumer. Ritch (2020) affirms that consumers seek to purchase new products, or versions of garments, and appear in these current fashion items. This may also include latest hairstyles and decorative elements as found in this study. However, the latest style or design in fashion also meant that this fashion represented the **latest fashion trend** as this participant explains when she says "*[It] is a kind of design or style that is trending today",* it is a *"reigning style*". Accordingly, the trend in what is currently being worn and deemed "*an acceptable style*" that is accepted by those wearing it. However, fashion was also identified to have a time limitation to it when this participant says, "*fashion is a kind of style that will reign for a limited point in time".* Therefore, fashion resembles the features that consumers consider being current; thus in fashion Akhilendra and Aravendan (2023) and Saravanan and Nithyaprakash (2015) mention that consumers pay more attention to style details of fashion clothes and were also observed by the participants.

Fashion also meant the **aesthetically attractive** appearance. It attracts the attention of others who use clothing and fashion products, as this participant explains when she says, *"Fashion is a design made with a material that attract [sic] people when you put it on".* Additionally, this participant says, *"something that is designed to attract the individual",* and as a result fashion "*attract[s] other peoples' attention"* and as a result "*people will admire it*". The study of Hwang et al. (2016) found that fashion clothing cannot be appealing and convincing for consumers to

purchase if it is not attractive in terms of colour, fabric, proportion, style, design and other details to influence consumer purchase intentions. An important element in attracting attention through fashion is attributed to the fit of the clothing. Kasambala et al. (2016) suggest that fitting is an essential part of fashion and that consumers fit clothes before deciding to purchase the items.

Fashion was further found to attain **symbolic significance** and specifically associated with a group of people where a pattern in a garment or style of clothing is accepted by the group for specific events. This is explained by a participant who says "*Fashion is when you are in a community or you are with group of people, the kind of clothes they request for in that community … that is what they call fashion … and is [a] compulsory, something that … you will wear it. That is, it [is] about fashion that you can be able to belong to what [the]… request for"* and thus "*trending stuff to a group of people at a particular time".* Jablon-Roberts and Sanders (2019) support this idea and are of the opinion that fashion is symbolic of the purpose of the clothing item to others. It can be communicated through the style or pattern of the material used for the specific item. In addition, Jain et al. (2018) found that women in India wore the latest fashion styles as a form of ethnic identity and a display of social status. In Nigeria virtually all the ethnic groups use different fashion styles, by which the groups are identified (Sorum & Gianneschi 2023; Maiwada et al. 2012). Sellerberg and Aspers (2015) affirm that fashion could be adopted by a group of individuals where all members of the group are compelled to wear clothing made from a specific material which resembles the groups' identity.

The last category that infers the meaning of fashion is the "**uniqueness"** that clothing items resemble when they are in fashion. This is expressed by a participant who mentions that *"Fashion is something unique, it is something outstanding … different from others".* The uniqueness of fashion items is specific to its difference from other items and its novelty which this participant explains when she says that fashion is a *"new model of design that has not been used before".* According to Martindale and McKinney (2019) some consumers seek to be unique through the clothes they wear ensuring that they stand out.

Following on from determining the meaning of fashion, it was necessary to explore if participants had a different perspective of clothing. Therefore, the next question that was asked during the face-to-face interview was *"what do you think is clothing?".* The qualitative data analyses of this question suggest that there are five categories that emerged which best describe what the participant thought clothing was. According to the participants, clothing was described as something that is 1) worn to cover the body, it is 2) made from fabric, these items are 3) not in

fashion, have a 4) casual appearance, do not 5) express any uniqueness of the wearer and are mostly 6) functional items the wearer uses, as illustrated in Figure 4.2.

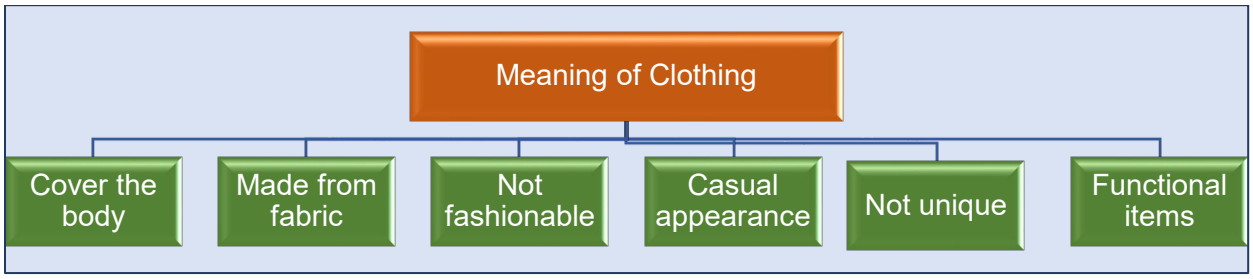

Figure 4.2: The meaning of clothing

The important aspects of clothing that were highlighted by the participants was firstly that clothing is used to **cover the body**, which was a response given by most of the participants. This was expressed in quotes such as *"clothing is just body covering"* or "*something that you just wear to cover your nakedness".* In general, clothing represents all forms of items used on the body to cover nakedness for moral purposes (Suganya et al 2024), for protection or to display materialism (Rahman et al. 2018). In addition, the importance of covering the body with clothing is explained by Sari and Asad (2019) who affirm that from a cultural perspective, Islamic women are expected to cover their body with a long gown, long sleeves and a veil, to be considered properly dressed.

Participants further explained that to them, clothing was **made from fabric**, also known as material, which forms the clothing they wear as these quotes suggest *" a fabric which you do not place much attention"* or it *"is material you buy and use"* or this participant who says *"is a mature material that can be worn by anybody."* According to Achabou (2020) not all fabrics are suitable for clothing and should be ethically selected to ensure that the clothing is not discarded due to the poor quality of the material used. Most Nigeran clothing is made from cotton, which include fabrics such as aso-oke, sanya, akwete, akwa-ocha, ashish with various other synthetic materials used for western clothing such as polyester and other fibres (Bawa 2021).

The third category that emerged from the data clearly shows that the participants did **not consider clothing as a fashionable item** as explained through these quotes "*… What you wear to cover your body, that is not fashionable, it is probably out of fashion at the moment but you still have it with you. And you are comfortable with it"* and therefore *"Clothing is covering the body with clothes with no fashion, no style and by putting on [a] simple wear".* According to Sari and Asad (2019) clothing is not meant to be fashionable, but to be made for the consumer to look appropriate. Contrary to the short lifespan of fashion, clothing has no lifespan attached to it until

it is no longer wearable due to the wear and tear that occurs (Gwozdz et al. 2017) and therefore according to Conlon et al (2021) clothing has no seasonality attached to it.

Participants also identified the **functionality of clothing** in that, possibly through its unfashionable appearance, becomes "*normal wear that we use at home to do house chores or you can also go out with it".* However, clothing is made to *"suit your body if you are a woman … you sew it to suit your shape, if you are a man you sew it to suit your body".* Functionality has brought about transcultural dressing and migration of clothing as consumers consider not only fitting, but also convenience of use which reflects in their buying behaviour of purchasing skirts and blouses and gowns, instead of wearing a sarong-like wrapper and blouse (Osuntayo & Oladipo, 2017).

Participants further attributed a **casual appearance** to clothing as it is "*anything you can wear as casual wear".* Therefore, *"Clothing is different type of clothes that we are using daily like trouser[s] and jacket. You can put on anything as long as [is clothe] and nobody will ask[ed] you why are you putting on this colour since [it] is what you want and is what you … have a skirt"* and therefore*, "clothing is anything you can wear as casual wear. The difference is in the fitting. How, because your clothing can fit you? Fashion … you make sure the clothe[s] looks admirable in the eyes of people but clothing you just put it on not minding whether it fits you or not".* Each fabric has unique properties that set it apart from other materials in terms of colour, texture, craftmanship, comfort, style, design, fibre content, aesthetic appeal, quality, durability and performance — as consumers are attracted and motivated to buy because of these properties (Li et al. 2018; Jablon-Roberts and Sanders 2019). This is in line with the studies that showed most Nigerian indigenous clothes have certain prints, patterns and texture such as akwuete, aoeke that set them apart (Ozo et al. 2018; Chudi-Duru 2021).

Lastly, it also emerged that some participants thought clothing did not feature any **uniqueness,** but rather more casual in appearance. They considered clothing to be common and made from ordinary fabric which was worn daily as explained in these quotes *"Clothing is a fabric which you do not place much attention to or uniqueness",* as it is *"The one that does not attract people that much but you look nice when you wear it* ". This corroborates the contention of Rahman et al. (2019) that the importance of clothing lies in the function it serves to cover the body, items routinely worn by the wearer and not symbolising current fashion trends.

This concludes the findings in relation to objective one where the difference between fashion and clothing was established. The following objective sought to determine the value that consumers attribute to fashion products. The findings of this objective are discussed next.

4.4 Determine the values consumers attribute to fashion products (objective 2)

Taking into account the value that the term 'fashion' has to the participants, the findings related to objective two are presented next. These findings should be kept in mind in terms of how the participants expressed the meaning of fashion and how this meaning possibly relates to fashion products in general. In brief, participants described fashion as synonymous with the most current fashion trends that are different and unique in the appearance that it contributes. This basic understanding of fashion could possibly be attributed to fashion products in general. Objective two was divided into three separate sub-objectives that each explored a different component of the perceived value of fashion products. They included the perceived economic value, perceived functional value and the perceived psychological value of fashion products. The data pertaining to each of these sub-objectives will be discussed next. The first sub-objective considered the perceived economic value of fashion products.

4.4.1 *Sub-objective 2.1: Perceived economic value of fashion products*

To determine the perceived economic value of fashion products, the first question explored the cost of fashion items by asking participants to respond to *When you consider your fashion products are these expensive items or not?* The qualitative findings show that two participant groups emerged when considering the perceived economic value and therefore the cost of fashion products. One group of participants, which were the majority of participants, believed that fashion products were 1) expensive and the other group of participants, who were very few, thought that fashion products were 2) inexpensive as indicated in Figure 4.3.

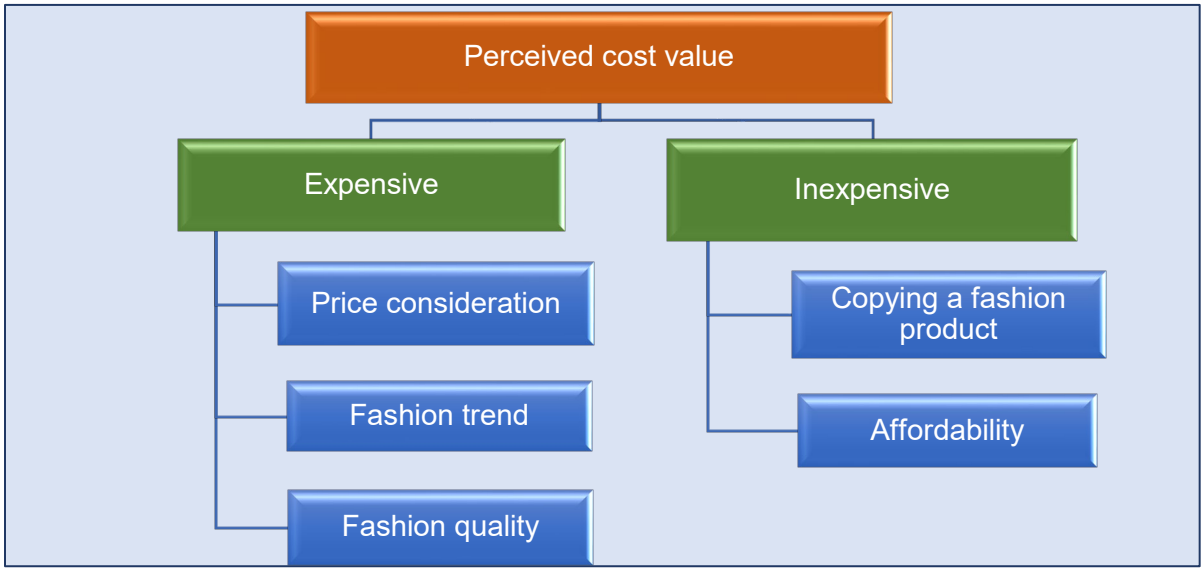

Figure 4.3: Perceived cost value

In Figure 4.3 the participants who thought fashion products were **expensive** expressed this impression in terms of the affordability of the fashion products and how that relates to the **consideration** they give the fashion product in terms of what it costs. This is explained by a participant who mentions that *"it depends on the income at a giving time … what is expensive to Mr A may not be more expensive to Mr B. An expensive product is a product that when view[ed] in terms of cost, the cost seems to be more than what my income can actually get for me, leading me to regret. Any products that when I get them depending on my income at a given time, I see myself regretting after buying them because the money is too much, I take it to be expensive. If I should buy a product get home and I'm still comfortable with the price and I still have money left in my account without regretting, why do I have to buy this item at this high amount … that product is termed to be expensive. The ones I term that are not expensive are the ones that you can use little money and pay without feeling that money has left your pocket*". Although the fashion products may be considered expensive, it also depends on the impression of the participant in terms of the criteria they use to determine what is expensive as this participant explains when she says "*It is expensive to me, when something is overpriced"* and therefore *"I consider it to be expensive because the price I buy it is higher than those ones I wear at home*". Participants also do consider how important the fashion product is and whether it is necessary to purchase the item as this participant mentions when she says "*If [it] is necessary I have that thing I will buy it but if is not a necessity I pass".* This participant also mentions that she compares prices to avoid paying too much for a fashion product by changing the purchasing venue when she says, *"Some materials or styles are expensive depending on the area, they are selling it. If it's in the boutique you will buy it costly, but when you reach home you will see another person that [sic] buy it very cheap you will see they buy it inside [the]market that is not boutique the same quality and you feel that your own is very costly. Then I consider my own to be very expensive because I buy it from boutique. That's why at times I cut off from buying materials from boutique since I can get the same thing inside market at [a] cheap rate".* Some Nigerian consumers are sensitive to the cost of the fashion products, resulting in the popularity of second-hand fashion because it is considered cheaper than the new version of it; consumers are ready to move from market to market in search of cheap clothing (Abbate et al. 2024; Osaghae & Ugiagbe, 2018).

Irrespective of the price comparison and restraint from purchasing expensive fashion products, participants acknowledged the fact that they were expecting **fashion trends** to be expensive when they say, "*Fashion products are expensive when is [sic] coming out new"* or *"When they are new in the market, they are always expensive".* Consumers who are interested in the quality,

ecofriendly, trending garment are willing to pay a premium price, which is emphasised by Rahman and Koszewska (2020) who add that quality fashion products require high premium price which some Polish consumers are unwilling to pay and go for cheaper lower quality brands. In addition to the fact that participants wanted the latest fashion, it also meant that they were in favour of **quality fashion** items which were perceived to be more expensive as these participants explain: "*They are expensive and [an] expensive item to me is something that is original, something that can last*" and this participant who says "*Not all the reigning material that I used to buy, the quality ones, the better ones and the fine styles [is] the ones I like to buy".* These items last longer as this participant mentions, "*Why I buy those clothes for me in particular is because those clothes last longer and even after wearing it for a long time when you still come out with it you still fit in, you look good"* because as this participant says, *"it is important to me and it will last longer*". Rahman and Koszewska (2020) confirm that Polish consumers purchase garments that offer aesthetic benefits, functional benefits and financial benefits that support the quality the participants are looking for. In particular, Effiong (2018) noted that some Nigerian consumers are willing to purchase expensive garments that possess exceptional qualities, therefore confirming the importance of quality fashion products and the willingness to pay a premium price for such items (Adedapo & Adedeji 2021: Lewis and Moital 2015).

A few participants mentioned that fashion products were **inexpensive** and could therefore be considered **affordable**. This group of participants believed there are fashion products for different income levels which allows them to choose a quality fashion product that is affordable. This is indicated by this participant who says, "*The ones I term that are not expensive are the ones that you can use little money and pay without feeling that money has left your pocket*". Henninger et al. (2017) point out that the choice lies with the consumer to purchase either expensive or moderately-priced fashion items, as it is well-known that luxurious fashion products of good quality are expensive. The attempt to reduce the cost of quality fashion products has led to different approaches to reduce the price of fashion products and to make quality fashion products accessible and affordable to all consumer groups. In this regard some authors propose the implementation of a "take-back policy" to re-sell used products (Petänen et al. 2024; Hvass & Pedersen 2019), the advancement of circular fashion (Klemm & Kaufman 2024; Vehmas et al. 2018), and collaborative consumption (Savelli et al. 2024; Becker-Leifhold & Iran 2018) to mention a few alternatives.

Another participant pointed out that fashion products can be inexpensive when other methods are used to obtain the fashion items such as by **replicating or copying** these items through designers

(tailors in Nigeria) and other methods as she explains: *"When everybody has it or if you feel you must have it but don't have the money you can look for photocopy. Find tailor to do it or buy Aba-made. Then it will be less expensive"*. According to Martindale and McKinney (2019) consumers can recreate any style to reduce the price of expensive fashion products by sewing the items for themselves or using tailors instead of buying mass-produced fashion items.

Having established whether the fashion products that the participants possessed were expensive or not and looking at how they perceived the cost of the products, the next question focused on other factors. Demonstrating what participants used to determine the economic value of a fashion product and if it was worth what they were required to pay for it, they were asked, "*What do you use to help you determine if the fashion product is worth the money, they are asking for it?"* It emerged from the findings that participants used four different methods (identified as categories in Figure 4.8), to determine whether the fashion products were worth the price that they had to pay for the item. Participants did a 1) quality assessment of the fabric used for the fashion product, relying on the 2) product information, by 3) observing fashion wearers of the fashion product and lastly by applying a 4) sensory test on the fashion item. These categories are indicated in Figure 4.4.

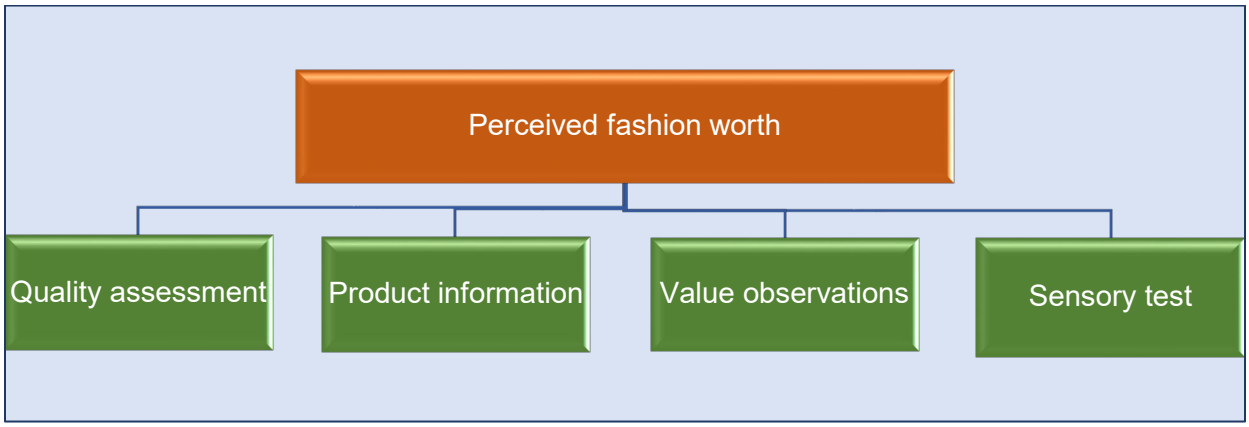

Figure 4.4: Perceived fashion worth

In the first instance participants used their textile experience to determine the quality of the fashion products and through this assessment participants claim to be able to determine whether the fashion products are worth the price that was asked for them. This evaluation is based on previous experiences and knowledge of good quality material as this participant explains when she says, "*The materials because I know materials that have good quality"* and this participant who mentions *"I will look through the material if it gives me the material and I touch It, I will know the difference between clothes' qualities".* Therefore, these findings confirm that the value the consumer places

on a product, such as the quality of the fashion product, determines the worth of the product (Su 2016; Kusumawati 2019; Jain et al. 2018). However, Kusumawati et al. (2019) is of the opinion that consumers' knowledge of fashion products is crucial as the perceived knowledge of a product could lead to perceived value of the fashion product which then leads to the possibility of the consumer purchasing the item.

The second method participants used to determine the worth of the fashion product was by considering **product information** available about the product. This information could be obtained from the label indicating the fibre content of the fabric as this participant explains*: "I use the label to know if is 100% cotton".* In other instances, the information specifically indicating the country where the clothes are imported from are expressed somewhat differently by this participant who says, *"I will use the company that make it to"* was another method through which the value of the item was determined because this participant emphasised the fact that *"the fabric is good like Hitarget or clothes from foreign countries are good*". Ritch (2020) affirms that consumers consider COO as a tool with which to rate garment quality as some countries are known for producing poor and unethical fashion products. On the other hand, this participant also points out the value of the brand name as information that is used to determine the worth of the fashion product as she explains: "*I use brand name to know which one is original like Gucci is always very expensive".* In some instances, participants relied on the retailer to suggest which fashion items hold value or are worth the price as these participants suggested: "*From the retailer if is where I used to shop, she will tell me the good one*" because they felt that *"the retailer if he or she is trustworthy you know that anything you buy from them is good quality*" would point out the value of the fashion product in terms of its worth. According to Jain et al. (2018) a brand, which in this instance may be the brand producing the fashion product or the retail outlet selling specific branded fashion products, should be positioned in such a way that the consumer is able to perceive the usefulness of the product, and subsequently the value of the fashion product (Zhang et al. 2024).

The third method participants used to determine the value of fashion products was through **value observations** which could be considered comments that acted as a confirmation that the fashion product they have chosen is of value. This was explained by a participant who says "*If I wear the clothes and if I go out and people say that this clothe [sic] is a fashion clothe, is good that's what I like so with that I know that I bought something good".* According to Kaur and Anand (2018) the participants who rely on compliments of others to determine the value of their fashion products, are status conscious and social affiliation conscious, therefore making what they are wearing a measure of social recognition (Sorum & Gianneschi 2023). On the other hand, **value**

observations were also exhibited by the participant when observing other wearers as this participant explains, ”*I can also approach somebody who is wearing it to ask for the price. … the person is sincere, I will know [it] is [a] good price”.* However, fashion leaders and celebrities are used to clear doubt about a fashion item. They serve to reassure consumers of the authenticity and quality of the garment by having them endorse a fashion product, as previous owners of the product, they sometimes educate the consumers on the product value (Quelhas-Brito et al. 2020).

The final method participants would use to determine the value of a fashion product was to subject it to a **sensory test** that they performed on the fabric by touching it to feel the quality of the fabric, as these participants explain. “*I will look through the material … if it gives me the material and I touch It, I will know the difference between clothe [sic] qualities,*” and this participant who says, *“I also touch them to know whether it is good quality”.* This is in line with the study of Salerno-Kochan and Turek (2021) stating that one of the perceptions of clothing quality should be built around the fabric composition and this is accessed by feeling the garment to determine the texture. However, this participant also mentioned that through tasting the material the quality might be determined as she says, *“Taste the material and if is bitter, you know that it will wash”.*

The next questions address sub-objective 2.2 which explored the functional value of fashion products.

4.4.2 *Sub-objective 2.2: Perceived functional value of fashion products*

The functional value component used in this study includes the specific use of items for a purpose. This would include naming specific clothing items for the purpose they are known for, such as jackets, trousers, jeans and others. In the analysis of the term clothing the functional use of clothing was expressed by the participants with very little or no mention of fashion products in a functional context, other than to assist in creating an aesthetic appearance for the wearer. As fashion products did not seem to represent functionality as a value, it was more meaningful to determine the functional value of fashion products in terms of the time span of fashion products. This could include handing down items from family members, therefore ensuring that the items are in circulation for longer. Therefore, participants were asked, “*Do you have garments from your relatives (mother, sister, aunt, grandmother), that you still wear or that are still fashionable?”* From the data analysis it was evident that there were participants who had been given items that are still in fashion while other participants did not have any such items as indicated in Figure 4.5. In both instances the participants could indicate from whom the fashion items came and why they were handed down or why they could not accept handed down items.

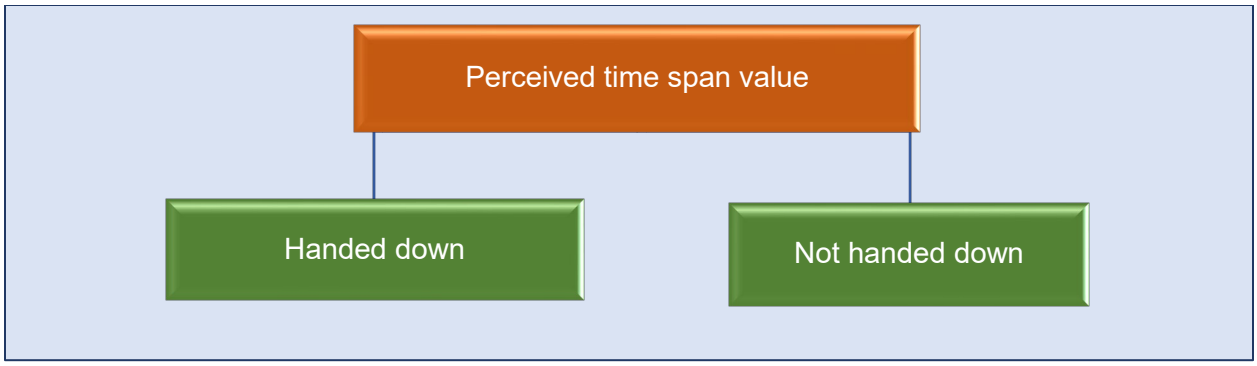

Figure 4.5: Perceived time span value

Items of clothing that were **handed down** to the participants from relatives were still worn as this participant explains when she says, "*There's one clothe [sic] that my mum gave me she said the clothes … has been long that she has bought it for a long time and the clothe doesn't wash. She gave it to me … is Ankara and I'm still wearing it"*. Therefore, the perceived time span value of fashion products can be extended to other generations and therefore contribute towards sustainability when it is considered for purposes of being reused, recycled and upcycled for future use (Jain et al. 2018). However, this participant points out that the function of the handed down fashion item is not used for the purpose of being in fashion. She explains that "*I use it as casual wear"* which suggests that the fashion product is handed down to be used as a clothing item and not for the purpose of being in fashion, which aligns with the definition of how clothing is perceived by the participant. A participant also indicated that she was handed down clothes by her sister which were still fashionable as this participant indicates when she says: *"I have clothes from my sister that is still fashionable, not because it's out of fashion"* which were given to her "*because they are not her size"* and these items are *"still fashionable and I still wear them and when I wear them people asked me where I get them from".* Transferring clothes to relatives as these participants suggest, is a sustainable way fashion products can be used to prolong the lifespan of the garment (Hatley 2023; Khare 2019). In turn, Vehmas et al. (2018) add that to reuse and recycle fashion products is one of the best ways to support fashion sustainability, as old clothes can be reused whether through transfer to a relative or through recycling to create new fashion items.

The input of the group of participants who **did not receive handed down** fashion products was emphasised by phrases such as *"I don't have any".* Different reasons are given why the participants did not have handed down items. This participant explains that she is the (only) one who gives fashion products away and therefore does not accept any when she says "*I cannot*

wear clothes that my mother gives me. I am the one who will wear clothes and give to her. Their own time is different unless [it's a] wrapper". Another participant indicated that different tastes in fashion may hamper the handing down of clothing as *"I will reject it because their taste is not to my taste"* and this participant who indicates that she does not wear handed down clothes. She only wears clothes that she has bought for herself when she says *"I don't think I have anyone. I wear only my clothes"* which also suggests a short time span of fashion products owned by this participant. Although the participants gave some reasons why they don't have fashion items that have been handed down, Becker-Liefhold and Iran (2018) found that stigmatisation was one of the barriers preventing consumers from exchanging used fashion products, such as the inferred stigma of the acceptance of handed down fashion products.

After establishing the value of fashion products through the longevity of the products when handed down, it was also necessary to explore the duration value of fashion items worn by the participants when asked, "*Do you have garments that you have only worn to one event?* This question was also followed up with questions such as *Why have you not worn it again? Why do you keep it?".* Participants responded to this question by explaining the reason why they could not wear the items again, pointing out that they were not discarding the items but waiting for the right occasion to come up to wear the fashion products again. In all of these instances the fashion products were for special occasions that required special outfits and therefore could not be worn to any event or for day wear purposes. In other instances, the fashion products were worn once but kept for donation purposes as indicated in Figure 4.6.

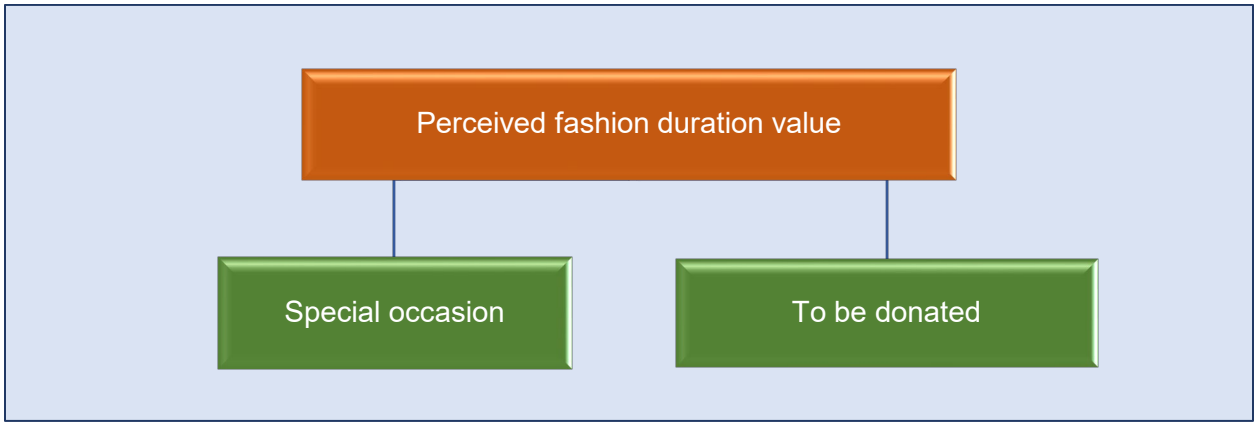

Figure 4.6: Perceived fashion duration value

The first category explored the functional value of fashion products to be used for a **special occasion.** Various special events were mentioned by participants which included traditional outfits that could not be worn for any occasion as this participant explains: "*I have such garment*

and that has to do with the traditional wear. There are some clothes that you don't wear every day you wear it when the event …comes up. Why I have not worn it again is because I'm still waiting for the event to come up then I will wear it I'm still keeping it because the event will still come again." A participant affirms this when she says "*I have my graduation gown and I cannot wear it to church*" but would want to wear it to another special event when she says "*but something like wedding I can wear it to wedding so that's why I'm keeping it*". Therefore, many of the participants were still waiting for the occasion to come up and thus hold onto the fashion product "*because I have not seen where I will wear it that's why it's still there in my wardrobe."* For other participants the value of the material from which the fashion product was made, as well as the fashion it represented at the time it was obtained, stopped continuous wear as it was deemed expensive as this participant mentions: "*Because that clothe is very expensive and the fashion was like flowing kind of open back if you enter bus wearing It, it will do as if it wants to tear your clothes so because of that I don't wear it to go out anyhow".* The fact that many of the special occasion fashion products were not made from common types of material, but rather made from expensive materials (as indicated by the participant in the previous sentence), the unusual nature of the material does not warrant regular use and therefore requires it to be treasured as this participant explains "*It is not the ordinary clothe that I will use once and will not use it again I want it to last for me that's why I am keeping it*" and therefore saved for another special occasion in the future. This participant says *"There are some clothes that you don't wear every…day you wear it when the event [comes] up ... I will wear it I'm still keeping it because the event will still come again*". However, the fact that a fashion product was only worn once also reflected an attributed value of saving it from regular wear and tear as this participant explains, "*It is not the ordinary clothe that I will use once and will not use it again I want it to last*". Although the participants meant well to preserve the special occasion outfits, Şener et al. (2022), Henninger et al. (2017) and Jablon-Roberts and Sanders (2019) contend that such fashion products should be used regularly beyond special events, as the return on investment of the fashion product, through more regular wear, may be greater to the participant. To support sustainable fashion, it is expected that consumers would instead engage in the sustainable purchase and use of fashion products for a reasonable period of time after which they can be recycled (Petänen et al. 2024; Hvass & Pedersen 2019; Lenne & Vandendbosch 2017). However, the dislike of special occasion fashion products was one phenomenon that emerged as a very important hindrance in the duration value of the fashion products. **Ill-fitting** fashion products contribute to this phenomenon as this participant explains, *" … have a garment that I have worn to one event because it is a garment for wedding ceremony, I haven't worn it again because now [it] is no longer my size".* This participant adds that style may

also contribute to an ill-fitting garment as she explains "*I have but I wore it only once … the style is not good for me ... so, it didn't fit me. I like it before I bought it and wore it and hate it but I didn't like it, I kept it maybe if I wear it now, I will like it".* According to Martindale and McKinney (2019) ill-fitting fast fashion products was one of the reasons many women were reverting to learning how to sew in order to make their own clothes.

For other participants the fact that they had worn a fashion product once did not mean they would discard the item, but were more sensitive to the option to donate the fashion product as this participant explains: "*There is one that I bought and didn't wear it again but I give out. I don't keep it"* and this participant who says, *"Yes, I have. I keep it because I am waiting to give it out to somebody. I like to give somebody something that he can appreciate".* This participant who says *"Yes, I have, and why I have not put it on again is because is a bit tight on me and I feel uncomfortable in it. I keep it so that when I see somebody it will fit, I will give it to that person."* There is need to practise circulating fashion products to reduce price, for environmental protection and to prolong the longevity of fashion products (Hvass & Pedersen 2019).

The next section explored the perceived psychological value of fashion products.

4.4.3 *Sub-objective 2.3: Perceived psychological value of fashion products*

To explore the psychological value of fashion products participants were asked to explain*, 'What do your garments mean to you?'* From the data analysis it emerged that fashion products had an 1) emotional value 2) wealth value and 3) social recognition value. These categories are outlined and displayed in Figure 4.7.

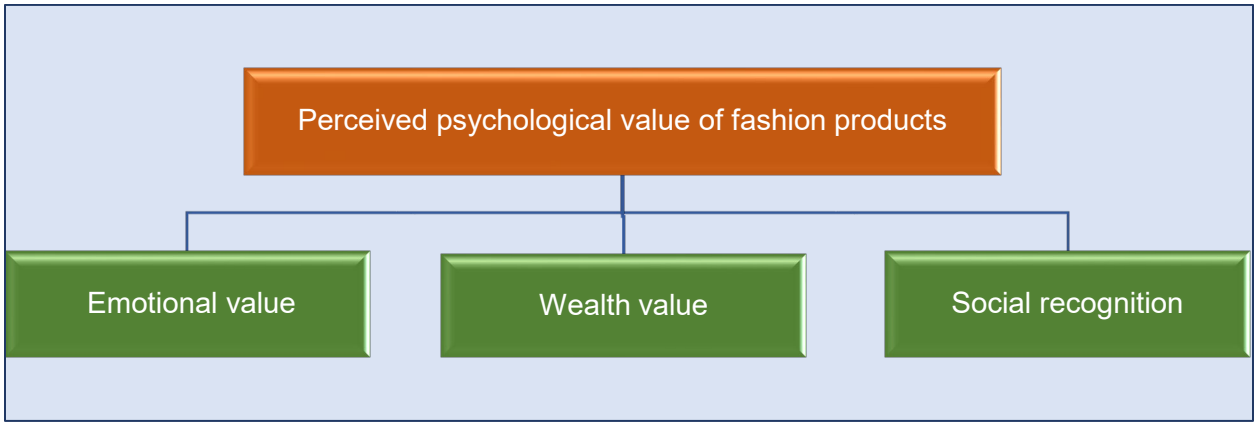

Figure 4.7: Perceived psychological value of fashion products

Emotional value was gained in various ways. For this participant, fashion products induced an emotional connection by the appearance she presented, as this revealed her identity. She

explains: "*It has emotional value in the sense that you are addressed the way you are dressed. It gives you that emotion that whatever you dressed yourself with is what people will see you as*" and this participant who says, "*I feel happy that people like what I'm wearing*" while this participant says, "*I feel happy any time I put on [a] fashion product that fit[s] me well*". Another participant emphasised the importance of appearance and the emotion it created, when confirming that their appearance was acceptable when she mentions that "*If you feel that you are looking good in what you're wearing, that you will be presentable based on what you are wearing, that is emotion to yo*u" and this participant who explains the effect of confirmation of their choice, when she says "y*es I like it when people talk about my clothes"* . However, appearance also establishes an emotional value when the fit of the fashion products is acceptable as this participant says *"I buy it for emotional value because I feel happy any time I put on fashion product that fit me well. When [it] is free on my body I like to be wearing it.*" This participant mentions that "*I feel happy because I know it will fit me and ... I like it and I also bought it because I want people to admire it*". This is in line with the study by Kasambala et al. (2016) and Şener et al. (2022) that consumers could become emotional when the size and fit of clothes are proper or improper, there is an emotional satisfaction when wearing well-fitting clothes because it attracts compliments and ill-fitting clothes attract negative comments. On the other hand, negative emotional value is also experienced when appearance is not acknowledged as this participant explains: *"I feel bad when they are not praising me"* but then feels happiness when her appearance is acknowledged as she says, *"… and I feel good when they are praising me".* Other participants explained the emotional value fashion products have as items from memory and sentimental value emerge when this participant says *"… if it is burial anytime you wear the clothe you remember that person that was buried on that day. If [it] is weddings or engagement, [it] may be the shoes you wear that day"*. Fashion is used for emotional well-being and social well-being, to be appreciated and to be kept as an item from memory (Suganya et al. 2024; Huang et al. 2016; McNeill 2018).

The second perceived psychological value category that emerged, resembled **participants' wealth** value that was attributed to fashion products. In this instance, a participant explained that fashion products may be used to express "*my worth".* By doing so, this participant elucidates that certain privileges are attached to this impression because "*if you wear a clothe that makes you feel very important, you will pass [through] the door, some people are trying to pass easily, when they see you, oh madam, they open door and you will smile in your mind".* McNeill (2017) points out that fashion products can be used to accomplish self-fashioning and in this way create a self-identity through different looks that can vary to achieve a desired goal.

The third perceived psychological value category highlighted the importance of **social-recognition,** representing the admiration of others as this participant explains: "*I want people to admire me. I want my husband to be there and say that my wife is looking fine, I want him to be there and appreciate my clothes… I go out I want people to say that these clothes is [sic] fine that's what I want them to say*." In particular, this participant mentions that in a social context, people should recognise the status of the fashion products she wears when she says, *"It's for status value, for people to know that I know how to dress and I know fashion".* Therefore, the psychological values of fashion are as important as the functional value that consumers look for in fashion products (Zhang et al. 2024; Saricam et al. 2012). The psychological values conceal the importance to the wearer, which is not always understood or detected.

4.5 Determine the influence that perceived intrinsic and extrinsic fashion product attributes have on the decision to purchase fashion products (objective 3)

After establishing the perceived economic, functional and psychological values of fashion products to the participants, the focus of the research moved to determine the influence intrinsic and extrinsic fashion product attributes have on participants' decision to purchase such items. The data that will be discussed next, relays the data of the intrinsic product attributes that are important to the participants.

4.5.1 *Sub-objective 3.1: Influence of intrinsic product attributes*

The quality of fashion products is another important attribute consumers consider when deciding on purchasing the products. Therefore, it was important to determine the value of fashion product quality by asking participants: *'What do you expect the quality of a fashion product should be?'* The main categories that emerged from the data are presented in Figure 4.8. Firstly, participants expected a *"high quality*" product. This quality was measurable with specific indicators used to identify the qualities of the (a) **time span** of the fashion item — how long it was expected to last. One such indicator was this participant when she says, *"I am expecting the quality to last for me"* or this participant who clarifies, *"I want the quality to be one that will not [get] damage[d]. I Want the one that will stay long".* Another indicator of quality was the (b) **fibre content** used to make the material, as this participant explains: "*High quality is what I expect for any fashion product to be, for instance, there are some garments or clothing that are purely cotton…".* According to Gwozdz et al. (2017) fashion products made with natural fibres and produced with non-toxic chemicals are more durable, perform well in preventing allergies and therefore serve its wearers well. This is due to the durability and renewability of natural textiles as well as the potential for

advanced textile processes and finishing techniques to increase the garment's lifetime. Garments made from natural textiles can be upcycled or recycled to extend their life beyond their intended use. A third indicator of quality was the (c) **colour fastness** of the material as many participants mentioned: "*I want the clothes not to fade quick or to lose thread quick or the colour to fade*".

Quality of the fashion item was also captured in its d) **originality** and should remain intact as this participant explains: "*For it to be original, the shape and the design must be good.*" According to Christel and O'Donnell (2016) one of the major factors in designing fashion remains the aesthetic compilation of the design, which is complemented through the combination of colour and fabric. These were important attributes of quality that mattered to the participants where the quality of their fashion products was concerned.

Figure 4.8: Expectations of fashion product quality

Secondly the expected fashion product quality was also **conforming to societal norms** and expectations. In particular this participant explained that she expected that "*a fashion product should be what is acceptable by the society, a group of people and I think fashion product should be moderately made and not be something that the society should frown too much. It should be something that should be conducive and you won't say, because short gown is reigning and married women will start wearing short gowns or clothes. It shouldn't be too off religion and too off culture because most of the clothes they wear now is off our religion and off our culture. They*

say it doesn't matter, everybody is wearing it. I think fashion product should be made in consideration of these things." This is in line with the study of McNeill (2017) emphasising that fashion products should be used for self-identity and cultural affiliation. This is manifested in most African societies where fashion depicts religious, political and social lifestyles, which some groups print on the fabric to show their religious or political affiliation (Sorum & Gianneschi 2023; Iweka 2019).

4.5.2 *Sub-objective 3.2: Influence of extrinsic product attributes*

The value attributed to extrinsic product attributes were explored in terms of brand, country of origin, fashion store connotations and marketing of fashion products when these items are considered for purchase. The value of the brand was explored first. The question that was asked, was to determine if the brand name carried any specific value for the participants where fashion products were concerned. The question that was asked was, "*Does the brand name of a fashion item matter when purchasing a fashion product?"* Two different consumer groups, as indicated in Figure 4.9, emerged from the data which represented a group of participants 1) for whom the brand name did matter and a group of participants (2) for whom the brand name did not matter.

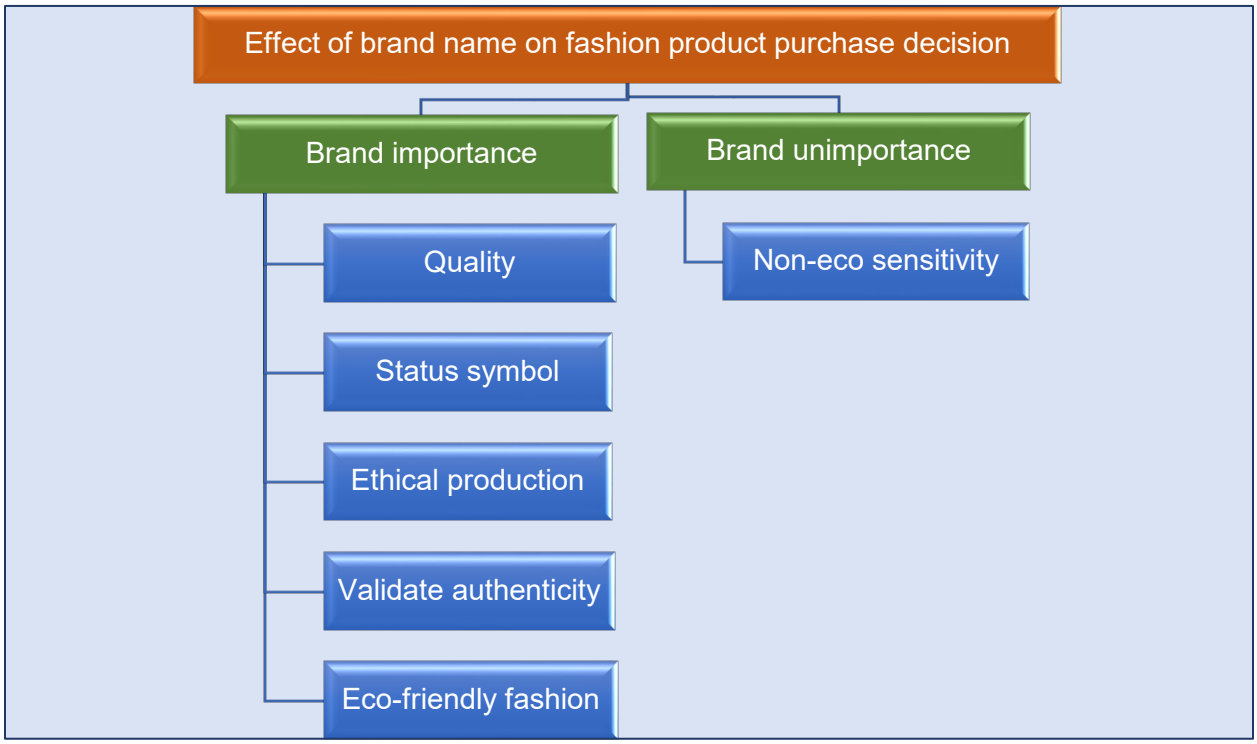

Figure 4.9: Effect of brand name on fashion product purchase decision

For the group of participants for whom the brand name did matter, it was a question of connecting the brand with the **quality** of the fashion product. The time span of the item associated with a particular brand was mentioned by this participant who says: "*This is something that you have, maybe you have gotten previous clothes from that company and it has lasted and you still feel good using that company, so the brand name of the clothes you are buying is needed when picking clothes for you to know what they are going for ... for me knowing what I'm going for, the brand name is required because I need to know where my clothes are coming from. I need to know where is coming from.*" This participant says, "*It matters there are some companies that you know that are good in giving the best product so anytime you see their product, you don't need to ask where is it coming from, just go ahead and buy it because you know it will last and will suit your needs"*. This participant emphasises the importance of the quality that is associated with the brand when she says, "*Most of the clothes I bought from Louis Vuitton are not washing, the clothes are not removing colour so brand matters*". It should be noted that famous Nigerian fashion brands include Nyosi, Studio Imo, Oama Official, Eki Kere, By.wuzzy and ESO by Liman to name a few. On the other hand, this participant points out that although she supports the time span of clothing associated with a specific brand, she also connects this with the financial investment she is making when she says, "*It gives me hope that I'm not wasting my money, because some clothes might come from different brands and you spend a lot for it and they may not last as you want. It may not give you what you are looking for*." According to Achabou (2020) and Christie et al. (2021) consumers patronise fashion products with a respected brand name known for producing durable fashion products. This may be the same reason why participants in this study supported specific fashion brands.

Although for those participants that acknowledged that the brand name matters when purchasing fashion products, it was also a **status symbol** as can be gleamed from this participant comment when she says, "*Brand name matters, like this Gucci I said that I have, because I know that people love to see it. You cannot just go to the market and buy anything, you will go for a brand name"* and this participant who explains further that *"The brand name matters because when people see it in you, they ask you which company make is this? They like asking for the label to know the brand name, the person will go to market to look for the clothe."* Rahman et al. (2020) affirms that brands are used to differentiate fashion items by educating consumers about the brand offerings, as they are used as a sign of product quality.

When considering the value of the brand name, some participants mentioned that they are more inclined to **patronise eco-friendly fashion** brands which could include Nike Okundaye, Tiffany

Amber, Onalaja, Lisa Folawiyo, Maurice Gold, Ella's Craft, Ituen Basi and Duye Lab Hertunba brands. The individuals producing these brands market their brands locally and internally and are considered eco-friendly brands as they do not mass-produce fashion products. This participant explains the patronization of eco-friendly fashion brands when she says, *"I care about the environment"* and as this participant explains "*the environment must always look decent so people will always care about that"* because*" "environment is part of my health*". Eco-brand is caring for the environment and taking care of nature and the health of the consumer through sustainable fashion product disposal (Khandual & Pradhan 2019).

For some participants who considered the brand name it also represented the **ethical production** of fashion products as this participant explains: "*The people that make the clothes I wear are also as important as their company"* and this participant who says *"I do care about the people that make the clothes, yes*". However, one participant pointed out the importance of considering the brand to **validate the authenticity** of the fashion product if unethical retailing is a possibility when she says "*I check because some places they sell stolen items at cheaper price, like in Asuwani market, their clothes are too cheap like , ₦150 or ₦100 and the quality looks too superior for that amount I know is stolen item or that the owner has died and I won't buy clothes in that shop".* Therefore, the need to preserve and protect the environment through the sustainable purchase, use and disposal of fashion products — to prolong the life span of fashion products by encouraging ethical production, ethical consumption and ethical disposal of fashion products (Gosal et al. 2024; Ritch 2020; Conlon et al. 2021; Henninger et al. 2017) — may be part of the reason why participants in this study also considered the brand names of fashion products.

The second group of consumers thought brand name was **unimportant:** ***"****I don't care about brand name"* as they were not concerned about which manufacturer produced the fashion product. This may be attributed to the importance of obtaining the latest fashion irrespective of the brand, as this participant mentions when she says, "*No. I don't check the name and I don't care for the name of the person that make it I just go to the market and buy the particular one I want to buy, since is reigning"* and this participant who says *"I don't care for the brand name I only check the clothes quality."* According to Achabou (2020) some consumers are sceptical about the brand name as some brands do not offer what they tend to market to consumers in term of good quality, therefore consumers do not trust their products and purchase fashion clothes that meet their needs regardless of brand name.

However, some participants were not interested in a brands environmental approach and were therefore **not eco-sensitive.** These participants did not care for eco-fashion brands as it was the

creativity which the fashion product resembled that mattered: *"For me it's not environment that matters, is the creativity that I look forward… I don't care about the environment just if is ok for name, I go for it."* This also meant that some participants cared less about the ethical production of the fashion products, by explaining that "*I don't really care what goes beyond my clothes, the people that are making the clothes*" and therefore the "*Behaviour of workers has nothing to do with me*". Fashion production and manufacturing in Nigeria is growing rapidly into fast-fashion, where businesses pay little attention to environmental value, as consumers are more interested in the low-cost fashion item (Ogburie & Zukosvkis 2021). In turn, Gwozdz (2017) expressed concern about the consumer craving fast fashion that is discarded after a season of use, instead of patronising slow fashion, produced ethically, and therefore considered to be eco-friendly.

The next question explored the participants' opinion on the value of the country of origin (COO): '*How important is the country of origin*?' This question was asked because COO is also one of the extrinsic product attributes that could have an effect on sustainable fashion products, which has become important. When considering the data emerging from the question on the COO, two groups of participants emerged. One group believed the COO of the fabric 1) was important and the other group 2) did not think so, as indicated in Figure 4.10.

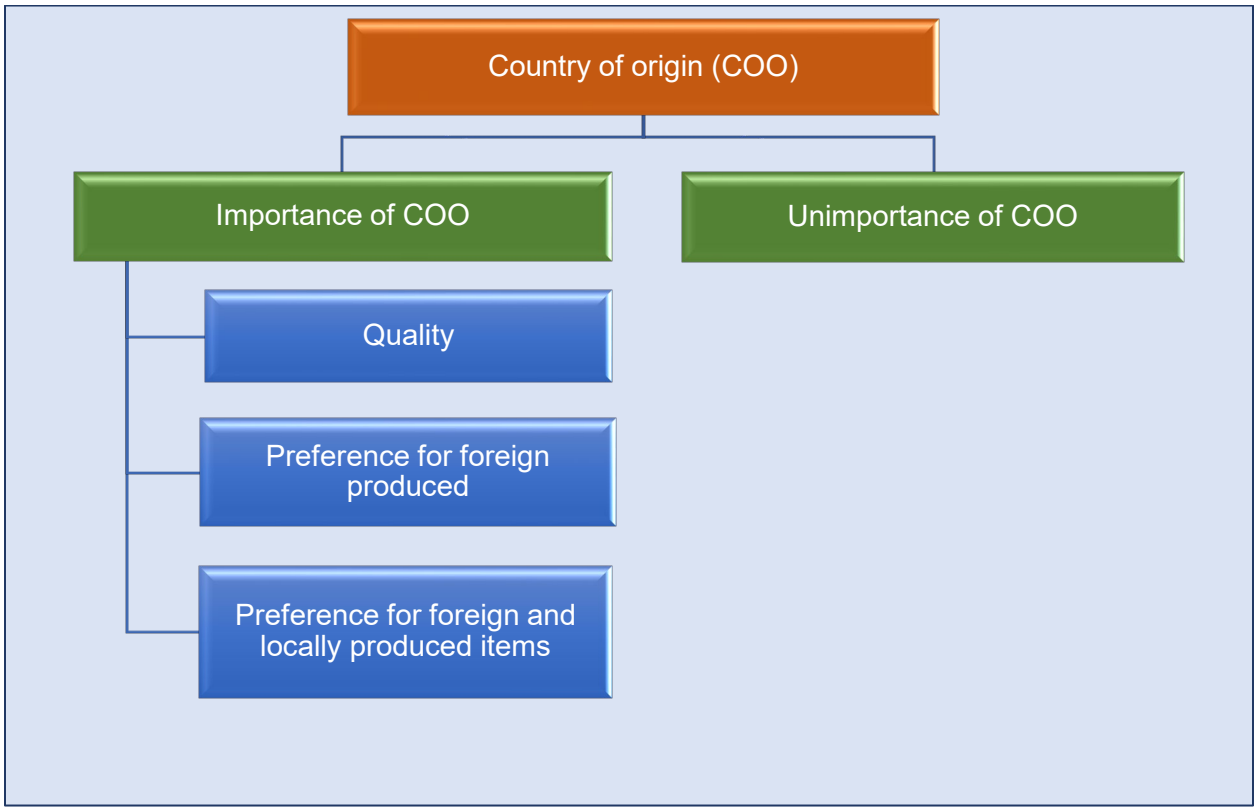

Figure 4.10: Country of origin (COO)

For the participants for whom '*The country of origin matters a lot to me*', it reflected **the quality of the fashion** product as she further explains: "*Is important because some products that are coming in from Italy, Vietnam, London they have good qualities of material. So anytime I see that is Italian-wear, those ones to me they matter a lot".* The COO is important as this participant explains: *"I should know what I'm dealing with, not just buying and buying after wearing just one wear it has turned to something else."* For this participant the country of origin confirms and reassures her of the quality when she says "*I check where it comes from whether is London, Italy, Hong Kong … those people that … their products or how they sew their own is fine*" and this participant who confirms *"I like foreign-made, is good. Hong Kong, London are very good.*" According to Ritch (2020) some countries are known for producing poor quality garments and only consumers with good fashion knowledge could identify and avoid purchasing from such countries. This could push them to produce ethically acceptable fashion products.

Further analysis of the findings revealed that the majority of the participants **preferred foreign** produced fashion products. Participants who *"prefer imported clothe*s" were specific in terms of which manufacturing countries they preferred. Remarks such as *"I like putting on … are from Paris"* concur, or as this participant says, *"when you go to buy clothes, they will tell you this is one is from China, this one is from Indonesia or England and I will like to buy Made England or USA"*. Another participant says "*I like London wear, Italian wear, because their material can last long*" and *"I prefer imported one because the imported ones used to have quality more than the local ones"*. Subsequently, foreign manufactured fashion products were preferred above locally produced ones. This may be due to the design as this participant explains: "*I prefer foreign clothes more than local clothes, because the clothes I like putting on are from Paris. I like Armani, is from Paris and Louis Vuitton is also from Paris. And sometimes … they always put on this Paris design on the clothes. I love it so much. I don't buy local made clothes*". An important comment was made by these participants who pointed out that the foreign products resembled a fashionable and original design which seemed more important than locally produced fashion products. They explain that "*I prefer imported clothes because people see it as original more than Nigerian clothes"* and this participant who says *"Clothes are made locally right from the beginning, but imported one is okay because is always fashionable than the local one*". According to Emmanuel (2020) many Nigerians believe foreign made garments are better quality and tend to patronise them more than locally-made ones. However, some scepticism was raised by this participant when comparing foreign made fashion products to locally produced fashion products when she mentions that *"Made (laughing) in Nigeria is good depending on the sewing!"* Although this was the case she further explains that locally produced fashion can be trusted and is good quality

when she says *"If you go to Eko Idumota you will see nice, nice material there and cheap material, it will be cheap and fine, it is not a suspected material whether is thief or dead people that have them. You will see fine, fine clothes well-made materials at Eko Idumota fashionable ones they may sew the clothes and sew the cap at the same time, you may see the shoes sewn in the same material at Eko Idumota".* Local Nigerian designers are coming up with ready-to-wear fashion clothes to compete with the foreign made fashion products on display in the market squares and boutiques (Adedapo & Adedeji 2021: Pinther 2022).

In other instances, some participants mentioned that "*I buy the local ones and foreign ones".* In this instance **purchasing locally produced fashion products and foreign manufactured** fashion products were indicated by some of the participants. Locally produced fashion products were also purchased because these items were custom-made by tailors as she explains, "*I prefer the two because all my natives are made by local tailors and my ready-to-wear garments are imported*". Specifically, local tailors were used when a unique design was required if this could not be found in local retail stores in Nigeria. This participant explains: "I *buy local made products if it is [a] rare design maybe I can't find the design easily to buy from ready-to-wear shop, I will use local tailor*". However, not all participants supported local custom-made designers as this participant mentions "*I buy imported ones, I don't usually make clothes always"* because as this participant explains the preference for foreign fashion products is more evident: "*I prefer a ready-made clothes (imported)"* and therefore she does not support *"tailor made or local made clothes".* The use of foreign made and locally-made fashion garments are the current culture in Nigeria; some events require western attire and some traditional attire. In this way, there is a migration of cultural influences, where some western styles are made using local fabrics — normally used for traditional clothes (Chudi-Duru 2021).

For the participants for whom **COO did not matter,** this participant explains that this is because *"If I'm buying clothes, I don't ask which one is which …".* For others it was not important where the fashion products were manufactured as participants were aware of the counterfeit clothing items being sold. This participant expresses the difficulty in distinguishing the authentic item from the fake item when she says: "*It is ok, but sometimes there is a problem of piracy. To dictate the original is very difficult. They sell fake ones as original".* As a result, this participant indicates her doubts about fashion production in general when she says, "*It is not important to me; it is not actually important that I must buy from so so and so country, because majority are photocopy".* The fact that counterfeit products were very common in Nigeria as found by Ojo and Ojo (2014) does suggest that participants in this study were expecting fashion products to be counterfeit.

Participants who **did not care about the COO** relayed that they would purchase from any country that produced the fashion product the participant wanted. They would be **purchased irrespective of its origin,** as this participant explains when she says: "*I buy one that's okay for me. I buy local made and foreign made".* Quality remained a key indicator of a preferred fashion product and therefore suggests that the COO was less important. For example, if the construction of the fashion product was acceptable, as this participant clarifies: "*If the sewing is good, I buy*". This participant mentions that she does support local producers of fashion because *"I patronise the local ones since I'm in the area"* and this participant who will switch if the imported product is a better quality, she explains: "*Imported one is okay but I prefer local ones, but when I see good quality in the imported one, I buy".* Although the participants valued COO in different ways, Rahman et al. (2016) found no significant relationship between COO and the evaluation of fashion items for Chinese and Canadian consumers. To the participants in this study COO mattered for the quality of the fashion items and as a method to distinguish where it was produced. Quality remained an important patronage fashion attribute for consumers in Anambra Sate of Nigeria (Rashid et al. 2024; Nwangene et al. 2020).

The next question explored expectations, in relation to the display of fashion products. This was to determine which aspects matter or were valued by participants when considering purchasing fashion products. The following question was asked: *'Is there anything in particular that you expect of a store which sells fashion products?*' In this question participants indicated that marketers should display 1) visually attractive and 2) socially acceptable fashion products as indicated in Figure 4.11.

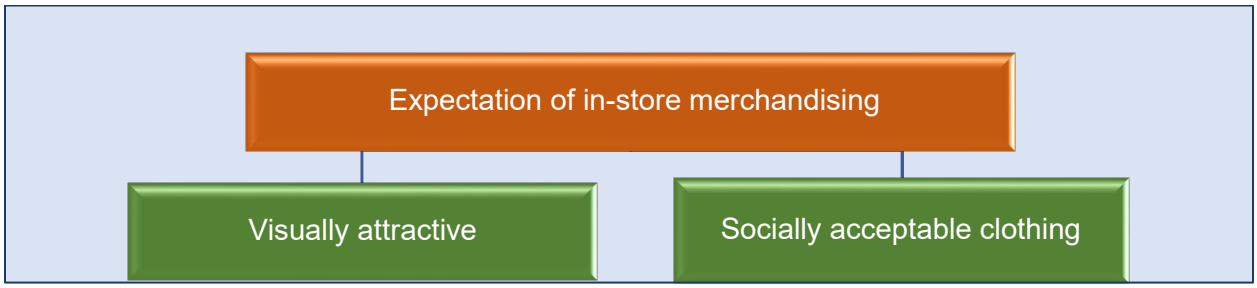

Figure 4.11: Expectation of in-store merchandising

Participants expected a fashion store to display fashion merchandise in a way that is **visually attractive** because *"The way they display their clothes had to look attractive what they are selling … is something that is unique, so it must look attractive to attract people so that you passing … the stuff attract you to enter and when you enter you can see good clothes to pick".* This attraction can be supported by the display techniques as she explains *" I get attracted the way they dress*

the dollies, I want to look like that". In particular, attractive sample displays can lure the participant into the store which is partly the purpose of visual merchandising when she says, "*My expectation is to see some samples of clothes that can attract me to know that there are fashion clothes there … that can attract me to come closer and check the clothes. I also get attracted by the way they are displayed, is attractive*". However, the visual attractiveness should also be found in the representation of fashionable products as this participant explains *"What I am expecting from them is for them to arrange all the fashion products so that anybody who sees the clothes will know that the clothes are fashion product. As in, even if you're passing you can see the clothes and know that is the fashion products".* This participant explains attractiveness in terms of reassurance that the specific brand is known for its displays and can be recognized anywhere when she says *"There are some merchandisers that deal on exclusive brand and you won't see any other brand, so those people the way they display their products you will definitely know that this is what they are known for".* Van De Sanden et al. (2020) add that digital signage is currently used to display fashion products, being more attractive and providing more information on the quality, content and care of the fashion products. According to Lenne and Vandenbosch (2017) consumers are influenced to purchase fashion products in social media that reflect their social norms and displayed by a reputable fashion leader. Quelhas-Brito et al. (2020) suggest that different channels could be used to display fashion products using fashion leaders and opinion leaders to display both local and international brands. They educate the public on the important attributes and purpose of the product in a way that attracts consumers (Christie et al. 2021).

For other participants the **attractiveness** should represent the expectation of quality and not necessarily how the fashion products are displayed, as this participant mentions, "*I go to a shop where I can get quality clothes, if I go inside there, I will look for quality clothes. I will go to shop [where] I know that this person sells quality clothes. I don't get attracted by the way they are displayed".* Garment quality is also an expectation that participants have pointed out, and something they expect fashion stores to honour, so that they are able to consider the items instore, and the prospect of purchasing such items. Although the purpose of visual merchandising is to attract the consumer to the merchandise (Akhilvendra & Aravendan 2023; McNeill 2015), the quality of the clothes seems more important to attract customers into the store.

The second category emphasises the fact that fashion displays should be representative of 2) **socially acceptable** fashion products which was aptly explained by this participant who says *"I expect them to have up-to-date fashion that is acceptable to people around there, because you won't come to Muslim area and start selling only trousers. They could buy, but is not the type of*

way they will buy those long gowns. Or when you go to the east and you are selling trousers and too many coverings. You are not selling Igbo blouse and kids clothes or skirt and blouse. You know is now Igbo women started wearing trousers. Before I know them, they don't use to wear trousers especially those ones in the church. It must be skirt and blouse … so, I expect shop to sell what is acceptable around there by respecting the culture and religion. That is my expectation. Again, to make it affordable depending on how the person purchase her products but when there's competition she will be forced to adjust". Although participants were sensitive to the social acceptability of fashion products, Chudi-Duru (2021) points out that migrant consumers have brought about the migration and globalisation of fashion. This is achieved through wearing clothes that represent their origin, country and tribe, which has resulted in these styles being copied by others. This may see local fashion being adapted to form transcultural fashion adopted by local consumers.

The final question on the extrinsic fashion product attributes that was posed to participants, explored the way fashion marketing was valued. The question that was asked was, *'What is your opinion about the marketing of fashion products?'* Two very distinct categories emerged that represented fashion product marketing to the participants which were 1) impressive marketing strategies and 2) consumer advisory service of fashion products as indicated in Figure 4.12.

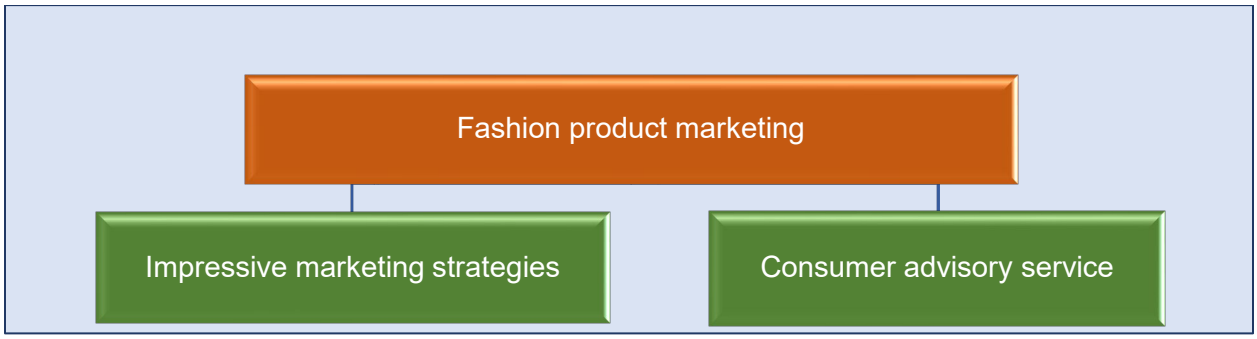

Figure 4.12: Fashion product marketing

Impressive marketing strategies emerged as techniques participants thought should be adopted to attract their attention. This included personal representation and selling as one participant explains when she says, *"In my opinion I think they are trying some … even wear their clothes when you ask them who made this clothe[s], they tell you that they made it, but I see some tailors in this area do not like wearing their clothes. Advertise what you sell. In good market you consume what you sell unless you are not sure of it".* To other participants, marketing meant that techniques should be used to attract their attention to the fashion products, as this participant explains: *"Sometimes I go to Lagos Island to buy and sometimes, I buy around if they display it*

well to attract me when I'm passing". The importance of marketing the fashion products is explained by this participant who mentions that marketing can stimulate the need for a product as she explains, "*They are marketing it well like in that Eko-Idumota I am talking about, they are marketing it very well and it will be very attractive to you before you enter there. Maybe you don't have it in mind to buy anything, but when you're passing the way they display their material you will be forced to enter and make a choice for yourself … they are marketing it well".* Although strong marketing was emphasised, this also meant that the impression should represent honesty in what was being marketed. This participant explains: *"Some person impresses me while some are just doing it as a mere business without having to be sincere about what they're selling. There are some places you will go they will tell you, 'this is London, this is from Italy' only for you to go home and find out that is something they just picked from anywhere*". Irrespective of the questionable integrity of the fashion items and their marketers, the participants still required the fashion products to be the current fashion, as she mentions: *"It does not impress me because my opinion is for them to advertise it so that everybody will know that this is the reigning clothes now".* Consumers are attracted by the quality of display, medium of display, place of display and honest display of original fashion products. This was emphasised when compared to produce from countries who market substandard, poor, unethical products which need to change to gain customer patronage (Zhoa et al. 2018; Ritch 2020).

From the findings it emerged that fashion product marketing also needed to include a 2) **consumer advisory service** provided by the retailer to assist the consumer in caring for the fashion products as this participant explains: "*And there are some places you will go to buy the product, they will tell you how to maintain it, how to wash it, the kind of temperature you will use in ironing them. Some persons are not doing that and is a cause for concern that those people in the business should be able to sit up."* Which fabric to use for a specific function required consumer advice, as this participant explains: *"They tell me which fabric is good to sew certain designs. This one will be okay for this design and instead of using organza use chiffon"* and as she explains "*They are marketing it well because they tell you about the quality of the clothes in the market so you know which one to choose, the one you can afford"* or in general what can be expected of a particular brand as this participant mentions*. "Yes, the marketing is good because they tell you which brand is good. Like there is Hollandaise and Hitarget and another cheap material that Hausa people like. The cheap one … you know that Hausa people like quantity, it does not last".* In summary, friendly salespeople who engage consumers positively by providing sufficient information about the brand, label or product offering and attributes, leads to customer loyalty and have a positive influence on fashion product purchases (Hatley 2023; Kim & Kim 2013;

Hui & Yee 2015). In turn, Van De Sanden et al. (2020) reaffirms the use of digital signage for in-store and outdoor merchandising to educate consumers about the attributes and functions of the fashion product on display in the shop.

4.6 Determine the influence of perceived economic value, functional value and psychological value on the decision to purchase fashion products (objective 4)

The first question to determine which one, if any, of the values (economic, functional or psychological) was most important when fashion product purchases were considered — without leading the participant on each of these concepts — the question was asked, *'If you could single out one important attribute of a fashion product that will make you consider purchasing it, what will it be?'* Three attributes were identified which can both be considered part of the functional value of fashion products that mattered most to the participants. These were 1) the aesthetic appeal of the fashion products, 2) design features of fashion products and 3) comfort of the fashion products as indicated in Figure 4.13.

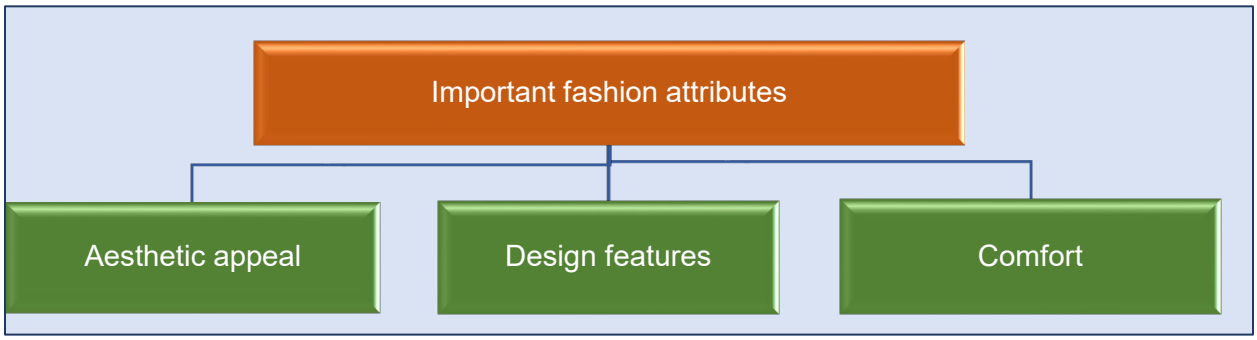

Figure 4.13: Important fashion attributes

Where the **aesthetic appeal** of the fashion product was concerned, this attribute represented the functionality of the fitting of the fashion product. As several participants expressed: "*The fitting on my body*" and as this participant emphasises "*What I want from the clothes is just to give me fittings".* Other functional aspects that were also considered were the type of material and the colour of the fashion product as these participants mention: *"I look at the colour and the material"* and *"The texture of the material"*. However, attractiveness represented through the aesthetic appeal of the fashion product mattered, as this participant explains: "*It must be attractive*" and this participant who mentions that "*When something fits you, both the colour and the rest is what will draw you closer to it to see that it matches you. Attractiveness of the blouse will make me buy it. If is eye-catching".* This supports the findings of Rahman and Koszewska (2020) that most female

participants in Poland pointed to fitting and colour as keys to evaluate fashion product quality during purchase decision-making. Furthermore, Kasambala et al. (2016) illustrate the importance of garment fit in enhancing consumers' personal values and their intention to purchase fashion products.

The second attribute that emerged in relation to the functional values of fashion products was the **design features** of the fashion products which were emphasised by the participants with comments such as the "*design"* and *"The way they combine it, the material and the design"* that also includes *"The style, how they sew it and the material"* in that way also emphasizing the importance of *"The material and the style"* in the design of the fashion products. This design should still be fashionable and thus the participant mentions that the *"Latest design and new model influence me*" when purchasing a fashion product. Qiu and Hu (2014) suggest that fashion should be designed to address a "people-oriented" principle whereby psychological and physiological needs are met. Participants' responses suggest that the features exhibited in the fashion design become crucial elements in the fashion product which may not only meet psychological and physiological needs but functional values as well.

The third attribute that emerged suggested that **comfort** was still a very functional attribute that mattered to the participants as explained by this participant: "*To me, like this jersey that I'm wearing, I like the nylon material. You don't get soaked like when you are wearing other materials. If I should use normal clothes for exercise and I will get more soaked and I will not feel comfortable with the clothes. Jersey don't absorb heat. I also like jean [denim] because is very strong. Maybe you slip accidentally if you are putting on ordinary clothes it will tear but jeans don't tear easily*". Although participants in this study identified quality, aesthetics and design features as key functional aspects important to them, Rahman et al. (2016) found that Canadian and Chinese consumers also preferred comfort, workmanship, fabrication, style and wardrobe coordination as important aspects they preferred in fashion products they considered purchasing. It is important to also identify the incorrect textile knowledge the participant exhibited when talking about the functional attributes of her clothing. This suggests that textile educational campaigns need to be put in place to address the lack of textile knowledge among Nigerian consumers.

The subsequent question explored the economic value when purchasing fashion products by asking "*How does the cost of [a] fashion product affect your fashion purchase?"* Two participant groups emerged. One group felt that the cost of fashion products will affect them, and the second group felt it will not affect them as indicated in Figure 4.14.

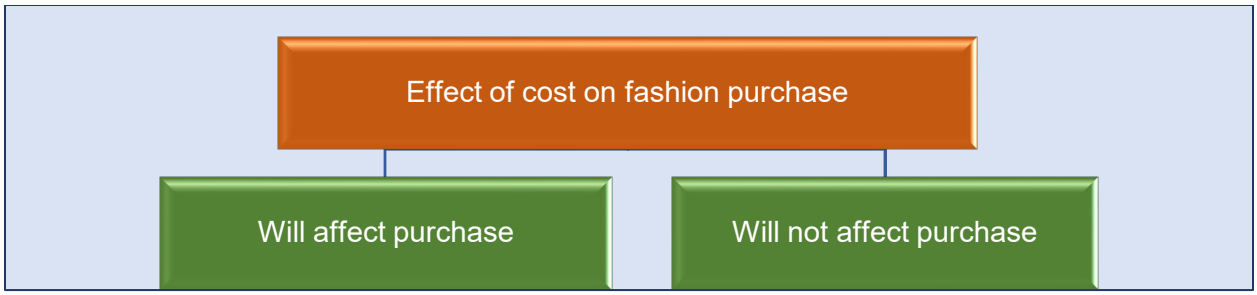

Figure 4.14: Effect of cost on fashion purchase

The reasons why the **cost will affect** some of the participants were related to financial constraints as this participant explains: *"The cost will affect my fashion purchase if I don't have the money at that particular time, it will affect my purchase".* In particular, the cost of the fashion products may hinder the purchase as indicated by this participant who explains that: *"It affects in a way when the cost is high you end up buying little of the product, but if the cost is friendly, I buy more products".* This participant explains how the cost of a fashion product can be negated by purchasing the product somewhere else, such as at a market as she explains, *"Depending the type of fashion products, if is costly and I don't have the money I will leave it, but if it's not costly but I like it I will buy it. You see at initial time I mentioned boutique. In boutique I like the quality of material they use in selling clothes, but if you go inside the market you cannot see the same quality the boutique people have and because of the quality, it makes them to sell it expensive like at 25 000 naira (Naira is Nigerian currency) or 18.95 US Dollar as on 29 March 2024, 30 000 naira (22,74 US Dollar as on 29 March 2024) for one gown while if you go inside the market you will get it for 3 000 naira, 25 000 naira. So, you may use that 30 000 naira they're selling clothing in boutique and go inside market where they're selling it cheap and buy as many as you want".* This occurrence is explained by Berberyan and Jastram (2018) who point out that poverty in developing countries is one of the causes that affect the purchasing power of consumers as they purchase low-cost fashion products.

The second category featured the consumer group who were **not affected by cost,** as this participant explains, "*From the beginning I said even if fashion product is expensive, I will buy it as long as is attractive. Therefore, the cost does not matter".* This is in line with the study of Lewis and Mortal (2015) that consumers who are fashion-conscious are not concerned about cost, but rather aim to achieve a fashionable appearance.

The question that followed, further explored the economic value of fashion product purchases by determining if participants were willing to pay more for a fashion product as opposed to normal

clothes? From these findings it emerged that two groups of consumers could be identified who were willing to 1) pay more and those who were 2) unwilling to pay more, as indicated in Figure 4.15.

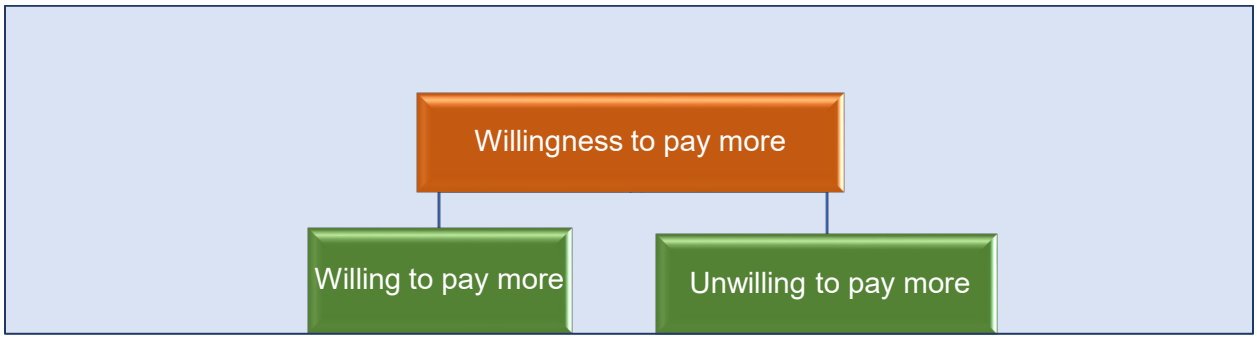

Figure 4.15: Willingness to pay more

Participants who were **willing to pay more** for a fashion product would do so for different reasons such as, *"If need be, if I have the need to also go on what is trending as a fashionable product, I will pay for it that's because I have a need for it".* However fashionable products would also be purchased beyond ordinary clothing items because they were perceived to be durable and timeless as she explains: *"Yes, I will pay more for my fashionable clothes because they last and they look presentable when I go out with it".* Rahman et al. (2020) confirm that materialistic consumers are willing to purchase trending clothes for conspicuous consumption at a premium price. The findings may suggest that the participants in this study may also show a materialistic resemblance to the consumers Rahman et al. studied. The need could also be linked to a special event, where fashionable products would be considered over ordinary clothing, as she explains: "*If is a necessity I will buy it but if is not I will not. Like the Christmas clothes I bought for my niece, I bought expensive ones I know will last because she supposed to wear them for the whole year. So, I bought the one I know that can last. Event that is taking place. If there is any kind of celebration, I need to buy that thing and sew that particular fashion to be eye-catching and to look good on me".* Kaur and Anand (2018) refer to the participants in this study as conventionalists. They follow traditions and purchase clothes that are symbolic, representing Christmas and festive wear which can be any cost, as cost is not relevant to them, but maintaining tradition is.

On the other hand, there were participants who established that a fashionable item would be purchased above regular items and therefore possibly more expensive because of its attractive design features and the aesthetic appeal of the items — as she mentions, *"Yes, because of the attraction of the design and the likeness you have for it".* Even if expensive, this participant is

adamant that *"If is good and ok I will add money to make sure I get it"* and this participant confirms that *"Yes, I will pay more if I like it and if I also love the design, they put on the clothe".*

The consumer group who was **unwilling to pay more** for fashion products — although fewer participants fell in this group — said so because there was a fear that the item would go out of fashion and become redundant. She stated that "*I will not pay more for fashion clothes. Because it is costly and is a reigning material, I can easily reject it, so easily maybe one week, two weeks or once I wear it and feel I cannot continue again, I dump it so I cannot pay more for the product".* And this participant who also confirms that "*I will not prefer to pay more because it's fashion, because it may not reign again so is better, I get the one that is not reigning at all even if that one is more expensive than fashion clothes, I will get it, not something that will reign for some time".* According to Conlon et al. (2021) Sri Lankan consumers are advised to purchase fashion products that are durable and have an extended life span, as it is wasteful to purchase fashion products with a short life span and dispose of them after a brief product life cycle. Although consumers in Sri Lanka are advised to consider the sustainability of their fashion purchases, Nigerian participants were not pursuing a sustainable approach to their fashion purchases but considering the short-lived nature of the fashion in terms of the monetary value and waste of money to own current fashion products.

Although the study only focused on the economic, functional and psychological value of fashion products, it was thought important to also explore the environmental value of fashion products, as this is a very current and concerning topic related to fashion and it was not clear if this mattered to the participants when considering their fashion purchases. Therefore, participants were asked "*In your opinion what contribution does the purchase of a fashion product make to the environment?"* From the findings as illustrated in Figure 4.16, 1) economic contribution, 2) functional contribution and 3) negative contribution emerged as indications of the effect the participants thought fashion purchases had on the environment. It should be noted that from the responses, the word 'environment' might not have been interpreted in terms of environmental sustainability, green behaviour or any eco-friendly considerations. The environment could have been explained in terms of the context in which fashion is found.

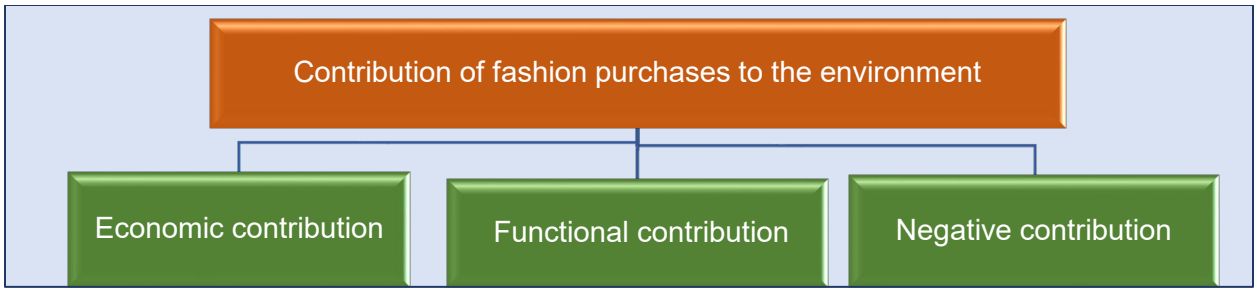

Figure 4.16: Contribution of fashion purchases to the environment

Therefore, from the findings it first emerged that an **economic contribution** was made when fashion products were purchased as this participant explains: *"Purchases of fashion products contribute to the economy of the environment",* which is further explained by this participant who says *"It has economic benefit: the more people buy them, the more money for dealer and the society".* However, should the fashion products not remain in fashion, participants were of the opinion that this situation would lead to fewer sales, as she mentions *"People that are selling it are at advantage it makes them to sell it in large quantity but if it's not reigning it will not be moving as it moved when it was reigning".* Participants in this study recognise the important economic contribution of fashion. Khare (2019) suggests that the economic contribution fashion makes to a country could also benefit members of society, which could suggest that participants from this study may benefit from fashion purchases.

Secondly, fashion purchases also made a **functional contribution** to the environment where the appearance of the wearer was enhanced, as this participant explains: "*It makes people to look flashy"* and this participant who mentions that *"Fashion has positive effect on the environment because it makes everybody to look good not to look tattered. If there is no fashion people will dress anyhow".* McNeill (2018) argues that fashion is used for appearance enhancement, self-efficacy and self-identity, as what one wears defines their personality.

Thirdly, fashion purchases also appear to have **contributed negatively to the** environment as this participant explains: *"It depends if the particular person goes for fashionable clothes and when is no longer in fashion you will dump it, to the environment is not beneficial, but if the particular person will recycle it and not dumping into the environment. On the other hand, do they have the knowledge of this which is the problem that you can actually buy a clothe that is in fashion and when is out of fashion you can recycle it or take it to where … it has not reached … before it has a good benefits to the environment. In a particular social environment looking good is required. The other part of it is that if those people looking good don't know what to do with the fabric when is out of fashion that is the problem, but if they have the knowledge or awareness … is created*

… wearing fashionable clothes is beneficial to the environment because it can be recycled or send out of the areas for other people to use it, it has good benefits to the environment" because *"it is negative when you dump it after short use".* Therefore, the lifespan a fashion product is becoming more important. Further, Gwozdz et al. (2017) advises that consumers should avoid clothes that are in fashion for a short time and rather purchase fashion that lasts for many years before it is disposed, as this will assist in reducing the environmental impact of discarded items.

To further probe the environmental aspect participants were asked "*Do you think people are aware of the negative effect that fashion has on the environment*?" From the findings two groups of participants emerged who were either 1) aware of this effect of 2) unaware of the negative effect of fashion on the environment as indicated in Figure 4.17.

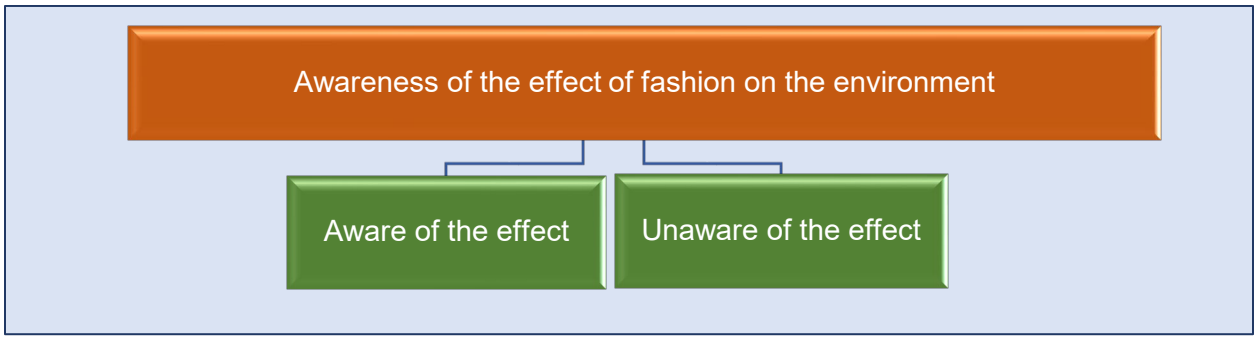

Figure 4.17: Awareness of effect of fashion on the environment

It was found that very few of the participants were **aware of the effect** of fashion on the environment which was captured by these responses: "*Some people are aware, not all that are aware*" and "*Some people know and some don't know"*. However, this respondent pointed out that although she believed consumers are aware they do not take action when she says, "*Yes, yes, they are aware but they chose to ignore it*". Awareness of fashion product effects on the environment has increased over the years and more people are becoming aware of the negative social and environmental effects of fashion products. Increasing numbers of campaigns in the developed countries does not translate into the expected change in behaviour by consumers who tend to ignore the warning signs and get involved in fast fashion rather than slow fashion (Henninger et al. 2016).

On the other hand, it was found that many of the participants were **unaware of the effect** of fashion on the environment which was supported though responses such as *"No.They are not aware"* or this response which states that "*They are not aware. People don't know because they just buy the clothe".* Chao et al. (2018) are of the opinion that consumers' lack of knowledge of

the effects of fashion products on the environment and social lifestyle affects consumer behaviour and attitudes to fashion purchases, consumption and disposal of it. It follows that consumers should be sensitised to acquiring a sound knowledge of fashion and its relevance in society. Furthermore, the lack of knowledge of the effect of fashion products on the environment may affect consumers' purchase decisions negatively (Kusumawati et al. (2019), and may not, as a result, constitute sustainable fashion behaviour.

However, some participants thought it was **necessary to educate consumers** on the effect of the fashion industry on the environment, which was expressed in statements such as, *"It is necessary to let people know so that they will be aware of the negative effect of fashion products* and *"Yes … is necessary. It is good to educate them that when they finish wearing their clothes they should be burnt or dispose it to charity because some of them do not decay"* or *"Yes, is good to let them know that when they dump their clothes it will dirty the environmen*t". Therefore, from these statements it seemed important that consumers should be specifically educated in what to do to dispose of fashion products and what not to do. According to Kusumawati et al. (2019) fashion knowledge leads to lead to a positive perception and patronage of fashion products. In turn, Gwozdz et al. (2017) and Christie et al. (2021) add that consumers need to be sensitised to the damaging effect of discarded fashion clothes, to reduce the habit of indiscriminate discarding of fashion product.

A group of participants felt it was **unnecessary to educate the consumer** on the effect of the fashion industry on the environment as consumers could not be advised in any other way. It was held that consumers were instead interested in having up to date fashion, as this participant explains: "*Me I am saying, no, is not necessary because it's not something that you force people to go for, it is their opinion because they find the clothe attractive and unique, so you telling them buying this clothe it may reign today it may be out of fashion tomorrow is not necessary. If is something they want to go for, if you pick it and is out of fashion it is your luck or by choice, so I don't think there is need telling them that that they should not go for it?"* According to Rahman et al. (2020) many consumers are not interested in fashion sustainability or environmental protection, but rather, they are interested in the fashion trend, quality, style, workmanship and fitting, which seems to support the findings of this study. However, consumer sustainability education has become an important aspect to consider as it will affect everyone on planet Earth if more consumers do not realise the implication of their actions and make informed decisions regarding their fashion purchases.

To explore the influences that guide participants' fashion purchases to determine if there were economic, functional or psychological values present in these influences, participants who purchase fashion products were asked, "*What influences your decision to buy [a] fashion product*?" The responses to this question pointed out various benefits to fashion product purchases that were relevant to the values this study was exploring. These include those which were specific to 1) psychological benefits 2) economic benefits 3) environmental benefits and 4) functional benefits as indicated in Figure 4.18.

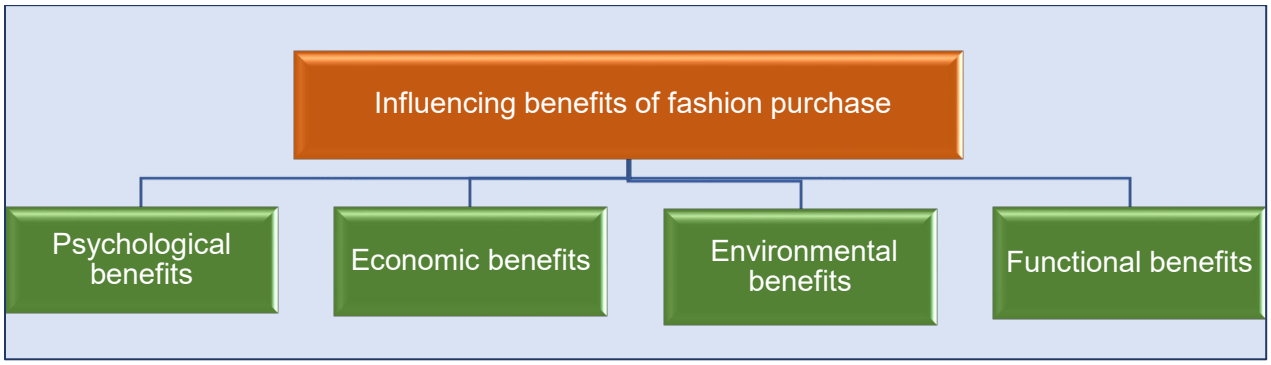

Figure 4.18: Influencing benefits of fashion purchase

The first category to determine the most preferred attributes that motivate consumer purchase fashion products was a **psychological benefit,** in that the fashion purchases give reassurance and confidence to the wearer, as these participants explain: "*Knowing that I dressed expensive make me feel proud*" and "*I feel confident and proud of myself*". According to Kodzoman (2019) fashion communicates different messages to the wearer and to the viewer and it is based on their perception and personality that they want to wear clothes that show wealth, profession, fun, status, taste and identity.

Fashion purchases further echoed an **economic benefit** when they were inexpensive as these participants explain: "*depending on what you have in your purse, you can go for expensive product or a cheap one*" because "*Money is not in circulation*" and therefore this participant says "*I am influenced by economic reason when I buy fashion clothing cheap*". Many consumers in developing countries show an interest in purchasing low-cost fashion products, in this way, learning alternative means of acquiring cheaper clothing serves as an advantage (Klemm & Kaufman 2024; Ritch 2020).

Findings also suggest that fashion product purchases had **functional benefits** as they assisted participants in creating the appearance they were after when they say, "*The fact that is attractive, durable and long lasting*" which has this participant… feel "*Looking presentable … and when you*

wear those clothes" but was also in support of her health as she says "*because good health, they say, is wealth. So, if you use a particular amount to get a particular clothe, it has to have a benefit attached to that clothe. Because you live in a particular environment has to play more role in my health. It must have a benefit to my health and I look presentable*". Health-conscious consumers purchase not only trending garments, but also consider non-toxic and non-allergic clothing that guarantees users' safety (Henninger et al. 2017).

The final benefit that emerged was the **environmental benefits** of products that were also fashionable, expressed as: "*Environment both, when it is trending and also eco-friendly. Basically, whether it's trending it must be eco-friendly, but because it is trending and eco-friendly*". The rise in global warming has given rise to the concern for environmental protection through fashion purchases of environmentally-friendly fashion products and a change in consumer behaviour of fashion use and throw away items and those to reuse, recycle or upcycle old clothes (Petänen et al. 2024; Mukendi et al. 2019; Becker-Leifhold & Iran 2018).

The final question was introduced to extract the most important aspect of fashion product purchases when participants were asked, "Of all the things we have talked about, what is the most important to you about fashion products?" The purpose of this question was to see if the answer could be classified into any of the fashion product values explored in this study, and which values the responses represented. From the findings, three of the values could be identified as 1) functional 2) economic 3) environmental benefits as indicated in Figure 4.19.

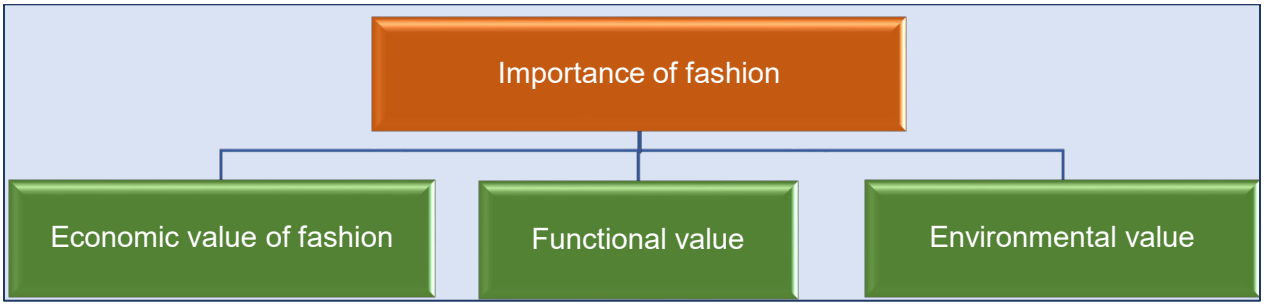

Figure 4.19: Importance of fashion

The first important aspect of fashion was the **functional value,** the quality of the fashion products are explained by these quotes: "*Another thing is that it should be made to last*". The quality of the fashion product was part of the expectation in creating the fashionable appearance as this participant explains, "*The most important thing is about fashion. It will make you to look presentable. To be on the line. It will make me to buy a quality material*". The important message participants demonstrated was that fashion is about creativity, innovation and self-fashioning to

improve body image through the purchase of durable quality garments as portrayed by (Suganya et al. 2024; McNeill 2018). Rahman and Koszewska (2020) add that consumers were attracted to purchasing fashion for trend, durability, fit, garment life (texture), aesthetic appeal and quality therefore functionality forms the base and one of the underlying reasons for fashion product purchases.

The **economic value** that was significant to participants was specifically referring to the cost-effectiveness of fashion products, as these participants explained when they say: *"The most important is how the fashion product effect the economy"* and therefore *"The most important thing is pocket friendly"* and therefore, affordable. Consumers feel reluctant to spend more money on clothing, except those accustomed to prominent wealth or conspicuous consumption (Sorum & Gianneschi 2023; Kaur & Anand 2018).

For other participants the **environmental value** of fashion products was important, as this participant explains: "*what is important to me at this point is that I have come to the understanding that there is need for recycling of fashion products rather than burning them*". There is great emphasis between creating a healthy environment that guarantees safety of consumers. This is demonstrated through their fashion purchase, consumption and disposal of the garment and purchasing products that are non-toxic and irritation-free, for health benefits (Gosal et al. 2024; Achabou 2020; Joy & Peña 2017; Henninger et al. 2017).

4.7 Conclusion

This chapter presented and discussed the findings regarding the literature. From the evidence, a clearer indication of the value that fashion products have for consumers who participated in this study from Nigeria has come forward. Although this study set out to explore the psychological, functional and economic value of fashion products, the environmental value of fashion products also emerged as an important aspect participants considered when fashion products were purchased. The next chapter will present the conclusion of the study in which an interpretation of the findings is presented, together with implications of the findings, recommendations and the contribution of the study. Future research stemming from this study will also be highlighted.

CHAPTER 5

CONCLUSION

5.1 Introduction

The previous chapter presented the findings according to the objectives that were proposed for this study. The findings were discussed in relation to relevant literature. In this chapter the main conclusions are presented, after which recommendations stemming from the conclusions are presented. The contribution of the study is presented, followed by the limitations of the study and suggestions for future research. To put the concluding chapter into perspective, a short overview of the purpose of the study is given.

5.2 Purpose of the study

Fashion is a tool with which the wearer gives expression to the self. This in turn provides emotional satisfaction when the wearer can indicate their tastes and interests in the clothing they wear (Rahman et al. 2020) as it manifests through current fashion trends that consumers value. An understanding of the perceived benefit that fashion shoppers obtain from purchasing fashion products will assist in determining the consumer value attributed to the product and how this influences the decision to purchase a fashion product (Schiffman & Wisenblit 2019; Hamid 2014). Studies have not focused on the functional, economic and psychological value of fashion products in Africa or Nigeria, nor how these values influence the decision to purchase fashion products. Therefore, the aim of this study was to understand the influence of perceived consumer value on the purchase decision of fashion products. In order to achieve the aim of this study the following objectives were formulated:

<u>Objective 1</u>

To determine the meaning of the term fashion to the consumer.

<u>Objective 2</u>

To determine the values consumers attribute to fashion products in terms of:

Sub-objective 1: Perceived economic value of fashion products.

Sub-objective 2: Perceived functional value of fashion products.

Sub-objective 3: Perceived psychological value of fashion products.

Objective 3

To determine the influence that perceived intrinsic and extrinsic fashion product attributes have on the decision to purchase fashion products.

Objective 4

To determine the influence of perceived economic value, functional value and psychological value of fashion products on the decision to purchase.

5.3 Main conclusions

5.3.1 *Objective 1: To determine the meaning of the terms fashion and clothing to the consumer*

The objective set out to determine the value that participants attributed to the words 'fashion' and 'clothing' by exploring the meaning of these words. In this regard a clear difference was found in how the participants, originating from Nigeria, explained these two concepts. For these participants, that value of fashion was found in the meaning they attributed to fashion as items that resembled the latest trends in what was being worn. These trends were also attractive and unique in the style and appearance it articulated. A very interesting finding also emerged that may be specific to the participants from Nigeria, and that is that fashion also resembled their belonging and association with a particular group or community. This may suggest that the uniqueness and attractiveness that fashion resembles, is created by the group and by wearing what the group requires a participant to wear, which is automatically a fashion statement of that group, signifying the belonging to the group.

Clothing on the other hand, resembled its most basic nature. It is an item used to cover the body. For the participants, it did not hold a fashionable or meaningful connection, nor was it unique in any way yet served a casual purpose. Clothing seemed insignificant and not valued to the extent that a fashionable item is valued. However, it does appear that clothing is valued in terms of its functionality as an everyday item, worn for its comfortable fit and less attractive appearance.

From these findings it is apparent that the value attributed to fashion and clothing is vastly different: fashion is valued as an exterior enhancement of the wearer, it is worn with a purpose to be noticed and associated with the symbolic nature of the fashion. Whereas clothing is less conspicuous and valued only for its functionality as a casual item that covers the body when needed. In this regard, fashion takes on an elevated impression of importance which is acknowledged by the participants who want to be recognised and seen in the latest items. On the

other hand, clothing receives a non-flamboyant approach and rather played down to be a very unimpressive garment with less impact on its onlookers.

5.3.2. *Objective 2: To determine the value consumers attribute to fashion products*

Sub-objective 2.1: Perceived economic value of fashion products

In terms of the perceived economic value of fashion products, it is evident that fashion products are more expensive than ordinary clothing items. This is attributed to the fact that fashion is argued to capture the latest trends and should thus be more expensive than less fashionable items. It is also obvious that because of the expensive nature of fashion products, the expectation of quality was associated with the price of the fashion product as this was also an indication of the durability of such a fashion product — that meant it would last for a longer time. Owing to the expensive nature of fashion products, the participants remained conscious of this fact and did find ways to retain the fashionable experience and remain in an affordable price range for the fashion product. Through copying the item and not wearing the authentic fashion product, the wearer could achieve a fashionable look at an affordable price. However, copying a fashion item does suggest that being in fashion remains a very important achievement for the wearer, even if it means that a cheaper alternative is sought through a tailor or fashion designer who could replicate the fashion product. By exploring the expensive nature of fashion products, it also emerged that participants were involved in the decision to purchase the fashion products through different actions or activities that were executed. This included, doing a quality assessment, studying the available information about the product which included the price, label and brand, or through value observations that they receive or in the observation of other wearers or a sensory taste testing action. These findings suggest that the economic value of the fashion product remains a very important value attributed to a fashion product and that participants apply different measures to ensure that the economic value is retained in the product they decide to purchase. Therefore, the economic value of a fashion product draws on the experience of the participant and wearer to determine if it is of value or not and is therefore not a purchase that is taken lightly.

Sub-objective 2.2: Perceived functional value of fashion products

The functional value of fashion products was explored in terms of the time span of fashion items and not further unpacked in terms of its common understanding of being used to cover the body and appearance management as the participants duly explained. It was not uncommon to find participants identifying handed down fashion items and the reasons for being in possession of these items. These reasons varied from being good quality fashion products or being handed

down because it did not fit the wearer. Although some of these items were still regarded as fashionable items to wear, others were rather diminished, from high-end fashion to casual wear. What was evident was the fact that fashion products were kept in circulation in the family context and this extended the life span of the fashion product through other wearers. However, this behaviour is not recognised as a sustainable fashion product solution or encouraged for the sake of reducing the amount of fashion waste going to landfills and dumping sites. It is rather seen as the right thing to do if a fashion product cannot be worn by the wearer, which is noble and ethical in that respect. This behaviour may be due to the values handed down for generations, where a wasteful culture was possibly frowned upon and where family members were looked after if they did not have the means to buy new clothing items. However, it may not be for the same reasons in modern society, but still be a practice that can now be considered in a more sustainable way and advocated for and should not be considered socially unacceptable or embarrassing.

On the other hand, participants who indicated that they did not possess handed down fashion items, were not objecting to the idea of wearing someone else's clothes, but pointed out that these fashion products would not fit or were not something they would choose and therefore were not their taste. This suggests that if the message of donation as a sustainable method of fashion distribution can be advocated, these participants can act as a go-between to ensure that a donated item, which they themselves will not wear, gets directed to someone who could put it to better use. In this way they will also assist in lengthening the longevity of fashion products going forward.

However, a commendable practice seems to point to the value fashion products have that sees participants hold onto the items for some time although they were only worn once. These were specific to items that were worn for special occasions and possibly not fitting and were held onto when the time came to donate it. This practice also seems to support the sustainable fashion idea without really thinking about the donation as part of an attempt to keep the environment clean. What is evident is that fashion products, per se, are not wasted but valued for the possibility of extending the lifespan of the item to be enjoyed and worn by someone else.

Sub-objective 2.3: Perceived psychological value of fashion products

The perceived psychological value of fashion products reiterated the importance of the contribution fashion products make to the emotional wellbeing of the participants and the feelgood experience created through fashion. Fashion products were also useful in creating the appearance that the wearers wanted others to notice and interpret in terms of what they were portraying through the fashion. This is not a new finding, but again signifies the importance of the

psychological value that fashion products have for the participants in Nigeria. However, the most important value fashion products seem to epitomise the impression that the recognition of wealth and standing it can portray through the wearer. This suggests that the psychological value of fashion products, for the Nigerian participants, is captured in the visual projection of fashion products which are worn with a purpose in mind and that is to impression its onlooker, the social standing of its wearer. This may be a social standing that is strived towards or possibly real, but irrespective of the nature of the standing, fashion products play an important role in creating an impression which the wearer wants others to notice.

5.3.3 *Objective 3: To determine the perceived influence of intrinsic and extrinsic fashion product attributes on the decision to purchase fashion products*

The intrinsic product attributes that were explored in this study first considered the expectations that participants have when the quality of a fashion product is considered. Quality, which relates to the performance of the fashion product on different aspects, in this study were specific quality indicators which included the time span or longevity of the fashion product, fibre content, colour fastness and originality of the fashion product. Interesting was the fact that the fashion products of the participants from Nigeria were expected to last and to achieve this, they expected the fashion product to be of good quality which is a very important sustainable approach to the fashion products they own. It could be argued that to achieve a sustainable approach to the fashion products when considering the longevity of the fashion products, aspects such as the fibre content and colour fastness would contribute to the longevity of these products. Both these aspects are inherent to the makeup of the fabric and when of high quality, could extend the time span of the use of a fashion product. In addition, it was important to the participants that the appearance of the fashion product remain true to its original design and shape. This aspect of quality can also be aligned to achieving a fashion product that stands the test of time and remains true to how it originally looked when first purchased, which means it adds to the longevity of the fashion product. Although somewhat unexpected, the appearance of a fashion product was linked to how well the fashion product resembled societal norms. This meant that if it conformed to these norms in its design, it was a quality product, which may suggest that any other fashion products were somewhat inferior by not conforming to societal norms. However, the findings may suggest that participants set high expectations on the fabric performance (fibre content and colour fastness) of the fashion product that may contribute to sustaining the originality of the design appearance of the fashion product. In this way, allowing the participants to keep the fashion products for some time and extending the fashion products life span. All in all, these quality indicators contribute to

a more sustainable fashion product that can be worn for a longer period of time and reduces wasteful fashion behaviour, but also highlights the importance of fashion products that respect the values of the society.

The extrinsic product attributes were considered in terms of the effect of brand name, country of origin, in-store merchandising and fashion product marketing on the purchase of fashion products. In this regard brand name was important to some participants, but not to others. When brand name of the fashion product mattered, it signified the quality of the fashion product which could be assumed to be included, the quality indicators highlighted by the participants as intrinsic aspects of fashion products. Brand name, as an extrinsic product attribute, emerged as a status symbol used to ensure that the wearer is recognised and associated with the brand which has social significance. Of interest, was that although the brand name represented quality and had status appeal, it was not taken for granted that the brand names may be fake and not part of an original product produced by the specific brand. In this way, authenticity was also validated and checked. This suggests that for those participants for whom brand name mattered where fashion products are concerned, caution was exercised to ensure that the product was authentic to the brand name. An interesting find that emerged from the data, although not supported by the vast majority of participants, was the connection between the brand name and the ethical production of fashion products, as well as the support for eco-friendly fashion. This could suggest that for some participants, the brand name becomes an important identification mechanism through which the importance of sustainable fashion practices is confirmed by the participants. Therefore, for some participants the corporate social responsibility footprint of the fashion product producing company is reflected in the brand name, which they may use as a tool to confirm their support for the specific brand when it comes to the purchase of fashion products. However, for those participants where brand name was not an important extrinsic product attribute to consider when fashion product purchases are made, it also meant that they were also not eco-sensitive towards sustainable fashion behaviour of the brand that has been producing fashion products. These participants did not care and were not interested in sustainable fashion practices. This does suggest that potentially a brand name can become the voice through which sustainable fashion is promoted as it is associated with certain behaviour (corporate social responsibility) and quality indicators that include aspects of responsible fashion behaviour. By emphasising these attributes, brand-conscious consumers will be assured of the important sustainable fashion qualities they are supporting through which they can have a positive effect on the fashion environment.

In terms of country of origin as an extrinsic fashion product attribute and its role in the decision to purchase fashion products, it emerged that this was an important extrinsic product attribute to some participants — but not to others. Even when considering where the fashion products were coming from, the quality of the item still emerged as an important criterion that participants were looking for. However, the quality of fashion products was not discussed in relation to Nigeria as a production hub of quality fashion products, but reference was rather made to cities such as London, Paris and Hong Kong as well as Italy, USA, England and China. The lack of recognition for quality locally produced fashion products from Nigeria was further emphasised by the fact that preference was still for foreign produced products, more so than for locally produced products. But this preference was also related to brand names which was identified as an important extrinsic quality indicator for the Nigerian participants who portrayed it as a status symbol. The importance of foreign-made fashion products to the participants does suggest that fashion has an important symbolic value to the participants that can only be achieved through wearing foreign-produced items which are valued at a higher cost than locally produced fashion products. The findings also suggest that locally produced fashion products have not attained the fashion value that is required to have a competitive fashion retail market for Nigerian participants and consumers.

Findings suggest that the retail fashion market in Nigeria should focus more attention on creating visually attractive fashion displays to draw the fashion purchaser to the fashion products and then to the fashion merchandise on offer. Through this suggestion it might be possible to attract attention to the locally produced fashion products and thus provide a competitive retail fashion environment from which the Nigerian fashion product consumer could choose. Therefore, impressive marketing strategies may be able market the style, design and attractiveness of locally produced fashion and bring it to the attention of the participants and Nigerian fashion shoppers. Potentially this strategy may swing the fashion shopper in Nigeria more in favour of locally produced fashion products if they were more aware of the quality and how they compete with the foreign produced styles and designs. However, a requirement of fashion marketing was providing the fashion shopper with advice on the fashion products they were interested in. It suggests that Nigerian fashion shoppers require more textile education to ensure that they make an informed decision about the care or the fabric the fashion product is made of. It also suggests that the fashion retail context in Nigeria should be attentive to providing an informative sales service concerning fashion products as the participants identified that information about care and quality would assist them when deciding about a fashion product.

5.3.4 *Objective 4: To determine the economic value, functional value and psychological value in the decision to purchase fashion products*

The decision to purchase fashion products was valued in terms of the aesthetic appeal of the fashion product, the design features that were included in the fashion product and to a lesser extent, the comfort in wearing the fashion product once purchased. The importance of the visual attractiveness of fashion products — to which the aesthetic appeal and design features contribute — emphasises once again the importance of the impression that fashion makes on the participants from Nigeria. This in turn may suggest that the fashion impressionability may be an important element in sustaining the status of the Nigerian fashion wearer. However, achieving the impression may be hampered by the cost of the fashion product, which could affect the decision to purchase. This may be particular to the participants who are aware, responsible fashion shoppers who consider whether they can afford the fashion product or not. To others, the cost may not be a hindrance when it comes to the decision whether to purchase a fashion product or not, as this is spurred on by the attractiveness of quality fashionable products which they are willing to pay more for. This might not be a new finding, but it confirms the importance of the fashion appearance impression in the decision to purchase fashion products. In this way participants suggested that purchasing fashion products, irrespective of the price, was making an economic contribution to the Nigerian economy as it benefits both society and the retailer. However, fashion purchases were also considered to be a functional item that brings the fashion wearer closer to creating the fashionable impression they want to convey to others. In this way the benefits of purchasing fashion products remained true to the psychological effect it has on its wearer as these products provide joy, pride and confidence to the Nigerian wearers who participated in this study. This also affirms the functional benefits of the fashion products when making a fashion purchase decision. To some, the importance of finding cheaper fashion options that may possibly include expensive branded items at a discounted price, gives the buyer a choice when making a fashion purchase decision. Although environmental benefits were mentioned in purchasing fashion products, it was a benefit that cannot truthfully be considered a conscious approach to purchasing fashion products for the Nigerian participants. The fact that very little was said about the importance of making environmental decisions and how different brands and fashion manufacturers support environmentally sustainable fashion and therefore something that is at the forefront of the purchase decision for the Nigerian participants, suggests that status and impression management currently overrides the importance of fashion sustainability during the purchase decision.

5.4 Recommendations from the study

From the concluding findings of the study the following recommendations are made.

(a) Fashion manufacturers should be sensitive to the societal values of Nigerian consumers when designing, marketing and producing fashion products for the Nigerian fashion market.

(b) Attention should be paid to the attractiveness of fashion displays of locally produced fashion in fashion retail establishments to draw the Nigerian fashion shopper to the merchandise and thereby heighten the awareness of locally produced fashion.

(c) Locally produced fashion products should be made with more care to ensure quality fashion products are delivered that can compete with foreign produced fashion products. This will increase locally produced fashion revenue and possibly create greater support for locally produced fashion.

(d) Local fashion designers should create fashion that integrates local values and further ensure that these products are a good quality to attract local fashion shoppers.

(e) A greater awareness should be created among the fashion shoppers in Nigeria around the importance of supporting sustainable fashion practices and sustainable fashion purchases as participants in this study were not consciously purchasing fashion products for their sustainability.

(f) The importance of obtaining and supporting handed down fashion products should be emphasised in the fashion market. Thus, consumer education should be encouraged to address the stigmatisation that is related to handed down clothing. The importance of recycling, donation and upcycling as some of the important sustainable behaviours to follow, should be transferred through educational programmes in order to make the fashion environment more sustainable in Nigeria.

(g) A greater awareness of the impact of fashion on the environment should be created at an early age to ensure that future fashion product shoppers are more conscious of the effect of fashion on the environment and thus make more responsible decisions about fashion products.

(h) Fashion retailers should understand the importance of quality to the Nigerian fashion shopper and ensure that the products they sell live up to this expectation, and support

the importance of the longevity of fashion products which is an important criterion when making a fashion purchase decision.

(i) Fashion retailers should understand the Nigerian fashion shopper better and capitalise on the psychological, economic and functional aspects that are important to the fashion shopper when applying marketing strategies and merchandising of fashion products in Nigeria.

5.5 Contribution of the study

The study on the influence of perceived consumer value on the decision to purchase fashion products will be discussed in terms of the contribution to the body of knowledge, contribution to theory, contribution to methodology and contribution to the fashion retail industry of Nigeria which are explained in the sections to follow.

5.5.1 *Contribution to the body of knowledge*

The study explored the value of fashion products from the perspective of Nigerian fashion shoppers. The literature on value is an underdeveloped area and more so pertaining to fashion research and Nigerian fashion, to which this study has contributed. In particular, the study has added information to the body of value literature by identifying the specific attributes of value that pertain to fashion purchases. Importantly the study has also shed some light on the fashion values that matter to Nigerian fashion shoppers. Specifically, the study has identified the aspects of value that pertain to the psychological, functional and economic value where fashion is concerned and how it applies to the Nigerian fashion shopper. Through this study a better understanding has been achieved of the fashion values that play a role in the decision to purchase fashion products and how important these values are to the Nigerian fashion shopper. The study has also identified an environmental value, although not top of mind to Nigerian fashion shoppers, that may hint to the shift in values important in fashion purchases, which has been highlighted by this study. Therefore, the study has affirmed the importance of fashion products in appearance management and specifically for the Nigerian fashion shopper, but also provided a better understanding of the importance of quality and how valued foreign fashion products are and the little mention locally produced fashion products receive. The study has thus made a contribution to a better understanding of the values that need to be addressed, such as the importance of locally made fashion products. This study has given the reasons why these and other values exist and therefore have given future researchers the background to develop further research on the values that are less apparent for the Nigerian fashion shopper.

5.5.2 *Contribution to theory*

The study was framed within the conceptual framework discussed in section 1.6 in Chapter 1. It was suggested that intrinsic and extrinsic product attributes may play a role in the perceived value (psychological, functional and economic) of fashion purchases which in return influence the purchase decision of fashion products. A new proposed conceptual framework is discussed that suggests a way in which various product attributes contribute to the functional, economic and psychological values and how these values influence the purchase decision of fashion products as experienced from the participants in Nigeria. The new framework is indicated in Figure 5.1. The findings of this study suggest that in terms of quality as an intrinsic product attribute, important aspects of quality are perceived where fashion products are concerned. It could be argued that the time span (how long the fashion product lasts from generation to generation), fibre content and colour fastness represent functional attributes (indicated in green lettering) that gives the design, fabric and style of the fashion products its main features and fashionable impression. On the other hand, originality stood out as an intrinsic product attribute that can represent the economic value (indicated in dark blue lettering) of the fashion product as a fashion product may be expensive and should remain original and true to its design and functional value because of the cost of the item. Intrinsic to fashion attributes was also the fact that these fashion products should align to social norms in the quality of the product and respect this requirement. However, social norms in the quality of a fashion product seems a very important value that may connect this attribute to the psychological value (indicated in red lettering) of the fashion product.

The attributes of fashion products that were studied featured brand name, COO, in-store merchandising and fashion product marketing. When considering the aspects that mattered to the participants in this study it is suggested that quality supported by eco-friendly fashion (both indicated in green lettering) in the brand name and quality within the context of COO (indicated in green lettering) may suggest the importance of functional values of the fashion products for the Nigerian fashion shopper. The functionality of the fashion products attributes longevity that may represent the importance of receiving value for money for such purchases. It is suggested that brand name also holds an economic value in the validity of the product as an authentic product (indicated in blue lettering) for which the fashion shopper is willing to pay a premium price especially for the preferred foreign fashion products (indicated in blue lettering) that also hold an economic value for the participants. Extrinsic product attributes that specifically related to the psychological value of fashion products are the status symbol of a brand name and its ethical representation of the fashion product (indicated in red). The symbolic nature of fashion remains

strongly linked to the emotional value the fashion products represent and the social recognition that is achieved through wearing fashion products. The importance of the social recognition of fashion products is also expected in the retail environment where socially acceptable fashion products should form part of the merchandise (indicated in red lettering), making this one of the criteria to which the fashion retail environment must conform to and an important psychological value to the participants. It is further suggested that visual attractiveness (indicated in red lettering) through the emotional enjoyment of the fashion experience that impresses the latest fashion (indicated in red lettering) onto the fashion purchaser becomes an important psychological value which the fashion shopper wants to engage with. However, a very practical extrinsic attribute pertains to the marketing of fashion products which requires consumer advice to be present during the fashion purchase decision and therefore suggested to be a very functional and practical value related to fashion purchases (indicated in green lettering). Although the data has revealed some interesting intrinsic product attributes that are proposed to form part of the functional, economic and psychological values related to fashion products, the most important values that seem to have an influence on the purchase decision were highlighted as the aesthetic and design features of fashion products. In this regard it is proposed that the aesthetic importance of fashion products for Nigerian participants were evident in the psychological value obtained through the appearance and status the fashion product managed and represented for the fashion wearer. Therefore, psychological value (indicated with the thick blue arrow) remains an important value that drives the fashion product purchase decision. In addition, the design importance of fashion products may represent the very nature of functional value of fashion products (indicated with the thick blue arrow) that ensures a life span of the fashion product that resonates a timeless quality, with a fabric consistency true to the colour and style of the design that influences the decision to purchase fashion items. However, it is important to indicate that the economic value, although not identified as the most important value where fashion purchases are concerned, does have an influence on the purchase decision although this value in part also represents the social acceptance of the wearer through the cost of the fashion product.

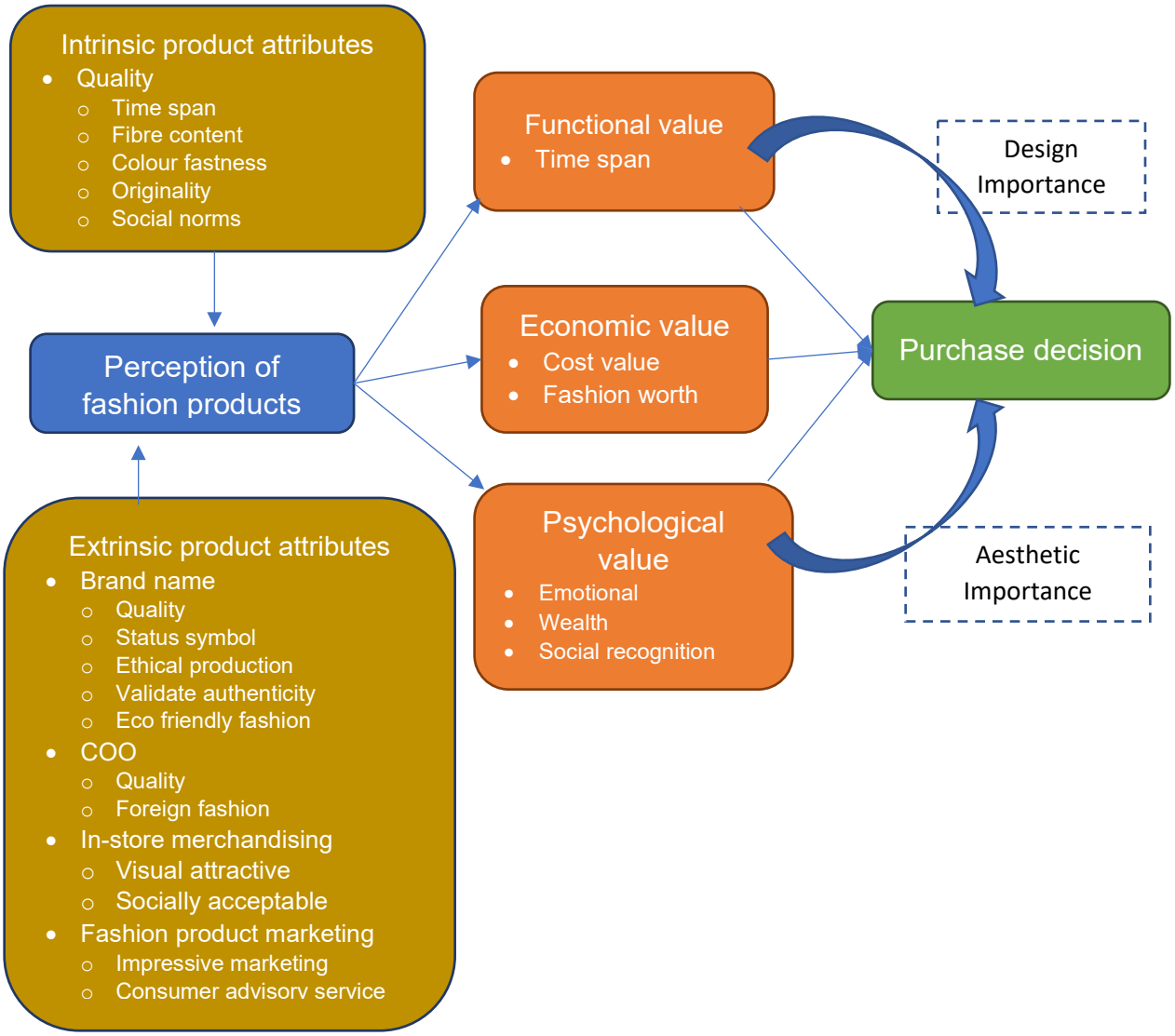

Figure 5.1 New proposed conceptual framework of fashion product purchases

5.5.3 *Contribution to methodology*

The study was conducted through individual interviews which is a qualitative data gathering method. These methods were useful to gather data from participants in Nigeria and specific where experiences in fashion were shared. The individual interviews allowed the participants to speak freely about fashion and share their experiences as they see them. By using a qualitative approach to this research, it was possible to obtain a deeper understanding of the values participants attributed to fashion that have not been studied in the Nigerian context before. In light of the fact that the research topic had not been explored before with participants from Nigeria, the exploratory design gave the researcher the opportunity to start the research process on this topic

and to identify further areas for exploration in future studies. By using a non-probability sampling strategy in this research, it was possible to select participants who could add value to the study as the inclusion criteria assisted in bringing forward informative participants that had experience in the field of fashion product purchases. Therefore, the qualitative methodology selected for this study brought value to the field of fashion purchases as more information could be added to a topic that is understudied, especially from a Nigerian perspective.

5.5.4 *Contribution to the fashion retail industry*

The study has highlighted some of the important aspects that fashion shoppers, specifically the participants in this study, were considering when deciding on purchasing fashion products. The consumer value attributed to the quality of fashion products during the purchase decision is important to fashion retail. This means fashion retail in Nigeria should provide quality fashion products and not underestimate the lengths fashion shoppers will go to determine if the product is of good quality. It might be in the best interests of Nigerian fashion retail to achieve an ethical approach to fashion retail, highlighting the important quality features of fashion products such as colour fastness and fibre content. By doing so, the industry can also contribute to the sustainability of fashion which has become a very important aspect to consider in the fashion industry. The study has also identified the gap in fashion shopper support for eco-friendly clothing which, to the fashion industry, is a serious concern, as the fashion industry is known to be a polluting force in the environment. Fashion retail should use the lack of sustainable fashion expressiveness from the participants from this study as a sign to change their approach to the marketing, manufacturing and merchandising of fashion products to the Nigerian fashion shopper.

5.6 Limitation of the study

The qualitative study applied an exploratory and descriptive design that limited the findings to the study population, limiting the transferability of the data to a population with the same characteristics as the study population. Furthermore, the findings of this study can only be interpreted in the experiences shared by the participants from Nigeria who took part and should not be generalised in any other context. The findings of this study, within the exploratory qualitative nature of this study, only gathered data to the point of saturation and did not exceed the number of interviews beyond this point. There may be questions that were not fully saturated that could have provided limited views on the question and follow-up questions. However, this does not take away the rich experiences that were obtained, although the depth of the responses may have been compromised. Although the interviews were a very useful tool to use in this study

with which data was collected, the linguistic differences in expression of the participants made it difficult to follow the discussion and arguments of some of the participants. This may have limited the full understanding of their experience and contribution to the findings.

5.7 Future research

From the findings that explored the influence of perceived consumer value on the decision to purchase fashion products, future research should focus more specifically on the environmental value and its influence on fashion purchases as this value emerged from the findings and was not the focus of this research. More research on fashion values needs to be done to add to the body of knowledge generated by this study. However, it is suggested that in order to obtain more detail on the values that influence fashion purchases, the study should be repeated in different areas of Nigeria. This will allow researchers to compare and analyse the data to determine if there are specific differences in the attributes that form the values for fashion purchases. Further studies similar to this study, should be conducted in other countries to allow comparisons between countries and fashion consumers. This will also give researchers the opportunity to find the similarities and differences between consumers from different locations and therefore broaden the understanding of the values that govern fashion purchases. Future research may also consider including the values identified in the qualitative data from this study and design a quantitative study that could test these values and the possible associations with the purchase decisions of fashion products. Quantitative research may be very valuable in the Nigerian context of fashion purchases as it seems an important component that contributes to their appearance through which they achieve social recognition, the importance of which needs to be understood on a bigger scale.

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APPENDIX A: ETHICS APPROVAL LETTER

UNISA university of south africa

UNISA HEALTH RESEARCH ETHICS COMMITTEE

Date: 11/06/2018

NHREC Registration # : REC-170616-051
REC Reference # : 2018/CAES/092
Name : Ms GA Iheanacho
Student #: 48981567

Dear Ms Iheanacho

Decision: Ethics Approval from 07/06/2018 to 31/05/2019

Researcher(s): Ms GA Iheanacho
48981567@mylife.unisa.ac.za

Supervisor (s): Prof EL Kempen
kempeel@unisa.ac.za; 011-471-2241

Ms M Strydom
strydm1@unisa.ac.za; 011-471-2039

Working title of research:

Exploring the influence of perceived consumer value on the purchase decision of green fashion products

Qualification: M Consumer Science

Thank you for the application for research ethics clearance by the Unisa CAES Health Research Ethics Committee for the above mentioned research. Ethics approval is granted for a one-year period. After one year the researcher is required to submit a progress report, upon which the ethics clearance may be renewed for another year.

Due date for progress report: 31 May 2019

*The **low risk application** was **reviewed** by the CAES Health Research Ethics Committee on 07 June 2018 in compliance with the Unisa Policy on Research Ethics and the Standard Operating Procedure on Research Ethics Risk Assessment.*

The proposed research may now commence with the provisions that:

1. The researcher(s) will ensure that the research project adheres to the values and principles expressed in the UNISA Policy on Research Ethics.

pen Rubric

University of South Africa
Preller Street, Muckleneuk Ridge, City of Tshwane
PO Box 392 UNISA 0003 South Africa
Telephone: +27 12 429 3111 Facsimile: +27 12 429 4150
www.unisa.ac.za

APPENDIX B: CONSENT FORM

UNISA university of south africa

PARTICIPANT INFORMATION SHEET

Ethics clearance reference number:
Research permission reference number:

<date>

Title:<Exactly as it appears on your research ethics application >

Dear Prospective Participant

Student research project (<delete this heading>)

My name is <insert student researcher name> and I am doing research with <insert supervisor's name>, a <insert supervisor's position, e.g. lecturer/senior lecturer/professor, etc.> in the Department of <insert department name> towards a <insert degree title, e.g. Grad Dip, BSc (Honours), MA, etc.> at the University of South Africa. We have funding from <insert name of Funding Body if applicable> for <insert why you have funding>. We are inviting you to participate in a study entitled <add title exactly as it appears on your CAES RERC Application Form>.

WHAT IS THE PURPOSE OF THE STUDY?

I am conducting this research to find out …
OR
This study is expected to collect important information that could … *[you may link this section to the benefits and/or outcomes of the study]*

WHY AM I BEING INVITED TO PARTICIPATE?

Why did you choose this particular person/group as participants?
Describe how *[from whom?]* you obtained the participants' contact details and why you chose this particular person/group of participants *[the Protection of Personal Information Act, nr 4 of 2013, necessitates the disclosure of how access was gained to the personal information of*

University of South Africa
Preller Street, Muckleneuk Ridge, City of Tshwane
PO Box 392 UNISA 0003 South Africa
Telephone: +27 12 429 3111 Facsimile: +27 12 429 4150
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prospective participants]. Indicate the approximate number of participants *[this is useful information to assist the participant to make an informed choice whether to participate in the proposed study – potential breaches of confidentiality increase with a small sample size].*

WHAT IS THE NATURE OF MY PARTICIPATION IN THIS STUDY?

Describe the participant's actual role in the study.
The study involves *<audio/video taping / questionnaires / surveys / focus groups / semi-structured interviews, etc.>*. Indicate what sort of questions will be asked or show the questions on this document. Describe the expected duration of participation and the time needed to complete specific research activities like questionnaires, focus groups or interviews. Describe the time allocated to conduct interviews/focus groups *[be realistic in your approximation].*

CAN I WITHDRAW FROM THIS STUDY EVEN AFTER HAVING AGREED TO PARTICIPATE?

Statement that participation is voluntary and that there is no penalty or loss of benefit for non-participation.
Participating in this study is voluntary and you are under no obligation to consent to participation. If you do decide to take part, you will be given this information sheet to keep and be asked to sign a written consent form. You are free to withdraw at any time and without giving a reason. *[Do not mislead your potential participants by stating that they can withdraw from a research project at any time if the project involves the submission of non-identifiable material such as questionnaires. Explain clearly to them that it will not be possible to withdraw once they have submitted the questionnaire. Please note that this will depend on the nature of the questionnaire. Some questionnaires may clearly indicate the identity of the participant, but the researcher may have agreed to anonymise personal data. Thus someone could ask for withdrawing the questionnaire].*

WHAT ARE THE POTENTIAL BENEFITS OF TAKING PART IN THIS STUDY?

Describe the presence or absence of possible benefits for the participant, the participants as a group, the scientific community and/or society *[This section can be integrated in the section that describes the purpose, but it is critical information to assist with voluntary informed consent].*

ARE THERE ANY NEGATIVE CONSEQUENCES FOR ME IF I PARTICIPATE IN THE RESEARCH PROJECT?

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Describe any potential level of inconvenience and/or discomfort to the participant. List all possible or reasonably foreseeable risks of harm or side-effects to the potential participants *[outlining likely incidence and severity]*. Include any risk that may come from others identifying the person's participation in the research. Describe the measures that will be taken if injury or harm attributable to the study occurs.

[Add a description for arrangement for indemnity and/or insurance coverage for participants if applicable].

WILL THE INFORMATION THAT I CONVEY TO THE RESEARCHER AND MY IDENTITY BE KEPT CONFIDENTIAL?

Explain the extent, if necessary, to which confidentiality of information will be maintained.
You have the right to insist that your name will not be recorder anywhere and that no one, apart from the researcher and identified members of the research team, will know about your involvement in this research *[this measure refers to confidentiality]* OR your name will not be recorded anywhere and no one will be able to connect you to the answers you give *[this measure refers to anonymity]*. Your answers will be given a code number or a pseudonym and you will be referred to in this way in the data, any publications, or other research reporting methods such as conference proceedings *[this measure refers to confidentiality]*.

If relevant, identify who will have access to the data *[transcriber/external coder]* and how these individuals will maintain confidentiality *[e.g. by signing a confidentiality agreement. Please note that confidentiality agreements should be submitted to the Research Ethics Review Committee for consideration]*. Your answers may be reviewed by people responsible for making sure that research is done properly, including the transcriber, external coder, and members of the Research Ethics Review Committee. Otherwise, records that identify you will be available only to people working on the study, unless you give permission for other people to see the records.

Create a sentence to inform participants that their anonymous data may be used for other purposes, such as a research report, journal articles and/or conference proceedings. Also indicate how privacy will be protected in any publication of the information [e.g. *A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report]*. Please keep in mind that it is sometimes impossible to make an absolute guarantee of confidentiality or anonymity, e.g. when focus groups are used as a data collection method.

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Include a description of what a focus group is and state: *While every effort will be made by the researcher to ensure that you will not be connected to the information that you share during the focus group, I cannot guarantee that other participants in the focus group will treat information confidentially. I shall, however, encourage all participants to do so. For this reason I advise you not to disclose personally sensitive information in the focus group.*

HOW WILL THE RESEARCHER(S) PROTECT THE SECURITY OF DATA?

Hard copies of your answers will be stored by the researcher for a period of five years in a locked cupboard/filing cabinet *[where? Indicate the location]* for future research or academic purposes; electronic information will be stored on a password protected computer. Future use of the stored data will be subject to further Research Ethics Review and approval if applicable. Indicate how information will be destroyed if necessary *[e.g. hard copies will be shredded and/or electronic copies will be permanently deleted from the hard drive of the computer through the use of a relevant software programme].*

WILL I RECEIVE PAYMENT OR ANY INCENTIVES FOR PARTICIPATING IN THIS STUDY?

Describe any payment or reward offered, financial or otherwise. Any costs incurred by the participant should be explained and justified in adherence with the principle of fair procedures (justice).

HAS THE STUDY RECEIVED ETHICS APPROVAL

This study has received written approval from the Health Research Ethics Committee of the College of Agriculture and Environmental Sciences, Unisa. A copy of the approval letter can be obtained from the researcher if you so wish.

HOW WILL I BE INFORMED OF THE FINDINGS/RESULTS OF THE RESEARCH?

If you would like to be informed of the final research findings, please contact <insert researcher's name> on <insert telephone number> or fax <insert email address or fax number> or website <insert URL>. The findings are accessible for <insert time frame>. *Please do not use home telephone numbers. Departmental and/or mobile phone numbers are acceptable.*
Should you require any further information or want to contact the researcher about any aspect of this study, please contact <insert principle researcher's contact details here, including email, internal phone number and fax number>.

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Should you have concerns about the way in which the research has been conducted, you may contact <insert supervisor's contact details here, including email, internal phone number and fax number>. Contact the research ethics chairperson of the CAES Health Research Ethics Committee, Prof MA Antwi on 011-670-9391 or antwima@unisa.ac.za if you have any ethical concerns.

Thank you for taking time to read this information sheet and for participating in this study.
Thank you.
<insert signature>
<type your name>

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APPENDIX C: DATA TABLES

What do you think fashion is?

Categories	Quotes
Latest style	*Fashion in my understanding has to do with popular or latest style of clothing such as hairstyles or decoration that people put on in a given environment* *Fashion is reigning material or reigning style. Any type style or material sewn that is reigning while people are buying it to clothe their body. It can be long gown or short gown, it can be any type of style turtleneck or long sleeve, it can be show back or show front so people are buying it or rushing it or using it because is reigning.* *Fashion is reigning clothes when you go party or you go to occasion you will see different people with fashion clothes, they will tell you this is fashion clothe, this is fashion clothes that is coming out, is a reigning clothe is a fashion clothe.* *Fashion is what is reigning for a group of people boys and the girls.* *Is a kind of design or style that is trending today.* *Fashion is the way they design clothes that move market that consumers like to demand for it. You go show glass and see different patterns of clothes. Many people like to buy clothes because of the pattern of the design, people like it that is why it's called fashion clothes.* *Fashion is by making a perfect choice of clothing or by hairstyle.* *Fashion is any clothes that comes out that it's reigning when you wear it people will say this one is fashion clothe is not anyhow clothe.* *Fashion is an acceptable style of clothes.*
Aesthetically attractive	*Fashion is a design made with a material that attract people when you put it on* *Fashion is any material that is attractive and people love it.* *Fashion is a wear that is exposed in an organization that attract other people's attention.* *Fashion is something that is design to attract individual. When only you like it as individual does it become fashion?. It is something that other people can see and like.* *Fashion is a design made with a material that attract people when you put it on* *Fashion is something that you put on and people will admire it*
Symbolic significance	*Fashion is a friendly trending stuff to a group of people at a particular time.* *Fashion is when you are in a community or you are with group of people the kind of clothes they request for in that community we are able to afford it to meet up with other people, maybe they request for any kind of cloth and you are able to meet up with it that is what they call fashion and is a compulsory something that you will wear it. That is, it about fashion that you can be able to belong to what the request for.*
Uniqueness	*Fashion is something unique is something outstanding different from others. Is something different from others I don't call it clothing anyway something*

	different from other fabric for a special occasion or something you find attractive. *It is new model of design that has not been used before. Fashion is a pattern made for a particular something or a style.* *Fashion can be created by a tailor instantly within his own thinking even if the design has not been existing*

The meaning of clothing

Cover the body	*Clothing generally revolves on what people put on their body not necessarily it must be acceptable at that given time, it is not a trending thing but something that people put on their body we should now see as the wears, hairstyles and the rest of it but it is not a trending kind of clothing.* *Clothing is just body covering.* *something that you just swear to cover your nakedness that's what I call clothing is a fabric that you can use.* *Clothing is material you buy and use it to cover your body* *Clothing is any type of clothe you see you wear to cover yourself, just to cover your naked body* *Clothing is covering the body with clothes* *Clothing is anything you wear on your body.* *Clothing is what we put on to cover our nakedness.*
Made from fabric	*Is a mature material that can be worn by anybody.* *A material we wear to go out or within the office or at home.* *Clothing is material you buy and use it to cover your body. It can be any size, any type of material, it can be any quality but you use to cover your body. it can be sweater, it can be cotton material, it can be any material hence you buy it to cover your body that is clothing.* *Clothing is a fabric that you can use.* *Clothing is a fabric which you do not place much attention to* *Clothing is a material or wears that an individual can put on like jeans.*
Not fashionable	*What you wear to cover your body that is not fashionable, it is probably out of fashion at the moment but you still have it with you. And you are comfortable with it.* *Clothing is any type of clothes you wear to cover yourself it's not a fashion clothes. It's not the one that is reigning that people know. You can wear it anyway anytime is not a fashion clothe. When you wear clothing people will tell you this one is not the reigning clothe is ordinary clothe, your personal clothes.* *Clothing is covering the body with clothes with no fashion, no style and by putting on a simple wear.* *…with no fashion, no style and by putting on a simple wear.* *Clothing is any wear and any other thing is fashion*

	Clothing is what you wish to put on and nobody will ask you why you put on something like this *Clothing cannot be used for big occasion but fashion you can use it for big occasion where it will be attracted to the eyes of people.*
Casual appearance	*Clothing is a casual wear.* *clothing is what we wear at home* *clothing is anything you can wear as casual wear. The difference is in the fitting. How because your clothing can fit you? Fashion you make sure the clothe looks admirable in the eyes of people but clothing you just put it on not minding whether it fits you or not.* *Clothing is what you wish to put on and nobody will ask you why you put on something like this. It is what you have in your house so you can put it on. You can put on anything as long as is clothe and nobody will be asked you why are you putting on this colour since is what you want and is what you have.* *Clothing is a matured design or simple style like simple trousers that have been existing for some time now that anyone can put on.* *Clothing is the way you sew your clothes to suit your body. If you are a woman you sew it to suit your shape, if a man you sew it to suit your body. Or If you go to show glass you will see samples of clothes then if you are interested in the way they are dressed. So if you are interested in the stuff you buy it and wear* *Clothing is different type of clothes that we are using daily like trouser and jacket. You can put on anything as long as is clothe and nobody will asked you why are you putting on this colour since is what you want and is what you have a skirt*
Functional items	*Clothing is the normal wear that we use at home to do house chores or you can also go out with it.* *Clothing is different type of clothes that we are using daily like a skirt trouser and jacket.* *Clothing is a matured design or simple style like simple trousers that have been existing for some time now that anyone can put on.* *Clothing is the way you sew your clothes to suit your body If you are a woman you sew it to suit your shape, if a man you sew it to suit your body.*
Not unique	*Clothing is a fabric which you do not place much attention to or uniqueness* *The one that does not attract people that much but you look nice when you wear it.* *Clothing is any wear*

Perceived cost value

Expensive	
Price consideration	*The ones I wear there are some I will term expensive and some I will not term as expensive and that will lead me to the next question what will make me say product is expensive or not it depends on the income at a giving time what is expensive to Mr A may not not be more expensive to Mr B. An expensive product is a product that when view in terms of cost, the cost seems to be*

	more than what my income can actually get for me leading me to regret. Any products that when I get them depending on my income at a given time, I see myself regretting after buying them because the money is too much, I take it to be expensive. If I should buy a product get home and I'm still comfortable with the price and I still have money left in my account without regretting why do I have to buy this item at this high amount that product is termed to be expensive. The ones I term that are not expensive are the ones that you can use little money and pay without feeling that money has left your pocket. *When they are too costly I will save the money use and do something I will use it and buy something just because is fashionable* *If is imported I buy it if not I wait for the price to come down.* *If is necessary I have that thing I will buy it but if is not a necessity I pass* *It is expensive to me, when something is overpriced. Sometimes, people buy expensive items for people to know they are using expensive clothes* *I consider it to be expensive because the price I buy it is higher than those ones I wear at home that's why I consider it to be expensive.* *Some materials or styles are expensive depending on the area they are selling it. If it's in the Boutique you will buy it costly but when you reach home you will see another person that buy it very cheap you will see they buy it inside market that is not boutique the same quality and you feel that your own is very costly. Then I consider my own to be very expensive because I buy it from boutique. That's why at times I cut off from buying materials from Boutique since I can get the same thing inside market at cheap rate. If I like a material or style and well sewn one. I won't mind if I have the money I will buy it and be using it but when I will be considering that is expensive is when I see what another person buys it in the market then I will consider the two if is the same quality, style are the same material but my own is costly and if the person price is cheap then I will consider my own expensive.*
Fashion trend	*Fashion products are expensive when is coming out new.* *Expensive item to me is any item that has good quality and is trending at that particular time.* *When they are new in the market, they are always expensive.* *Yes, they are expensive like I said before anything that is fashionable is outstanding unique that's what everybody wants to go for that's why it's expensive. It is expensive, more expensive than others that's why is fashionable.* *An expensive item to me is something that is trending that is an expensive item because I don't think anything will be trending that is not expensive if it's not expensive is not something that people will want to go for. It is not fashionable if it's not expensive.*
Fashion quality	*Some materials are expensive some are not but I based on the styles or how trending it is and how good it is on me. Not all the reigning material that I used to buy, the quality ones, the better ones and the fine Styles is the ones I like to buy.* *Fashion is grade by grade there are quality ones and there are some that are not too quality so if you go for the quality ones, they are more expensive.* *Expensive item to me is any item that has good quality and is trending at that particular time.*

	Yes, because it is important to me and it will last longer. *Is expensive regarding the quality and material they used to make it.* *Yes, is expensive. If the quality is good I know it will be expensive. I buy it because I like it if is reigning.* *They are expensive and expensive item to me is something that is original, something that can last.* *Because of their benefit in the sense that you can actually buy clothes that are not expensive we are in a civilized world no one will sell clothes to you, a fashionable clothes to you if you don't pay a good price for it that can last long for months if you don't pay good money for you. Why I buy those clothes for me in particular is because those clothes last longer and even after wearing it for a long time when you still come out with it you still fit in, you look good in an environment that is why those clothes are expensive and that is why I buy them because they last long. It is not something that will wash off when you wear i for years, people will still admire the clothes because the quality will still be there, that is why I go for the expensive fashion clothes.*
Inexpensive	
Affordable	*The ones I term that are not expensive are the ones that you can use little money and pay without feeling that money has left your pocket..*
Copying a fashion product	*When everybody has it or if you feel you must have it but don't have the money you can look for photocopy. Find tailor to do it or buy Aba made. Then it will be less expensive.*

Perceived fashion worth

Quality assessment	*Quality material. There are well sewn materials in the boutique. And the one ordinary tailor sewed are not the same. Boutique clothes are well made compare to tailor made even the good tailors can't get it same or make it to look like the boutique own. At times you can get one gown thirty thousand naira and in the market two thousand five hundred. They are not the same make. The expensive ones is always better.* *Because the clothes is a fashion clothes when I go, I will look through the material if it gives me the material and I touch It, I will know the difference between clothe qualities. I will know this is not the clothe and I know this is the clothe* *The materials because I know materials that have good quality.* *The quality. The texture of the material.* *Quality, the brand and the design.*
Product information	*If the fabric is good like Hitarget or clothes from foreign countries are good. I will use the company that make it to determine if it will last. And the retailer if he/she is trustworthy you know that anything you buy from them is good quality. The price they call is also another thing that will show you if is high quality.* *If is affordable I don't mine if is too pricey. I check, it didn't work I will ditch it.* *I use the label to know if is 100% cotton and to where the clothes are imported from that is how I know if it's worth the money.*

	I use brand name to know which one is original like Gucci is always very expensive. *I check the price, if is uniform price I know is worth the money* *From the retailer if is where I used to shop she will tell me the good one or if I see someone wearing it I will use it tocompare the price.* *I use brand name to know which one is original like Gucci is always very expensive.* *And the retailer if he/she is trustworthy you know that anything you buy from them is good quality.*
Value observations	*If I wear the clothes and if I go out and people say that this clothe is a fashion clothe, is good that's what I like so with that I know that I bought something good.* *I can also approach somebody who is wearing it to ask for the price the person is sincere, I will know is good price.*
Sensory test	*It is how the seller arrange the clothes. If I meet the seller and ask of the price of the clothes. Because the clothes is a fashion clothes when I go, I will look through the material if it gives me the material and I touch It, I will know the difference between clothe qualities. I will know this is not the clothe and I know this is the clothe.* *Is only God that knows but some people know how to know the clothe that will last. They will say if you taste the material and if is bitter you know that it will wash, it will not last but if you text it and is not biter you know that it will last the colour will not change* *I also touch them to know whether it is good quality.*

Perceived time span value

Handed down	*I have from my mother. They are still fashionable because she used to use my size to sew her clothes because we are the same height. They are still fashionable and I still use them because they are skirts and blouse, they are fashionable. Some are wrapper like lace they don't go out of fashion that I can use and go to church.* *I have clothes from my sister that is still fashionable not because it's out of fashion but because they are not her size. They are still fashionable and I still wear them and when I wear them people asked me where I get them from.* *There's one clothe that my mum gave me she said the clothes has been long that she has bought it for a long time and the clothe doesn't wash. She gave it to me is Ankara and I'm still wearing it.* *Yes, I use it as casual wear* *The one they dash me before are old now I don't have a new one they gave me now. Sometimes they give me old one they have been using that is no longer their sizes and sometimes they give me new one that does not fit them well. Sometimes they give me the reigning fashion and sometimes they give me when it has reigned finish and I will say the time this clothe used to reign everybody used to wear it.*
Not handed down	*I don't have any.* *I don't have any.* *No, as a matter of fact at my age I don't go for such a gift rather I buy for my junior ones if I have the money. I can buy for myself and buy for them or I'll give them from my old ones.* *I don't think I have anyone. I wear only my clothes.* *I will reject it because their taste is not to my taste.* *No.* *No.* *No, I don't have* *I cannot wear clothes that my mother gives me I am the one who will wear clothes and give to her. Their own time is different unless wrapper.*

Perceive fashion duration value

Special occasion	*I have such garment and that has to do with the traditional wear. There are some clothes that you don't wear every day you wear it when the event up. Why I have not worn it again is because I'm still waiting for the event to come up then I will wear it I'm still keeping it because the event will still come again.* *I have one that I have used twice. Because that clothe is very expensive and the fashion was like flowing kind of open back if you enter bus wearing It, it will do as if it wants to tear your clothes so because of that I don't wear it to go out anyhow* *I have garment that I have worn to one event because it is a garment for wedding ceremony I haven't worn it again because now is no longer my size but I spent more on that garment but why I'm keeping it is to have a particular*

	time that I can call a tailor to help me fix it to my size that is why I'm still keeping it. *Yes, I have but I wore it only once and drop it might be the style is not good for me. How they sew it didn't fit me. I like it before I bought it and wore it and hate it but I didn't like it. I kept it maybe if I wear it now, I will like it* *I have it is a wrapper. I use it just once and I didn't use it again just because I want the clothe to last for me. It is not the ordinary clothe that I will use once and will not use it again I want it to last for me that's why I am keeping it.* *Because I have not seen where I will wear it that's why it's still there in my wardrobe.* *I have used it to one event but I don't use it often. It's still new because of the rain I don't usually use it. It is because of the economy you keep those ones for the right occasion if I want to use it as … clothe so I'm keeping it for the right occasion.* *Yes, I do have one. The clothe is a body hug and I don't normally wear body hug because of the weather so I kept it for swimming or something like that. I bought it for swimming.* *I have my graduation gown and I cannot wear it to church but something like wedding I can wear it to wedding so that's why I'm keeping it.*
To be donated	*There is one that I bought and didn't wear it again but I give out. I don't keep it.* *Yes, I have. I keep it because I am waiting to give it out to somebody. I like to give somebody something that he can appreciate.* *Yes, I have and why I have not put it on again is because is a bit tight on me and I feel uncomfortable in it. I keep it so that when I see somebody it will fit; I will give it to that person.* *Yes, I bought a clothe that I have used only a day. I did not throw it away I just kept it inside my bag. It's because I want to dash to somebody.*

Perceived psychological value

Emotional value	*It gives you that emotion that whatever you dressed yourself with is what people will see you as. If you feel that you are looking good in what you're wearing that you will be presentable based on what you are wearing that is emotion to you that you are accepted based on what you are wearing at that point in time.* *Sentimental and emotional value-depend on the situation that made you to buy that clothe, if is burial anytime you wear the clothe you remember that person that was buried on that day. If is weddings or engagement may be the shoes you wear that day* *I feel happy that people like what I'm wearing. It makes me feel like I have done something for myself to be admired. It makes me look good and happy to be admired.* *Because I feel happy anytime I put on fashion product that fit me well. When is free on my body I like to be wearing it.* *I want to wear clothes for people to look at me twice and say this clothe is okay for you not the one they will say this clothe does not fit you and I feel good. I*

	feel bad when they are not praising me and I feel good when they are praising me. *I will buy it for emotional value to satisfy my feelings because when I put it on I like it because the clothe will give me what I want. Not because of what people will say because it will give me joy.* *When I buy a new fashionable clothes I feel happy because I know it will fit me and when my friends see it they will also feel happy with me. I bought it because I like it and I also bought it because I want people to admire it. So it makes me happy when I'm wearing it and makes me feel very good. I want people to know that I'm putting on a good clothes and people will say look at this fine clothes this girl is wearing and I will feel very happy that I'm wearing something nice.* *Like this one I'm wearing people are always talking about it like what type of person are you. I like it when people talk about my clothes.* *I feel sentimental because I want people to admire my clothes.* *Sentiment and emotional value bescause I love compliments and derive joy if people appreciate my dressing. It makes me happy.* *I buy it for emotional value because I derive joy from peoples' compliment*
Wealth value	*to show my worth* *For people to admire it, for people to know that it is worth it. It makes me happy when people say that this thing you are wearing is good* *Economic value if you wear a clothe that makes you feel very important you will pass the door some people are trying to pass easily when they see you oh madam they open door and you will smile in your mind.*
Social recognition	When I'm wearing clothes, I want people to admire me. I want my husband to be there and say that my wife is looking fine I want him to be there and appreciate my clothes. When I go out I want people to say that this clothes is fine that's what I want them to say. It's for status value for people to know that I know how to dress and I know fashion. .

Expectation of fashion product quality

Measurable quality indicators	*High quality is what I expect for any fashion product to be, so those are things that I expect them to be of high quality.* *I go for the quality,*
Time span	*I want the quality to be one that will not damage. I Want the one that will stay long.* *I am expecting the quality to last for me* *Long lasting I want the clothes not to fade quick or to lose thread quick or the colour to fade.*
Fibre content	*High quality is what I expect for any fashion product to be, for instance, there are some garments or clothing that are purely cotton and personally I like cotton materials.* *I expect it to be well made with good material and a good style*
Colour fastness	*I want the clothes not to fade quick or to lose thread quick or the colour to fade*

	I expect it to be original. I want it to be original so that it will not fade colour easily..
Remain original	*For it to be original, the shape and the design must be good* *I expect it to be original. I want it to be original so that it will not fade colour easily.*
Conforming to societal norms	*I expect that a fashion product should be what is acceptable by the society, a group of people and I think fashion product should be moderately made and not be something that the society should frown too much. It should be something that should be conducive and you won't say because shot gown is reigning and married women will start wearing shorts gowns or clothes. It shouldn't be too off religion and too off culture because most of the clothes they wear now is off our religion and off our culture. They say it doesn't matter everybody is wearing it. I think fashion product should be made in consideration of these things.* *The quality must be decent that make many people to see it as fashion clothe.*

Effect of brand name

Brand importance	
Quality	*It matters there are some companies that you know that are good in giving the best product so anytime you see their product you don't need to ask where is it coming from just go ahead and buy it because you know it' will last and will suit your needs.* *Yes, I care where my clothing is coming from. This is something that you have maybe you have gotten previous clothes from that company and it has lasted and you still feel good using that company so the brand name of the clothes you are buying is needed when picking clothes for you to know what they are going for. For me knowing what I'm going for, the brand name is required because I need to know where my clothes are coming from. I need to know where is coming from. It gives me hope that I'm not wasting my money because some clothes might come from different brands and you spend a lot for it and they may not last as you want.* *Yes, I care about the brand name* *Most of the clothes I bought from Louis Vuitton are not washing, the clothes are not removing colour so brand matters.*
Status symbol	*Brand name matters like this Gucci I said that I have because I know that people love to see it. you cannot just go to the market and buy anything you will go for a brand name.* *The brand name matters because when people see it in you, they ask you which company make is this? They like asking for the label to know the brand name, the person will go to market to look for the clothe.*
Ethical production	*The people that make the clothes I wear are also as important as their company I refuse to mention a particular country that ship in products into our country simply because they know we like cheap things.* *I care about the people that make the products.* *Yes it matters the environment where they are selling the clothes I do care.* *I do care about the people that make the clothes yes.*

Validate authenticity/status	*I check because some places they sell stolen items at cheaper price like in Asuwani market their clothes are too cheap like #150 or #100 and the quality looks too superior for that amount I know is stolen item or that the owner has died and I won't buy clothes in that shop. I buy from another shop. I don't like going to that market because is not good place*
Eco sensitive	*I care about the environment* *the environment must always look decent so people will always care about that.* *I look at the environment because environment is part of my health.*
Brand unimportance	*I don't care about brand name* *Not really, we don't really check brand because what we are doing here is local fashion is not real standard fashion.* *No. I don't check the name and I don't care for the name of the person that make it. I just go to the market and buy the particular one I want to buy since is reigning.* *No.it does not matter* *No, I do not care about brand name. Okay, I do not care about the people making the clothes.* *I don't care for the brand name I only check the clothes quality.* *Most times brand name doesn't matter to me in particular if I see that something is ok and if it fits me I will buy it and it's not too out of fashion like there are some things you will see you say that is out of fashion and you will say let me buy it because it's cheap? No*
Non eco sensitivity	*No, I do not care. I do not check the environmental value.* *I do not check if it has environmental value.* *No I don't consider it.* *No, I don't consider them because I don't look inside to see what they are putting on I just look around and buy what I want to buy and leave.* *No, I don't consider that because anything I throw out is a waste product and the place, they are dumping waste product that's where I dump my own so I believe there is nothing bad about it is. If they are burning it, they should burn it and if they are packing it let them pack it together, I don't see anything bad about it.* *For me it's not environment that matters is the creativity that I look forward because some people will have good environment but is not creative but you can see one upscale places and they are creative. I don't care about the environment just if is ok for me I go for it.* *I don't really care what goes beyond my clothes the people that are making the clothes I don't need that supposing they stay around me then I can contribute from what I see. Behaviour of workers has nothing to do with me but when I go to a local tailor to make the clothes a clean environment always attracts me.*

Country of origin

Quality	*Is important because some products that are coming in from Italy, Vietnam, London they have good qualities of material. So anytime I see that is Italian wear those ones to me they matter a lot. The country of origin matters a lot to me when I'm buying product of that nature.* *I don't consider it much because anything made in China that thing will not last but some things made in Nigeria they last.* *The country of origin is important very very important because if I'm spending to buy I should know the benefit I will get in terms of delivery if I spend a particular amount for just a particular clothes I should know what I'm dealing with not just buying and buying after wearing just one wear it has turned to something else.* *At times, if is ready-made I check where it comes from whether is London, Italy, Hong Kong those people that their products or how they sew their own is fine. I like London wear, Italian wear because their material can last long. Made in Nigeria is good depending on the sewing! If the sewing is good, I buy. I like foreign made, is good. Hong Kong, London are very good.* *If you go to Eko Idumota you will see nice nice material there and cheap material, it will be cheap and fine it is not a suspected material whether is thief or dead people that have them. You will see fine fine clothes well-made materials at eko idumota fashionable ones they may sew the clothes and sew the cap at the same time, you may see the shoes sewn in the same material at Eco Idumota.* *Because you know the country that makes good clothe like Turkish now, people say that Turkish people have good materials they can make clothes. So country is important.* *It is important to know where those materials come from because the way they price them the price maybe different but where they are coming from determine if is, they are quality ones.* *To know the original one.*
Preference for foreign produced	*I like imported clothes because of the material. The material does not wash but the local ones do wash easily.* *I prefer imported one because the imported ones used to have quality more than the local ones.* *I like London wear, Italian wear because their material can last long.* *When you go to buy clothes, they will tell you this is one is from China, this one is from Indonesia or England and I will like to buy made England or USA.* *Clothes are made locally right from the beginning but imported one is ok because is always fashionable than the local One. Imported one is ok but I prefer local ones but when I see good quality in the imported one I buy.* *I prefer foreign clothes more than local clothes because the clothes I like putting on are from Paris. I like Armani is from Paris and Luisviston is also from Paris. And sometimes they always put on this Paris design on the clothes I love it so much. I don't buy local made clothes. If I want to buy clothe now, I look very well because foreign clothes are now made in Nigeria. It is ok but sometimes there is a problem of piracy. To dictate the original is very difficult. They sell fake ones as original.*

	I like foreign made clothes because when you wear it people will know that is foreign and has quality. *I prefer imported clothes because people see it as original more than Nigerian clothes. I make clothes locally once in a while.* *Made in Nigeria is good depending on the sewing! If the sewing is good, I buy. If you go to Eko Idumota you will see nice nice material there and cheap material, it will be cheap and fine it is not a suspected material whether is thief or dead people that have them. You will see fine fine clothes well-made materials at eko idumota fashionable ones they may sew the clothes and sew the cap at the same time, you may see the shoes sewn in the same material at Eco Idumota..* *I prefer a ready-made clothes (Imported) to tailor made or local made clothes.*
Preference for foreign and local produced items	*Some local manufacturers are good also because what you call local here when they finish their own product and send outside country it becomes imported to others so for us here in Nigeria, we have some persons that are into fashion business and they are really given their best qualities out there which personally I patronize them when need be.. I patronize the local ones since I'm in the area. I buy imported ones I don't usually make clothes always. I buy the local ones and foreign ones.* *I prefer the two because all my natives are made by local tailors and my ready to wear garments are imported.* *I buy local made products if it is rare design maybe I can't find the design easily to buy from ready to wear shop, I will use local tailor. I buy one that's okay for me. I buy local made and foreign made.* *Imported one is ok but I prefer local ones but when I see good quality in the imported one I buy*
Unimportance of COO	*If I'm buying clothes, I don't ask which one is which* *It is ok but sometimes there is a problem of piracy. To dictate the original is very difficult. They sell fake ones as original.* *It is not important to me; it is not actually important that I must buy from so so and so country because majority are photocopy.* *I buy one that's okay for me. I buy local made and foreign made* *It does not matter to me all I know is that anything that I want. I don't care for the environment or where they produce it from. I patronize the local ones since I'm in the area..*

Expectation of in-store merchandising

Visually attractive	*There are some merchandises that deal on exclusive brand and you won't see any other brand, so those people the way they display their products you will definitely know that this is what they are known for.* *The way they display their clothes had to look attractive what they are selling is something that is unique so it must look attractive to attract people so that you passing by looking at the environment or the stuff attract you to enter and when you enter you can see good clothes to pick.*

	The display is well attractive. They have full shop they hang their clothes with mannequin. You check the clothe you like on the mannequin and they bring your size. *I go to a shop where I can get quality clothes if I go inside there, I will look for quality clothes. I will go to shop I know that this person sells quality clothes. I don't get attracted by the way they are displayed.* *My expectation is to see some samples of clothes that can attract me to know that there are fashion clothes there that can attract me to come closer and check the clothes. I also get attracted by the way they are displayed is attractive.* *What I am expecting from them is for them to arrange all the fashion products so that anybody who sees the clothes will know that the clothes are fashion product. As in even if you're passing you can see the clothes and know that is the fashion products.* *How they shed may attract me to go in there and see if I can get one from there. Yes, I do expect them to tell me more about the quality and the guaranteed that the product will last.* *The merchandising also attracts me.* *Yes. I am attracted by the display especially the way they put them on those mannequins I get attracted to go and buy them.* *I get attracted the way they dress the dollies I want to look like that.* *I get attracted the way they display the clothes, the colours and the designs I get attracted.* *I get attracted the way clothes are displayed when I am passing and something, I go in to buy.* *I care about the they display it.*
Socially acceptable clothing	*I expect them to have up to date fashion that is acceptable to people around there, because you won't come to Muslim area and start selling only trousers. They could buy but is not the type of way they will buy those long gowns. Or when you go to the East and you are selling trousers and too many coverings. You are not selling Igbo blouse and kids clothes or skirt and blouse. You know is now Igbo women started wearing trousers before I know them, they don't use to wear trousers especially those ones in the church. It must be skirt and blouse. Do Catholics in village wear trousers? Now they wear it outside but not inside the church. So, I expect shop to sell what is acceptable around there by respecting the culture and religion. That is my expectation. Again, to make it affordable depending on how the person purchase her products but when there's competition she will be force to adjust.*

Fashion product marketing

Impressive marketing strategies	*In my opinion I think they are trying some even wear their clothes when you ask them who made this clothe they tell you that they made it but I see some tailors in this area do not like wearing their clothes. Advertise what you sell. In good market you consume what sell unless you are not sure of it. Making good clothes don't bring anything to sell* *Some person impresses me while some are just doing it as a mere business without having to be sincere about what they're selling there are some*

	places you will go they will tell you this is London this is from Italy only for you to go home and find out that is something they just picked from anywhere. *Well I don't know generally but where I pick my own clothes the marketing is ok because they present it in a way that look attractive. Where do you like going to buy your clothes?* *Sometimes I go to Lagos Island to buy and sometimes, I buy around if they display it well to attract me when I'm passing.* *They are marketing it well like in that Eko-Idumota I am talking about they are marketing it very well and it will be very attractive to you before you enter there maybe you don't have it in mind to buy anything but when you're passing the way they display their material you will be forced to enter and make a choice for yourself they are marketing it well.* *They are marketing it well because they indicate to me when I go to buy the products.* *They are marketing it well.* *Yes, they are marketing it well* *Yes, they are marketing it well* *Yes, they are marketing it well.* *Yes, the marketing is good because they tell you which brand is good.* *It does not impress me because my opinion is for them to advertise it so that everybody will know that this is the reigning clothes now*
Consumer advisory service	*And there are some places you will go to buy the product they will tell you how to maintain it, how to wash it, the kind of temperature you will use in ironing them. Some persons are not doing that and is a cause for concern that those people in the business should be able to sit up.* *They tell me which fabric is good to sew certain designs. This one will be okay for this design and instead of using organza use chiffon.* *They are marketing it well because they tell you about the quality of the clothes in the market so* you know which one to choose, the one you can afford. *Yes, the marketing is good because they tell you which brand is good. Like there is Hollandaise and Hitarget and another cheap material that Hausa people like. The cheap one you know that Hausa people like quantity, it does not last*

Important fashion attributes

Aesthetic appeal	*The fitting on my body. When something fits you both the colour and the rest is what will draw closer to it to see that it matches you. Attractiveness of the blouse will make me buy it. If is eye catching.* *What I want from the clothes is just to give me fittings.* *It must be attractive* *The texture of the material*

	I look at the colour and the material also and I also look the fitting it has when I put it on so I look at all those things when I want to purchase any material.
Design features	*The style, how they sew it* *The texture of the material* *Latest design and new model influence me.* *What I want from the clothes is just to give me fittings.* *The style, how they sew it and the material.* *Latest design and new model influence me.* *Design* *The way they combine it, the material. The colour and the design'* *The material and the style.*
Quality	*To me like this Jersey that I'm wearing I like the nylon material you don't get soaked like when you are wearing other materials. If I should use normal clothes for exercise and I will get more soaked and I will not feel comfortable with the clothes. Jersey don't absorb heat. I also, like Jean because is very strong. Maybe you slip accidentally if you putting on ordinary clothes it will tear but jeans don't tear easily* *Convenience. I like wearing gown because it's free on my body not something that people will say this part of the body is outside and your leg is outside when you are wearing gown it covers everywhere and you feel free to walk.*

Effect of cost on fashion purchases

Will affect purchase	*It affects in a way when the cost is high you end up buying little of the product but if the cost is friendly, I buy more products.* *Cost used to affect me well well, if is too expensive and the photocopy won't serve me I will leave it accept if is a necessity I just buy the material and sew it. I always buy alternative to that particular thing. So, I won't say no matter how expensive it is I will buy it. I must check my pocket to know if I have the money.* *Depending the type of fashion products if is costly and I don't have the money I will leave it but if it's not costly but I like it I will buy it. You see at initial time I mentioned Boutique. In Boutique I like the quality of material they use in selling clothes but if you go inside the market you cannot see the same quality the Boutique people have and because of the quality, it makes them to sell it expensive like at #25,000(# Naora sign for Nigerian money), #30,000 for one gown while if you go inside the market you will get it for #3000, #2,5000. So, you may use that 30000 they're selling clothing in boutique and go inside market where they're selling it cheap and buy as many as you want.* *Because some of them used to be expensive and if I don't have the money, I won't buy it.* *The cost will affect my fashion purchase if I don't have the money at that particular time it will affect my purchase. The fashionable ones are more expensive.*

	It will affect my purchase if I don't have the actual amount it will affect me because I can't buy what I want. *Yes, it will affect my purchase if I don't have money* *Yes, I will check my income if I can afford it. I can't buy something I will regret tomorrow* *When I check and the money is not enough it will affect my purchase* *It will affect my purchase if I buy it much, it affects my purchase.*
Will not affect purchase	*No, it will not affect my purchase.* *The demand maybe high and there may not be real capital to purchase the clothes. It can cause delay before I buy the product.* *From the beginning I said even if fashion product is expensive, I will buy it as long as is attractive. Therefore, the cost does not matter.*

Willingness to pay more

Will pay more	*If need be, if I have the need to also go on what is trending as a fashionable product, I will pay for it that's because I have a need for it* *Yes, I will pay more for my fashionable clothes because they last and they look presentable when I go out with it.* *If is a necessity I will buy it but if is not I will not. Like the Christmas clothes I bought for my niece I bought expensive ones I know will last because she supposed to wear them for the whole year. So, I bought the one I know that can last. Event that is taking place. If there is any kind of celebration, I need to buy that thing and sew that particular fashion to be eye catching and to look good on me.* *Yes because of the attraction of the design and the likeness you have for it.* *If is good and ok I will add money to make sure I get it.* *Yes, I will pay more if I like it and if I also love the design, they put on the clothe* *to pay more to show my appreciation* *I will pay more for fashion products let assume if my money is not enough when I'm want to buy it, I will keep the money when is enough, I will use it and buy it.* *But before now would you pay more for fashion clothes? Yes Yes. I will pay more because is new design* *Yes, I will pay more because I want to have them, get more involved and be like them as well.* *yes because of the attraction of the design and the likeness you have for it.4* *If is fashion product I will pay because of the cost it takes to making the design and the texture of it but if is normal clothe it won't have good design or expensive design, it will be simple design so I will pay more if the design is good.*
Not pay more	*I will not prefer to pay more because it's fashion because it may not reign again so is better I get the one that is not reigning at all even if that one is*

	more expensive than fashion clothes I will get it not something that will reign for some time *If it's too expensive I won't want to buy it.* *If I meet the company direct and they make the clothes exactly as I want it, I will like* *I will not pay more for fashion clothes. Because it is costly and is a reigning material, I can easily reject it so easily maybe 1 week, 2 weeks or once I wear it and feel I cannot continue again I dump it so I cannot pay more for the product*

Contribution of fashion purchases to the environment

Economic contribution	*Purchase of fashion products contribute to the economy of the environment and then there are some positive and negative effect.* *It has economic benefit the more people buy them the more money for dealer and the society.* *People that are selling it are at advantage it makes them to sell it in large quantity but if it's not reigning it will not be moving as it moved when it was reigning.*
Functional contribution	*Fashion has positive effect on the environment because it makes everybody to look good not to look tattered..* *It will make people to know what is in vogue. Positive is that people are learning what is in vogue because without knowledge they will still be wearing one thing without change. When they wear it they will look wow, good. The negative is those people who do not know what is in vogue will say look at what this person is wearing. It has positive contribution because it makes people to look fashionable. It brings new designs every year and make people to buy clothes. If people don't admire and buy them new styles will not come out. I give it out* *It makes people to look flashy. It makes people look beautiful and competitive in bring new styles.* *It has positive contribution because without fashion people will not dress well. People will not wear clothe.* *It makes people to be creative.*
Negative contribution	*It will make me to use and dump clothes when it's out of fashion* *It depends if the particular person goes for fashionable clothes and when is no longer in fashion you will dump it, to the environment is not beneficial but if the particular person will recycle it and not dumping into the environment in other hand do they have the knowledge of this which is the problem that you can actually buy a clothe that is in fashion and when is out of fashion you can recycle it or take it to where it has not reached before it has a good benefits to the environment..* *The negative contribution is that when is out of fashion some people will not manage it well and keep it any how to damage the environment. I burn them.It is not really good for the environment if you are dumping it after use.* *It will make me to use and dump clothes when it's out of fashion.*

	The negative is because when many people buy it it becomes a uniform like ashebi. I will not like to wear it even though is expensive and special clothe. *it is negative when you dump it after short use*

Awareness of negative effect of fashion on the environment

Necessary to educate the consumers	It is necessary to make people get awareness, how do you do it it's true consistent sensitization of the stake holders in the fashion industry. *Yes, is necessary. It is good to educate them that when they finish wearing their clothes they should be burnt or dispose it to charity because some of them do not decay.* *Yes, is good to let them know that when they dump their clothes it will dirty the environment.* By telling them. Like some parts in the North if you wear bad clothes, they will beat you and tear the clothes but in Lagos here they don't do that so you let people know the bad effect of fashion by telling them about it. It is necessary to let people know so that they will be aware of the negative effect of fashion products.. Yes, it is necessary to let them know by advertising what they need to know. Yes.. It is very necessary and important to educate people because not everybody knows about that. Yes, it is necessary to let them know by advertising what they need to know.. Yes. To tell them that is not good to throw it into the dustbin.

Influencing benefits of fashion purchase

Psychological benefit	*I feel confident when I wear some clothes. If you wear that high heels you are comfortable with, your step will change. You start doing "guy" (proud) for people to notice you because one feels proud and comfortable.* *it will make me to feel confident.* *Yes, I can buy it because is ecofriendly.* *Knowing that I dressed expensive make me feel proud* *to feel proud* *I feel confident and proud of myself. Sentimental/ emotional value because people can compliment and knowing that it is good in the sight of others* *When I wear it I feel belong, I will purchase for environmental reason and I will purchase it because it makes me to look rich* *and also the emotional value that it makes me feel confidence and sentimental that people compliment and it is good in the sight of others* *I will purchase it for sentimental reason for people to know that I dress well, and I can also purchase it for environmental reason*

Economic benefit	*Like I said before depending on what you have in your purse you can go for expensive product or a cheap one.* *if is cheap and doesn't fit me I won't buy it and if it is too expensive, I will pass too. There are some expensive clothes that are not worth the money.* *So, if you use a particular amount to get a particular clothe it has to have a benefit attached to that clothe.* *Economic because is cheap. Money is not in circulation.* *I am influenced by economic reason when I buy fashion clothing cheap* *I am influence by the economic and psychological reasons.* *Because it is economical and cheap.* *Economic because is affordable.* *I will purchase it because is affordable, it makes me to feel confidence and.*
Environmental benefit	*Environment both, when it is trending and also eco-friendly. Basically, whether it's trending it must be ecofriendly* *but because it is trending and eco-friendly.* *Because you live in a particular and the environment has to play more role in my health. It must have a benefit to my health and I look presentable these are the two I pick.* *I buy because is ecofriendly. I buy things that suit the weather. I will not buy sweater in a hot weather. I buy light clothes to suit the weather.* *Environmental value because is ecofriendly* *Environmental because is comfortable.*
Functional benefit	*Looking presentable and when you wear those clothes and healthwise of it. I pick those two. Because good health they say is wealth. So, if you use a particular amount to get a particular clothe it has to have a benefit attached to that clothe. Because you live in a particular environment and the environment has to play more role in my health. It must have a benefit to my health and I look presentable these are the two I pick.* *Looking presentable and when you wear those clothes* *Because it's fashionable when I put it on it fits my body and when I put it on people will see that this girl knows fashion I am wearing quality and expensive clothes* *The fact that is attractive, durable and long lasting*

Importance of fashion

Economic value	*The most important thing is pocket friendly.* *The most important is how the fashion product affect the economy.*
Functional value	*Another thing is that it should be made to last.* *The most important thing is about fashion. It will make you to look presentable. To be on the line. It will make me to buy a quality material.* *What I learnt is that fashion products are better-than other products because it's what everybody is wearing.*

	The most important is that I have gotten the fashion you desire in your mind when there is occasion to dress up and appear in a place with your colleagues you also have your own clothes to match them up. *I rather say fashion is the reason people buy new clothes.* *The fact that is attractive, durable and long lasting.* *The most important is that you have to look neat and not dress anyhow.* *The texture.*
Environmental value	*They should also check how to control the social vices that comes with fashion.* *The most important should be its benefits to my health and the environment. So awareness should be created on how people should deal with their clothes when is no longer fashionable so that the environment should be safe from environmental hazards. The environment I'm talking about is we the occupant of the environment if you don't know what to do with your old clothes people tend to dumping to the environment to pollute the environment. The benefit I am talking about is the environment wise and health wise, if they can create awareness how people should do when those fabrics are not fashionable anymore.* *What is important to me at this point is that I have come to the understanding that there is need for recycling of fashion products rather than burning them* *For me to know the negative effects of fashion products* *I also learnt that when you dispose your clothes to the dustbin that it can damage our environment* *It's for me to know that some clothes that are reigning now will not reign again. It added more knowledge to me to know about fashion and about clothing.*

APPENDIX D

Certificate of Editing

This serves to confirm that copy-editing and proofreading services were rendered to

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for TITLE: Dissertation, 'Exploring the influence of perceived consumer value on the decision to purchase fashion products.' Dept of Life and Consumer Sciences, UNISA

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