

UNIVERSITI TEKNOLOGI MARA

**THE SIS PROJECT: THE USE OF ADVERTISING CAMPAIGN
REGARDING THE SUSTAINABILITY IN FASHION**

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requirements for

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CONFIRMATION BY EXAMINER

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AUTHOR'S DECLARATION

I declare that the work in this thesis was carried out in accordance with the regulations of Universiti Teknologi MARA. It is original and is the results of my own work unless otherwise indicated or acknowledged as referenced work. This thesis has not been submitted to any other academic institution or non-academic institution for any degree or qualification.

I, hereby, acknowledge that I have been supplied with the Academic Rules and Regulations for Undergraduate, Universiti Teknologi MARA, regulating the conduct of my study and research.

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A handwritten signature in black ink, appearing to read 'Akmal Adina Binti Hamdan', with a long horizontal flourish extending to the right.

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ABSTRACT

Fashion trends are increasingly causing consumers to compete and enjoy owning many fashionable garments, thanks to influencers and fashion businesses. Hence, the aim of this study is to facilitate a shift towards a more sustainable consumption, which will ensure the sustainability of natural resources and minimize the environmental pollution. Applied research has been done to provide an overview of 'fast fashion' in fashion industry and situation of fabric waste issue in Malaysia. In completing this writing, a mixed method had been carried on. Quantitative method including distributing a questionnaire while qualitative method uses visual audit and the existing news and journals carried out from the past studies. In the survey, social media is the best method to visually exhibit the lack of understanding in sustainable fashion among the university students. This campaign is designed to educate and encourage the university students regarding fabric waste in Malaysia and how to make changes with a sustainable fashion. As a result of this study, a public awareness campaign regarding sustainable fashion and advertising functions were proposed for promoting the issue, with the usage of VCAA Design Process model. The SIS Project is a to show support for sustainable and ethical fashion. It's also a brand connection with Anaabu.co to demonstrate the enormous power of fashion to make a good difference, in line with the United Nations' Sustainable Development Goals. The instrument practiced in the campaign is to mix and match the existing clothes in wardrobe and make it into seven different looks, in a week.

(252 words)

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CHAPTER ONE

INTRODUCTION

1.1 Research Background

As we are talking about fashion, trends, and luxury, truthfully the word ‘sustainable’ wouldn’t come to mind instantly as a statement. Thanks to social media and thousands of influencers and enormous fashion brands, fashion trends are rapidly making their path into wardrobes and landfills faster than ever. Consumers might enjoy having inexpensive and stylish clothes. However, this sparks a lot of ethical concerns with the cost of the environment and workers who are employed for long hours in unsafe conditions.

According to Loi Wai Yee (2017), “The rapid development of fast fashion trend has greatly contributed to the global economy, nevertheless, it has immensely brought the ecological impacts in the global environment, such as throw-away culture and wasteful clothing disposal.”

Nevertheless, a fundamental shift is needed as we are speaking of climate issues. Applied research has been done to set the stage for providing an overview of the fashion industry of ‘fast fashion’ along with the related sustainability of fashion among university students in Malaysia. What follows next are the problem statement, significance, target audiences, and Sustainable Development Goals (SDG). The goal of this research is to contribute to the gradual shift to a more sustainable pattern of consumption and production, which will ensure the long-term stability of natural costs and minimize pollution. In the process of completing this writing, a mixed-method had been carried on. The methodology has been divided into several parts and stages such as distributing a questionnaire, observations, and using secondary research - existing news and journals carried out from the past studies.

1.2 Problem Statement

What’s wrong with fast fashion? To answer this, the fast fashion industry has a huge environmental impact. A study by Oliberte has stated that fast fashion is clothing that is mass-produced to keep up with ever-changing trends. The goal of fast fashion is just that – to produce it fast. Because it is made quickly in large quantities, the clothing is cheap. However, cheap, and mass-produced clothing does not have the best quality, so they are not meant to be worn more than a few times.

An issue arises when The Star News (2019) reveal Malaysians dumped a mind-blowing 195,300 tonnes of fabric waste last year, with an expert saying that the bulk of this could have been recycled. Synthetic fabrics such as nylon, lycra, polyvinyl chloride (PVC), polyurethane (PU), and spandex could be made with the same raw material used to make plastic – crude oil. The danger, Tan added, was that synthetic fabrics could be detrimental to the environment as it did not decompose, while on the other hand, the fashion industry was growing at an incredibly fast rate with new clothing lines every season.

A study by UN Alliance for Sustainable Fashion speaks of fast fashion is responsible for about 2 to 8% of global carbon emissions. The utmost major problem with rapid fashion is waste. This is due to fast fashion that keeps up with ever-changing trends, leading to the production of poor-quality clothing that is not meant to last, consumers only wear a clothing item a few times before throwing it away. The growth in carbon emissions comes from during transportation from factories to retail outlets, then, it occurs again by the consumer during purchase either in person or online. It can happen a final time when the consumer discards the product, and it is taken to a landfill and sometimes burned off.

Citing a 2018 study, SWCorp Malaysia, the agency tasked with regulating the management of solid waste and public cleansing in the country, revealed that the amount of fabric waste dumped in Malaysian landfills has accelerated since 2012, from 2.8 percent to 6.3 percent last year.

Besides the carbon emissions impact and the sheer bulk of waste in landfills, these clothing items also contribute to marine pollution. As informed, clothes are made of synthetic fabric that can contain microplastics. Therefore, when they are washed or sitting in a landfill and the rain comes, these tiny shreds of plastic are flushed into wastewater systems and eventually carve their way into the ocean. Thus, studies have shown that plastic fibers can end up in the stomachs of marine animals.

Regardless of the pandemic COVID-19 had landed in Malaysia, Benedict Leong (2021) stated that Malaysians have not stopped buying clothes completely. Younger Malaysians are still hungry for shopping online clothes, and end-of-year sales completely escalated in fashion demand in 2020 (refer Figure 1).

The situation can get any worse if consumers don't change their fashion habits in the coming years. According to the Copenhagen Fashion Summit, By the year 2030, the fashion industry is predicted to increase its water consumption by 50 percent, and its carbon footprint

will increase to 2,790 million tons while fashion waste is predicted to hit 148 million tons (Fibre2Fashion, 2019).

Overall, these problem statements bring a really big question to ponder how troublesome this issue is to our planet. This brings into further applied research will be going to clarify the best method for advertising campaigns regarding sustainable fashion among the local community.

1.3 Research Objectives

Based on the problems we are reviewing, thus the objectives that we are going to analyze are

1. To clarify the current situation of sustainable fashion in Malaysia.
2. To examine the relationship between sustainable fashion with Malaysia's environment.
3. To create an advertising campaign to promote the problem to the community.

1.4 Research Questions

This study is trying to unveil a few questions based on the objectives. The questions are the followings:

1. What is the current situation of sustainable fashion in Malaysia?
2. How does sustainable fashion correlate with Malaysia's environment?
3. What are the methods of advertising that are suitable to be used in promoting the problem?

1.5 Significance of Study

1.5.1 Sustainable Development Goals (SDG)

On 25 September 2015, United Nations has provided a single definition for Sustainable Development Goals (SDG) which is a universal call to action to end poverty, protect the planet and ensure that by 2030 all people enjoy peace and prosperity. It is also known as Global Goals. There are 17 SDGs integrated and recognized by each action in one area that would affect outcomes in others, and development must balance social, economic, and environmental sustainability.

Realizing that the fashion industry is linked with SDGs is the first step toward creating meaningful change. If only brands, companies, or individuals within the fashion industry uses

the SDGs as guidelines to be better, then the planet become a better place for everyone and everything on it (Jessy Humann,2021). To combat the issue, a study by Sight Mode shows that changing the production and consumption patterns of the fashion industry would have a domino effect on many aspects of development and provide a visible and meaningful contribution to the achievement of the 2030 Agenda for Sustainable Development. The fashion industry, in particular, offers two entry points for action: top-down (as governments and business corporations have the power to foster change) and bottom-up – as we as consumers do have a choice to make when buying a garment and can therefore influence the production and market.

Out of 17 SDGs, these are six goals to be highlighted which sustainable fashion is inherently linked to. Goal 13 – Climate Action is one of the ultimate goals, which is to enhance environmental sustainability through green growth. Studies show that the fashion industry uses large amounts of fossil fuels and plants to produce raw materials for garments. Thus, SDG 13 urges to take immediate action to counter climate change and its consequences. Textile production creates more greenhouse gas emissions than all international flights and maritime shipping combined, the fashion industry is a key person for this SDG.

Next, the Goal 1 – End Poverty. Unconsciously, the fashion industry has always been associated with ‘fashion workers’ on abolishing poverty, for example, the salaries paid to millions of people working in the apparel industry in developing countries. Furthermore, Goal 3 – Good Health and Well-Being is the further correlation between the fashion industry and the SDGs that can be seen by the perspectives of health impacts of chemicals used in the generating textile process on workers as well as communities affected by environmental pollution. In addition, Goal 6 – Clean Water and Sanitation because the apparel industry has also become the main reason to water pollution due to the release of hazardous chemicals and materials, treatment and wastewater, and water-use efficiency. Other than that, this study might as well look at Goal 11 – Sustainable Cities and Communities which is related to the recycling of clothing. The purpose is to transform public service for productivity, enhancing inclusiveness towards an equitable society and improving well-being for all. Likewise, Goal 14 – Life Below Water has linked too since this addresses the topic of marine pollution such as microfibers and microplastics released into the oceans from cloth washing. Moreover, cotton management across the universal severely degrades soil quality. (Fashion and the SDGs: what role for the UN?, 2018)

This paper has determined that it is vitally important in bringing up this issue as it is globally beneficial and towards a better environment for communities and the living things.

1.5.2 Stakeholders

There are three responsible stakeholders in Malaysia to support the advocacy of the sustainable fashion movement. The Ministry of International Trade and Industry (MITI) objectives are to formulate and implement investment, trade, and industrial policies to generate sustainable economic growth. It is their belief to create innovative and high-skilled employment opportunities for Malaysia's growing workforce. MITI has also once been involved in KL Fashion Week (KLFW) to support the sustainable fashion movement during the fashion week in 2019. Apart from that, The Ministry of Tourism, Arts & Culture (MOTAC) policy statement has stated to drive competitive and sustainable tourism and cultural sector for the socio-economic development of the country. Additionally, the Malaysian Textile & Apparel Centre (MATAC) is a specialized Training Centre for the Textile and Apparel Industry. It was established as a company and received a launching grant from MITI. This organization is dedicated to continuously upgrading the productivity and competitiveness of the textile and apparel industry in Malaysia.

Having governmental support is one of the vital parts in raising awareness. It brings an opportunity how this research paper has its value to dig more and apply any suitable solution to the fast-fashion consumers.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

Chapter two is organized and specified into the scope of sustainability studies such as the brief history, terms, the local statistic of fabric waste, and the current situation analysis in Malaysia regarding sustainable fashion awareness.

2.2 The Brief History of Sustainable Fashion

It is essential to look back at the root of sustainable fashion to understand the movement's stems. For the brief history, back in 1987, the UN described the meaning of sustainability as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs”.

To trackback when did the sustainable fashion movement began, it started at the same with modern ecological movement. In 1962, a book written by Rachel Carson entitled 1962 ‘Silent Spring’ brought a focus on a pollution widespread related to chemicals that is still an alarming issue till today.

Then, in the 19th century, the Parisian couturiers lead the industries and trendsetters and department stores. Industrial Revolution such as sewing and steam machine that help produce clothes faster, occur as the new technologies’ advancements appeared.

Nonetheless, rebellious movements including the western hippies introduced contemporary culture, which made the natural materials popular. They embraced locally grown handmade and pesticide-free products. They even rejected the mass-production culture that dominated America from the 1950s. The hippie fashion movement was a counterculture to social norms that accepts materialism, capitalism, and counterculture. This is due to their demographic being in villages, leaving them no other option but to use sustainable fashion as a necessity. As we are talking about fashion in the ‘70s and ‘80s, also called as the punk rock and goth movement, sustainable fashion was there too, preferring unique second-hand vintage pieces and mixing styles. It was all about vintage and second-hand fashion. Based on bank worker Rodica Orzac, 60, stated that during that era, in order to be fashionable, it means to create your own clothes. – “So, we made our clothes at the sewing machine, or most often, we use our parents’ clothes and upgraded them according to the fashion of those times”.

Moving on to the sustainability of fashion in the '90s, it became the most crucial part due to new ways of production, consumption, and offshore manufacturing as fashion became more accessible and cheaper. It was a wave of democratization in fashion in a way has paved the way for the fashion industry, giving birth to fast fashion. As Rodica mentioned, "There were so many clothes and opportunities that you didn't know what to choose. It was a moment when consumers began to have countless clothes in their closet and some only wore them once!". Unfortunately, most people did not realize how fashion could cause massive problems up until 24th of April in 2013 – the Rana Plaza factory in Bangladesh hits the media where lots of 1,000 labor workers collapsed. Ever since then, the world had a reality check and marked the start of questioning of fast fashion demand by consumers. As an outcome, various brands, organizations, and documentaries have taken steps to reduce these problems. Fashion Revolution also launched their Fashion Revolution Week which happens every April and promotes their #whomademyclothes campaign to advocate transparency in the fashion supply chain.

2.3 The Sustainable Fashion Glossary

The explanation of sustainability is the ability to meet the needs of the present without compromising the needs of the future. In other words, it is pointing to causing little or no damage to the environment. Hence, unfolding the sustainable fashion definition, it has several terms to adapt. For instance, donating it to the rightful owner, repairing and rejuvenating, evaluating your wardrobe by dividing it into want or need, and becoming more conscious of mixing and matching the existing clothes. Overall, it brings the meaning of fashion concept that's friendly for the environment and society at large.

However, sustainable fashion has a few terms that sound alike but quite different approaches. Primarily, ethical fashion and sustainable fashion focus more on morally right issues and social impact such as living wages, conditions, animal welfare, and vegan fashion on the fashion industry. Vegan in fashion touch on products that uses zero animal products or hidden animal ingredients, including not using components like leather, wool, silk, cashmere, angora, and more fibers from animals. Animal rights can often be linked to environmental issues.

Meanwhile, organic fashion is products that stand for raw materials that are not genetically modified (GMI) and outgrown chemical pesticides and insecticides. Organic cotton is a popular example regardless of its production is far from perfect. Having said that,

consumers should beware of greenwashing from fashion brands that claim to do organic, but it is not addressing the vital issue.

Another alternative is called slow fashion. Kate Fletcher from the Centre for Sustainable Fashion mentions that slow fashion is simply the opposite of fast fashion. It's an approach that considers the processes and resources needed to make clothing – which brings a better-quality garment that will last longer – fair treatment for people, animals, and the planet.

Peeking into another term, circular fashion. Coined by William McDonough and Michael Braungart's Cradle to Cradle design philosophy, it is all about designing waste and pollution out of clothes and ensuring help regenerate natural systems at the end of their long lives. This advocate will bring an impact on the global circular economy even if it opposes the traditional linear take-make-dispose business model.

Aside from that, second-hand is a reference for existing clothes that had the previous owner and were donated or resold. This term is the most sustainable fashion option as it reduces the impact of not buying new and gives a second life to the items that would've ended up in a landfill.

2.4 The Fabric Waste in Malaysia

Throw-away culture has been normalized in Malaysia. Based on Malaymail (2018), Malaysia reportedly produced two million kilograms of textile waste a day in 2013. Sustainable fashion awareness has been an apathy by the local community in Malaysia. “The findings provide a valuable insight into the government and related authorities or organizations in developing strategies to encourage young consumers to increase their clothing-recycling rate, and, thus, eliminate the environmental issues in near future” (Wai Yee et al, 2016)

A study has been gathered from SWCorp and Kloth Cares campaign called Recycle Thru Fashion. There are a few facts that could be extracted by the campaign since there's an infographic poster regarding textile waste composition in Malaysia (refer Figure 2).

Finally, Loi Wai Yee (2013) gained a source for the composition of waste in Malaysia from the year 2000 – 2012 from National Solid Waste Management. This signals that textile waste has been increasing by year (refer Table 1).

The Composition of Waste in Malaysia for year 2000- 2012

Waste Composition	2000 (%)	2005 (%)	2009 (%)	2012 (%)
Organic	43.2	44.8	55.0	44.5
Paper	23.7	16.0	13.0	8.5
Plastic	11.2	15.0	19.0	13.2
Textile	1.5	2.8	4.0	3.5
Glass	3.2	3.0	2.0	3.3
Metal	4.2	3.3	3.0	2.7
Wood	0.7	6.7	1.0	1.4
Others	12.3	8.4	3.0	0.5

Source: compilation from Fauziah and Agamuthu (2009), Samsudin and Don (2013), National Solid Waste Management (2013)

[Table 1]

2.5 The Sustainable Fashion Awareness in Malaysia

Malaysia is not one of the countries that have zero knowledge regarding sustainable fashion. The government, non-government movement, and brands have shown some seriousness towards sustainability in the recent decade, somehow, the power is in the hand of consumerism.

Kloth Cares is a social entrepreneurship movement that was founded in 2013 to keep fabrics out of landfills. The movement has partnered up with LifeLine Clothing and the Selangor Youth Community. What makes them recognizable is they have fabric bins which is iconic for societies to dump their unwanted garments. This has been located at several iconic places in Selangor, Kuala Lumpur, Melaka, and Negeri Sembilan. This movement also gains the audience's trust by having the 5R Principle.

Hatta Dolmat, a local fashion designer with a complete sustainable collection, has been honored by Malaysian Book of Records (MBOR) for his collection which comprises bags and accessories made from over 200 recycled plastic bottles. Hatta also has collaborated with Malaysian Green Technology and Climate Change Centre (MGTC) producing a collection called MGTC X Hatta Dolmat. Thus, this collab sets the starting of a government agency working together with the fashion and textile industry. His efforts are also being supported by Malaysian artists such as Yuna, Wak Doyok, Cik Manggis of De Fam and Nourul Wahab. He is also an activist for environmental awareness campaigns that have been run by a non-governmental organization called 'Pertubuhan Pelindung Khazanah Alam (Peka)'.

As for the local government, Solid Waste Management (SWCorp) has also been actively participating in the opportunity to support the fight against fabric waste in landfills. Some of the events and collaborations are with Kuala Lumpur Fashion Week (KLFW), Hatta Dolmat, Kloth Lifestyle Sdn Bhd and much more to acknowledge the textile waste issue.

Apart from that, several local fashion brands fight for sustainability in fashion such as Anaabu.co, Biji-biji, Earth Heir, Suri Lifestyle, Kanoe, and Usu-I. SURI Lifestyle is a social enterprise that uses repurposed denim to create goods that assist single and unemployed moms. The Biji-biji Ethical Fashion also remarks that they did not intend to mass-produce clothing items but instead they create clothes to show that something special can be made out of sustainable fashion (Nawawi, 2020).

This study has collected a few awareness regarding sustainable fashion in Malaysia that has been an actual non-profit organization, supported by governments and several local fashion brands and designers are fighting in their own way to educate the consumers of fast fashion.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Data Collection

This research has distributed a mixed-methods approach to analyze an overview textual public opinion data regarding the promoting of the campaign to uplift awareness regarding sustainability in fashion in Malaysia.

3.1.1 Questionnaire

The quantitative method was adopted by using the tools of a self-administrated online questionnaire. It is carried out to identify and observe society's knowledge & awareness regarding sustainable fashion. This survey was instrumented using a Google Form due to virtual learning and social distancing rules impacted by the pandemic of COVID-19. The request and reminders for data distribution were implemented using online social media such as random public Telegram groups, Instagram, and mutual contact in Whatsapp to keep collecting data.

3.1.2 Sample Case Study/Artwork

As for the Qualitative method, this research analyses and collected numerous visual projects in terms of visuals or existing case studies as secondary research. This approach fits the research questions that seek for idea exploratory of the most suitable method to promote the issue.

Adapted by Sanchez, C (2014), a S.W.O.T analysis has been outlined throughout his study and determined the strength of adapting sustainable clothing in the market. Therefore, several outputs can be a guideline for this paper. As for strength, sustainable clothing is constant innovation, has governmental support, gives an individualism, is unique and exclusive, and creates new trends. Weaknesses are the usage of only raw materials causing slow production in fashion industries. The opportunities that could be grabbed is reducing pollution for SCM and supporting global agencies. The threat of applying sustainable clothing is the benefits of fast fashion, technology too expensive, and education for sustainability.

The visuals data has been collected to understand how previous sustainable fashion campaign works and what are the graphic elements, typography, and tones of copywriting were used (refer Figure 3).

3.2 Analysis (The Survey of Perception)

A total of 233 respondents volunteered to partake in the survey. 158 (67.8%) of women and 75 men (32.2%) took in the questionnaire. Following the age breakdown, the questionnaire has options filled only for those aged 12 to 17 years old, 18 to 23 years old, and 24 to 30 years old. The age specification is 12 until 30 years old only because those ages are relevant to the issue of fast fashion, fabric waste, and sustainable fashion. Overall, the majority which is 206 respondents (88.4%) are in the age of 18 to 23 years old. As for the occupation, 186 respondents (79.8%) are higher institution students, compared to school students, employed and unemployed respondents. To understand our respondents' background better, there is an education level choice which 143 respondents (61.4%) go to Degree, 77 respondents (33%) is in Diploma, five respondents are having Masters, five respondents are at the level of facing Sijil Pelajaran Malaysia (SPM) examination, five respondents are currently in STPM and one respondent has none educational background. Digging deeper into the respondents' demographic, 46.8% of the respondents are from City, 33.9% are in a small town, 17.6% are living in the village area and 1.7% of respondents remarks 'others'. The option for 'others' are including sub-urban, semi-urban, and mid-city.

On the next page of the questionnaire, the research is documenting the respondents' awareness towards sustainability in fashion. 70.4% of the respondents are aware of what is sustainable fashion. However, 29.8% of respondents are unfamiliar with the word of sustainable fashion. The respondents are required to choose their understanding of sustainable fashion term which consists of 40.8% of respondents tick for the recycle clothes, 26.4% respondents are saying it is a repair and rejuvenate clothes, 16.4% mentions it is about mix and match the clothes, 11.4% are defining it is a donation clothes to the charity, and 3.5% respondents stated it is 'others', while only 1.5% respondents are saying it is all of the above.

Thus, for the respondents' perspectives in the use of graphics as communication, 98.3% of respondents believe the awareness of sustainable fashion is important and needed to be issued in Malaysia. They also agreed that visual design can help society be aware and get more knowledge about sustainable fashion. In the questionnaire, the researcher also asks on where do the respondents commonly saw ads regarding sustainable fashion. 71.7% of respondents

vote on social media, 3.9% respondents say both TV Commercials and Print Ads, but 20.7% of respondents admit they have never seen an ad about it. Apart from that, in the survey, social media has been voted by 85.8% of respondents as the most efficient and suitable to promote the issue of sustainable fashion awareness.

From the survey, it can be summarised that in Malaysia, the knowledge and the use of sustainable fashion terms have not yet been widely introduced. It can also be concluded that the respondents agreed with the use of visual design can help society be aware and get knowledge more about sustainable fashion. Besides that, they voted out on social media as the most efficient and suitable platform to raise and create awareness of sustainable fashion.

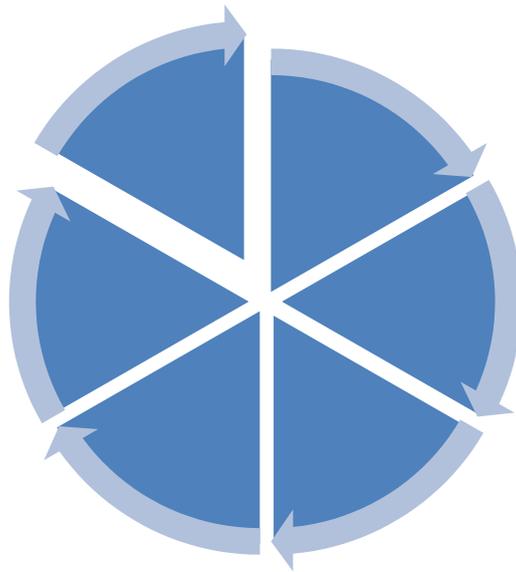
3.3 Public Awareness Campaign (PACs)

To stimulate behavior and commute one's perspective, Public Awareness Campaign (PACs) is a method that is frequently used and suitable to advertise an issue and solution as it is viewed as an effort that involves elements such as media relations, government, health affairs, and economical to reach a particular target audience. It can also be one of the marketing techniques (Sadek, 2021).

Consequently, this study is to design a campaign that is fully utilized and educate a budget-friendly method of sustainable fashion movement in to be adapt in the daily life of higher institution students in Malaysia, which is a mix and match existing outfits in wardrobe into various styles.

3.4 Design Process

A study by the students of Visual Communication Design has observed and research how the designer works, and apparently, the designer seems to lead the same pathway to induce solutions to clients. Hence, the mechanism is called the Design Process. Adapting the formal model of VCAA Design Process, depicts the consideration of numerous ways and sets a clear model to help students create visual communications. Along the stages, it guides on the concept and exploration of design ideas and discusses the process of design in analytical written tasks. The model diagram is purposefully round shaped to illustrate the process is non-linear, but it is repetitious. It requires working forth and back during the process to develop and refine designs if needed. (Roberts, 2018)



[Figure 4]

Step One: Research is to introduce a mix & match as one of the solutions or ways to promote the sustainable fashion awareness campaign among higher institution students in Malaysia. Step Two: Generation of Ideas is to set the title of the campaign, message, endorsements, key benefits, target audience, social media algorithms, design concept. Step Three: Development of Process creates a creative approach such as logo, concept, pantone color, elements, and the principle of design for the main poster, supporting marketing tools (SMT), and TVC ads by executing storyboards. Step Four: Refinements bring improvement in any additional ideas of the main poster and SMT or reshoot TVC ads using the changes according to feedback or consultation with lecturers. Step Five: Resolution of Process is essential to test out the main poster design on digital mockups and storyboards using video shooting or editing motion graphics on suitable software.

3.5 Campaign Objectives

The campaign objective is to get the chance to remind the fast fashion consumer and those who lack awareness regarding the impact of fabric waste on the environment. It is also to trigger the emphatic feeling when the audiences' watch the situation of fabric waste displayed due to fast fashion. Besides, it is to acknowledge how small changes will positively impact our lives, especially to our mother nature. As stated in the Cambridge Dictionary, this action is named the 'Domino effect' as in when the situation or event happens, it will cause an intertwine or a series of related events, one following another. Lastly, it is mainly to educate

that one of the ways of enjoying fashion sustainably is to mix and match existing clothes in the wardrobe into various styles to participate in resolving the fabric waste and fast fashion issue.

3.6 Campaign Strategic Approach

The main strategy is to adapt three Advertising Functions (AF) – to inform, to initiate action, and to remind. According to the Lumen Learning Courses, informative advertising purposes are to create awareness of brands or ideas. It is also to educate people about the information of established services or products. As for initiate action or known as persuasive advertising, the purpose is to convince the audiences, to alter perceptions, and visualize the image of a brand or product. The reason is to influence the thoughts to take action. Next, it is reminder advertising. It reminds the audiences of the need for the brand/service or serves benefits that will be provided.

Apart from that, followed by Brand Connection which is a campaign collaborating with fashion stylists, influencers, or social activists. Through this approach, surely the campaign will be able to attract and reach more audiences as many young adults look up to their role model, not to mention when it comes to fashion! By having them speak out/support, the audiences will be able to gain information in interesting ways.

Anaabu.co, a local fashion brand is purposefully selected as the brand connection for promoting this campaign. Unlike other brands, Anaabu.co is a sustainability-aware fashion brand in Malaysia that often represents sustainable principles and effort. The brand value is bringing “Effort in Effortlessness” to describe their sustainable journey through material sourcing and right packaging. There have also been numerous campaigns on-going under their brand, one of them is The Kawan Project, in collaboration with Goodpairssocks: BUMI which aims to bring the story of promoting kindness to mother nature.

3.7 Big Idea

For high institution students, a timetable is no longer a stranger to them to organize a study schedule. The big idea is to apply the same method, which is to create a timetable but to turn it into a “Cloth Management” timetable. This solution is giving young adults which in high institution students the knowledge about sustainable fashion and making it accessible and sustained.

The design concept will be a mixture of the Boho concept, which is simple, modern, minimalist, and elegant (refer Figure 5) into Y2K concept, a trendy 2000s retro style that is

currently a common style for Gen Z's aesthetics. The graphic element used will be a papercut or notebook stylization to relate with the big idea which is a timetable of Monday to Sunday.

The title of the campaign is named The SIS Project, which stands for "Stylish In Sustainable". It is also to resonate with the prime target audience which is female, as in bringing the togetherness under the name of "sisters". The type of logo used is a combination mark, a logo that combines a wordmark and a pictorial mark. The icon of a hanger is placed on top of the text. The font used for the logo is called Hundrea Regular, a bold and thick script typeface with a vintage look (refer Figure 6).

3.8 Sketches and Digital Development

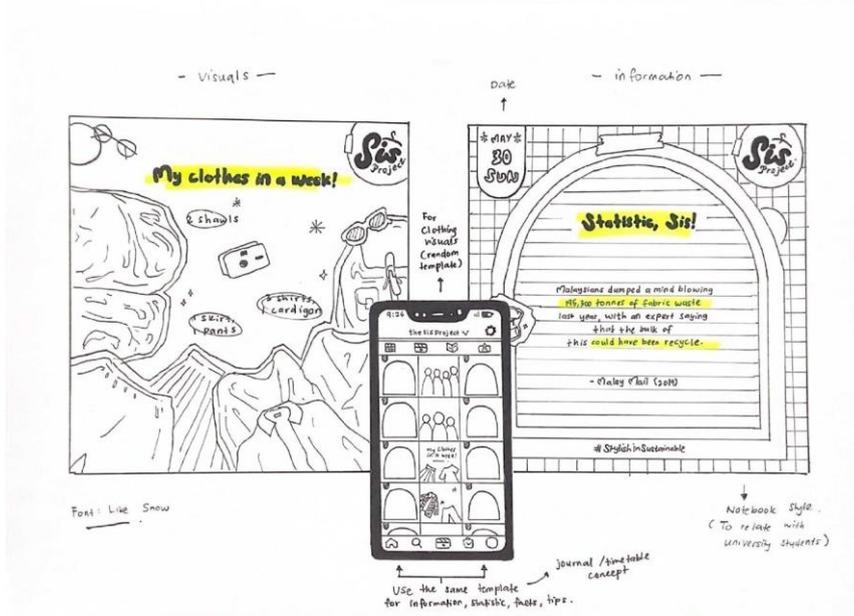
3.8.1 Advertising Function 01 (AF01)

The ideation is to announce or began launching through an Instagram page account to engage with audiences. This is because according to survey and analysis results shows that social media are often used by young adults most of the time and especially during pandemics now. Moreover, social media is counted as one of Below The Line (BTL) advertising. BTL efforts are more oriented toward certain groups. They are highly targeted, with advertising produced with certain client categories' demographic and psychographic traits in mind. The goal is to increase conversions, thus the communication is extremely tailored. The main benefit of BTL advertising is that the campaign's performance can be easily tracked. The return on investment is also better here. Additionally, within a single segment, advertising can be adjusted for multiple subgroups of customers. (Furman, 2017)

Using a 1080 x 1080 px size for Instagram feed post, the arrangement of layout plays a significant role as the first chance to create an impression to the potential follower. The color scheme and the theme rowed up make it aesthetically pleasing when all of the images come together (The Importance Of Optimizing The Instagram Grid, 2018). Therefore, to impress the potential audience, this research decides to plan each square following the guideline of "Line in the Middle". This is to guide the audience as they scroll down the page, that every square in the middle of lined up three rows in the Instagram feed will be a story to tell when they look it in a bigger picture. (Alexandra, 2018)

This study organized on the middle row will be a simple real image of clothes daily or a figure wearing the clothes to show how the mix and match repeated cloth goes. On the other hand, each side of the middle photo will be using the same and specified illustrative template

but with a different background colour (refer Figure 7). The division of colour background is to make the audience identify which template is specifically made for the information of facts, statistics, fashion tips, or a daily quote. The template will be using a 'notebook' concept and having the date on the left upper corner of every poster to relate with the prime target audience which is the university students (refer Figure 8).



[Figure 7]



[Figure 8]

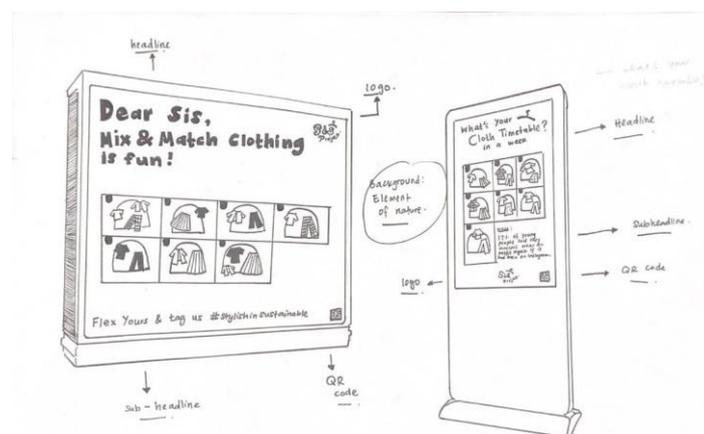
By spreading through social media, it is hopefully to spark mind of targeted audiences to be conscious of this issue. It is also to serve the purpose of spreading information poster at

the Instagram feed to educate about the statistics, daily quotes, tips about mix and match the clothes.

3.8.2 Advertising Function 02 (AF02)

A call to action (CTA) through digital billboards. The placement will be in the shopping malls where the main target audience will be shopping for new clothes. For fashion goods consumers, purchasing the clothes in-store or waiting in a long queue is a common thing especially during active shopping seasons such as Black Friday Sale, Christmas, or new product launches in collaboration with a designer (Soozin Park, 2014). The digital billboard is one of the approaches in Through The Line (TTL) advertising, an integrated technique that combines both ATL and BTL strategies. The goal is to gain a comprehensive picture of the market and engage with customers in whatever way possible. Given the use of both ATL and BTL activities, all TTL methods result in increased brand visibility and recall. (Furman, 2017) For instance, a digital billboard with an attachment of QR scan code.

Nonetheless, this paper analyzes a specific date to launch the ad, which will be held on “World Environment Day”, on June 5th by UN General Assembly. This celebration is held annually as the UN’s principal vehicle. The purpose is to encourage awareness and action for the protection of the environment through sustainable fashion.



[Figure 9]

Other than that, Public Service Awareness (PSA) Video as TV Commercial (TVC) as the main item and social media as the medium or platform to expose the public service awareness of sustainable fashion. ATL advertising is crucial to bring a bigger scope of

audiences. It will be launched through YouTube ads and Twitter ads. Twitter is the newspaper for young adults nowadays, people look up and share everything there (Tom Rosenstiel, 2015). At the YouTube ad, the plan is to display the media before online fashion haul videos because hauls frequently promote materialism and excessive clothing purchases, resulting in an abundance of textile waste and far-reaching environmental consequences (Larkins, 2020).

The plot is to have a young adult girl who is monologuing throughout the video about the current situation of fabric waste in Malaysia and suggesting the solution at the end of the video. The duration of the video will be less than 60 seconds, following the rules of TVC (refer Figure 10).

3.8.3 Advertising Function 03 (AF03)

AF03 works as a reinforcement. This paper instigates to implement merchandise as a reminder for The SIS Project. The idea is to have a brand connection with a local fashion brand, Anaabu.co to launch annually on June 5th through their in-store and online shop to keep the advocacy ongoing. Under the initiative SIS Project too, the plan is for Anaabu.co creates a new collection of merchandise and distributes them to the Kloth Cares, a fabric recycling movement. Anaabu.co will donate 100% of the proceeds of this merchandise to Kloth Cares.

The initial plan is to design merchandise such as reusable tote bags, t-shirts, bucket hats, and phone cases. These four items are the main trend among young adults nowadays, especially for the fast-fashion chasers. Nevertheless, it is time to change the trend for a good cause.



[Figure 11]

CHAPTER FOUR

RESULT AND DISCUSSION

4.1 Design Output

4.1.1 Advertising Functions 01 (AF01)

The information poster is to highlight the purpose of educating the prime target audiences. The poster will be organized into several different colors in the background. The green color indicates the fashion facts extracted from case studies such as the fast fashion impacts or fabric waste in Malaysia. As for the pink color background, it is specified in statistics of fabric waste documented in the newspaper or previous case studies done by researchers. Baby blue in the color background is to share sustainable fashion quotes and orange color is to allocate fashion or color tips to help the audiences mix and match their existing clothes.



[Figure 12]

4.1.2 Advertising Functions 02 (AF02)

This research implements the five elements of advertising to craft the vision for digital billboards, which comprise headlines or subheadlines, images or so-called subject matter,

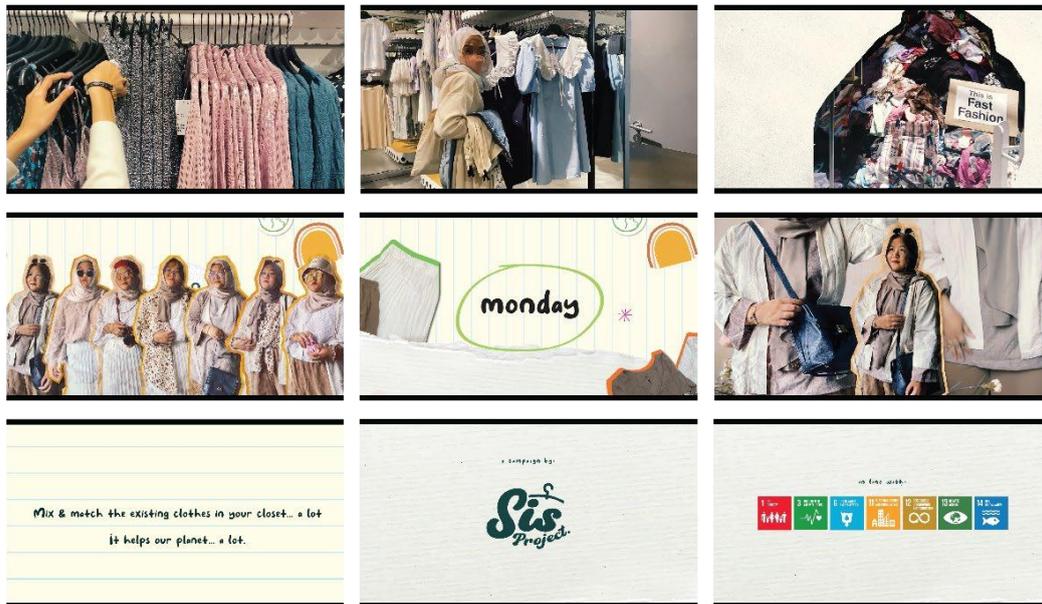
copywriting for body copy, a call to action such as QR code, information contact including website, and eventually logos.

In the visual of the landscape billboard, the left upper corner is a date placement to recognize the important date which is the World Environment Day by the UN General Assembly, meanwhile, the right upper corner is a campaign logo. The headline of the ad is “Dear SIS, what is your cloth timetable?”. The subject matter is a figure of a young adult female, styling out seven looks for daily repeated outfits, followed by Monday until Sunday. The body copy is “Flex yours and tag us #StylishInSustainability. This is a call for the targeted audiences to join the movement. At the bottom right corner, there is a QR scan code as an action for audiences to gain further action to know more about the campaign, which will directly bring to The Sis Project's official Instagram page.



[Figure 13a: Design Output AF02]

As for the portrait digital board, the design is slightly different but still uses the same concept. The headline is “What’s your Cloth Timetable?” however the body copy of the billboard is “Fact: Did you know that 17% of young said they wouldn’t wear an outfit again if it had been on Instagram?” and “Proof us you’re not one of them. #StylishInSustainable” (refer Figure 13b).



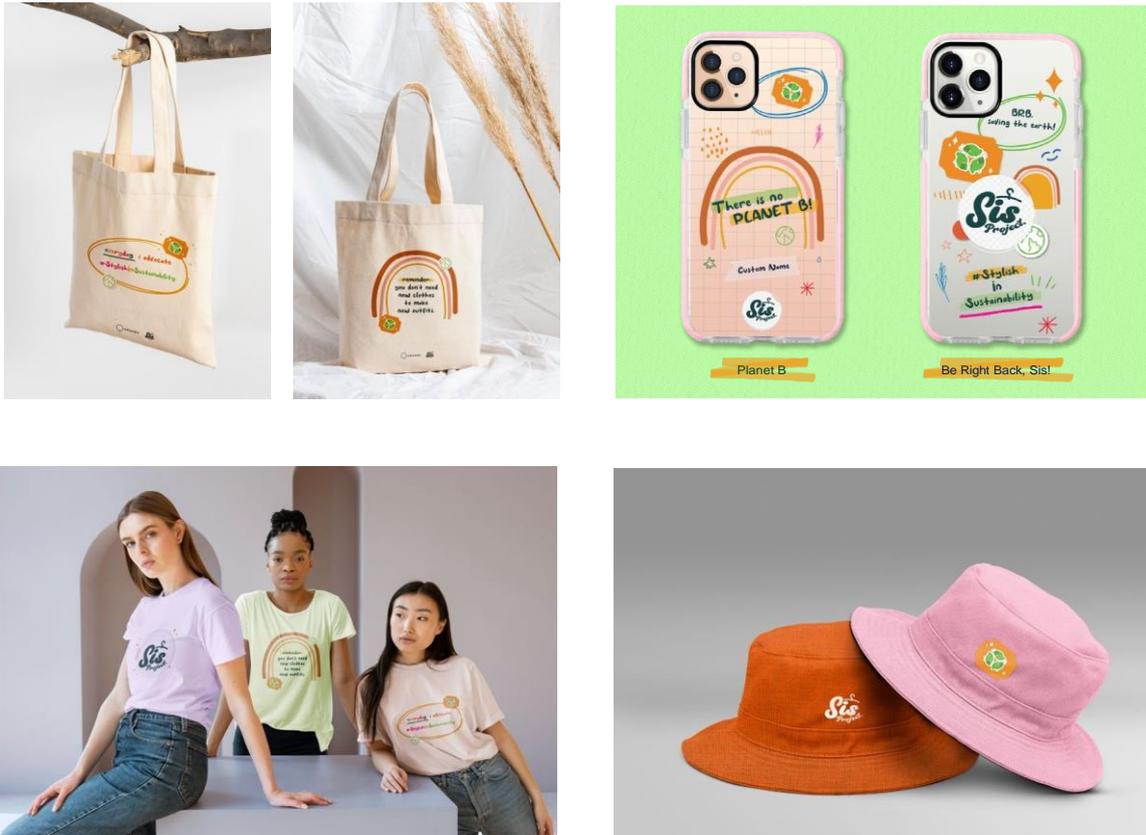
[Figure 13d: PSA Video]

The PSA video with the genre of Slice of Life, gave a direct objective, logical plot and ended with solutions with logo endings.

4.1.3 Advertising Functions 03 (AF03)

The reusable tote bag comes with two designs. One with a copywriting of “Every day, I advocate #StylishInSustainable” and another is a quote of “Reminder: You don’t need new clothes to make new outfits” with a few additional illustrative graphic elements (refer Figure 16). At the bottom of both designs, there is a placement of The SIS Project and Anaabu.co logo.

The design of phone cases is also two, namely “Planet B” and “Be Right Back, Sis!”. The Planet B design is illustrative while the other one is the sticker concept. Besides, the t-shirt design consists of campaign logo design and adapting the same design from the tote bag. As for the bucket hat, it consists of two icons on it which is the campaign logo and the recycle clothes logo (refer Figure 14).



[Figure 14: Design output AF03]

CHAPTER FIVE

CONCLUSION

5.1 Conclusion

The growth in fast fashion retailing has led to the disposal and destruction of large volumes of clothing in Malaysia. Hence, the local community must take responsible decisions to practice a sustainable method for clothing disposal. This applied research going for an awareness campaign as a method to educate regarding sustainable fashion among communities. The proposed advertising campaign could help consumers or fashion brands out there in understanding the fast fashion in the industry and the trend among consumers that are damaging to the world in terms of disposal behavior, the gas emissions by the fabric, and the toss-away that eventually leads into the river, etc. This campaign could bring potential and create new trends if the consumers interact with it and utilize the understanding of every fact, statistic, and sharing session along with the campaign. The underlying notion of this research is also to suggest government open its eyes and be considerate of the main factor which is the fast fashion which produces mass clothing that eventually impacts the labor worker and the earth. The rationale in this study is the efforts to preserve the environment can only be realized if the citizens are well informed, aware, and fully committed to improving the quality of the environment.

5.2 Recommendation

The need to study the impact of public awareness campaigns on young adults using social media within the VCAA design process to the society. This study hopes the research paper can lead a long way and create a new trend for sustainable fashion. Academics, industry experts, sustainable fashion firms, and brands interested in sustainable efforts may find the conclusions of this study valuable. This research might help sustainable fashion firms by demonstrating "best practices" in customer involvement and providing academics with a baseline for assessing fashion sustainability social media participation on a larger scale. Future study possibilities exist to continue researching sustainable best practices. Furthermore, as technology advances and consumer preferences change, academics and business professionals will need to evaluate consumer interaction preferences regularly and alter policies accordingly.

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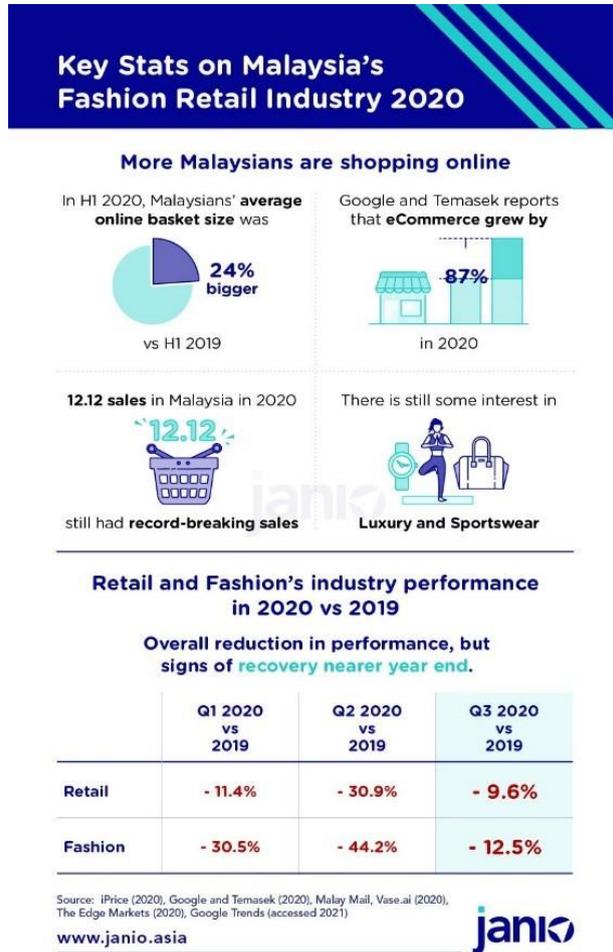
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APPENDICES



[Figure 1]



[Figure 2: Infographic from SWCorp]

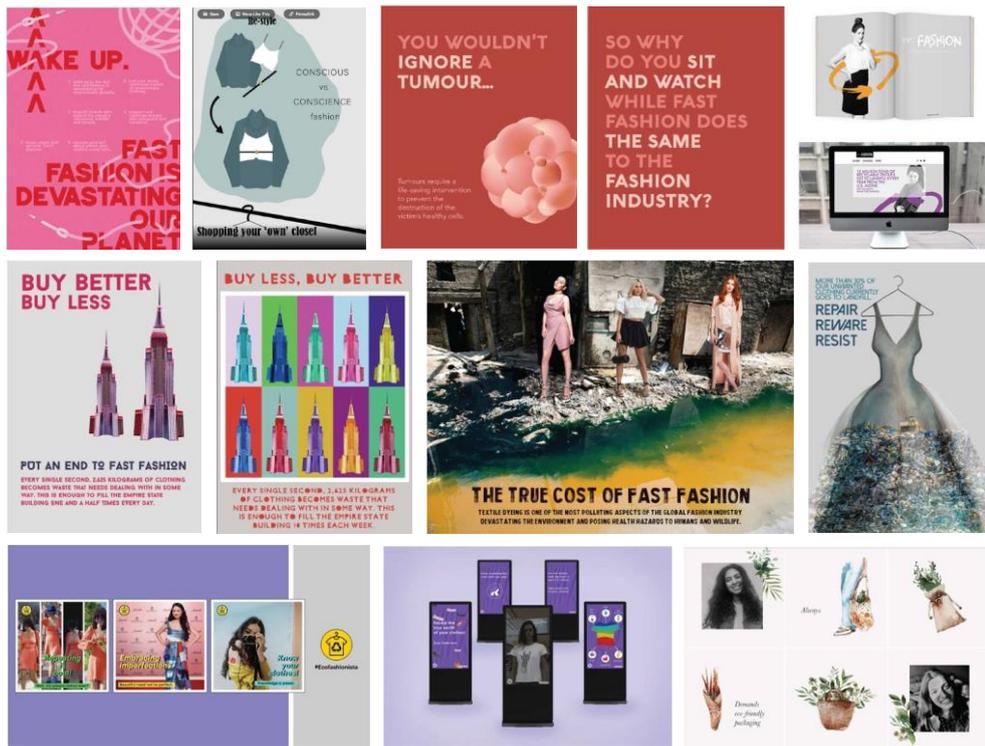


Figure 3: Visual Audit]

Questions Responses 233

Sustainable Fashion Survey

Assalamualaikum and hello! I am Akmal Adina Hamdan, a 3rd year student of Bachelor's in Graphic Design at UiTM Alor Gajah, Melaka. As an advertising major, our Final Year Project for GD645 (Advertising Study) required us to promote awareness regarding an issue and problem in Malaysia.

Therefore, I've choose Sustainable Fashion in Malaysia.

Did you know that Malaysians dumped a mind blowing 195,300 tons of fabric waste last on 2018, with an expert saying that the bulk of this could have been recycle. Clothing takes many years to decompose; a cotton t-shirt can take up to six years to degrade, while nylon textiles can take anywhere between 40 and 50 years to break down.

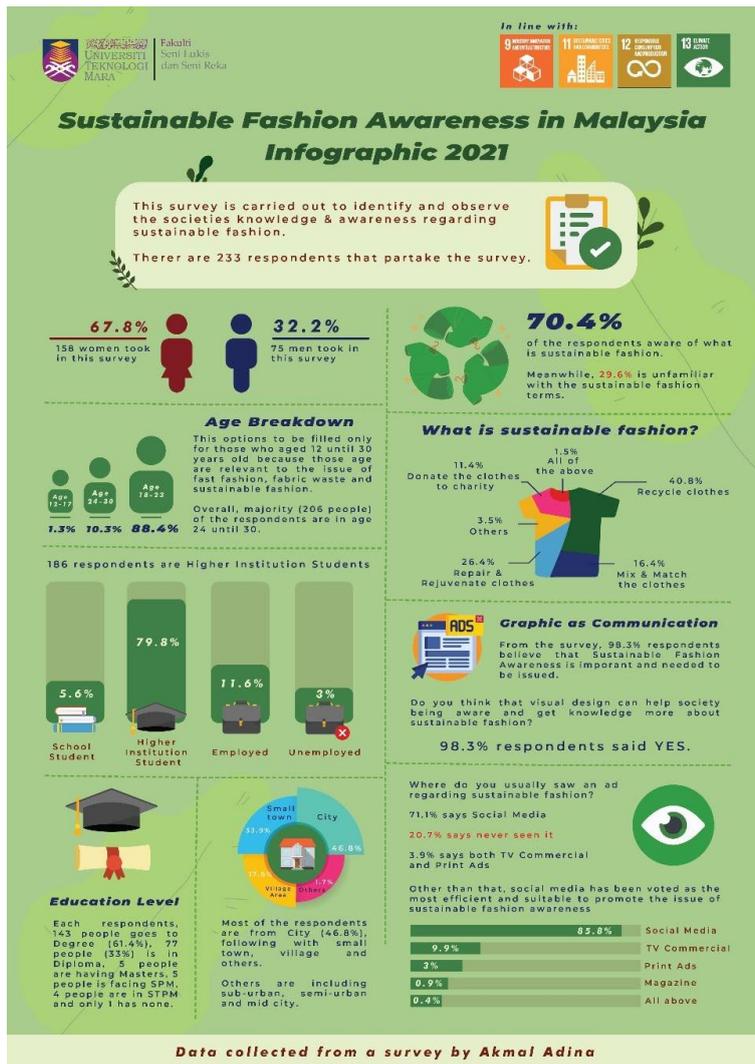
Hence, to create a more sustainable future, the attitude of consumers toward sustainable fashion and their clothing disposal behavior need to be studied on an urgent basis.

This survey is carried out to identify and observe the societies knowledge & awareness regarding sustainable fashion. All of your responses will be used for academic purposes.

Let's partake the survey!

1. Please state your gender Male Female Other Multiple choice

URL: <https://forms.gle/cCyMuyYnePyzejMj6>



[Figure 4: Analysis]



[Figure 5: Big Idea & Concept]



[Figure 6: Logo]

<p>Scene 1 Frame 1</p> <p>Duration : 00:00:03 sec Description : The video starts with a shot of "Close Up" view of clothes rack. Half of the clothes are in green colour due to the art direction of the campaign purposes. Effect Motion : - Audio/SFX : Hip hop beats opening VIO : -</p>	<p>Scene 2 Frame 2</p> <p>Duration : 00:00:03 sec Description : The girl is adjusting her phone camera to record her in Instagram Live and interacting with her followers. The Video Shot is "Medium Close Up" to show face clearly. Effect Motion : Leaf flying through the air Audio/SFX : Hip hop beats & adjusting camera sound VIO : -</p>	<p>Scene 3 Frame 3</p> <p>Duration : 00:00:05 sec Description : The video shot is "Medium Shot" to signify background actions and a shot of half body. Effect Motion : Leaf flying through the air Audio/SFX : Nature breeze VIO : Hi guys!! I know, we're in pandemic but I still see some of us doing clothing hauls day by day.</p>
<p>Scene 4 Frame 4</p> <p>Duration : 00:00:04 sec Description : Camera shot is in the eye or point of view of the followers which is in a Live. Effect Motion : Instagram Live comments and 'hearts' swiping up Audio/SFX : Clicking and pops up sound VIO : So, today I wanted to share about the issue of fabric waste in Malaysia.</p>	<p>Scene 5 Frame 5</p> <p>Duration : 00:00:07 sec Description : While explaining, the images/statistic pops up to stimulate the viewers' emotion feeling and educate them the current analysis of the issue in Malaysia. Effect Motion : images pop up one by one Audio/SFX : pop sound VIO : Yes, Malaysia has been increasing rapidly year by year for our fabric waste and fast fashion issue!</p>	<p>Scene 6 Frame 6</p> <p>Duration : 00:00:05 sec Description : Giving solution to a problem which is a mix and match idea but to combine it with a timetable, following 7 looks for 7 days (a week). Effect Motion : Instagram Live comments and 'hearts' swiping up Audio/SFX : Slowly starting of the hip hop beats sound VIO : Here's a way for us to make the best out of our existing outfit. Mix and Match em'!</p>
<p>Scene 7 Frame 7</p> <p>Duration : 00:00:03 sec Description : Blurring the background to focus on the motion graphic which is the #1 look starting with Monday Effect Motion : Calendar's paper sound effect. Audio/SFX : Hip hop beat - "Walk but in a garden" by LLusion VIO : Wear this on Monday!</p>	<p>Scene 8 Frame 8</p> <p>Duration : 00:00:05 sec Description : She's walking into the scene and pose. Video shot is "Medium Shot" for the action taking place, which is to see the full clothing being styled. Effect Motion : - Audio/SFX : Hip hop beat - "Walk but in a garden" by LLusion VIO : -</p>	<p>Scene 9 Frame 9</p> <p>Duration : 00:00:04 sec Description : Video shot of close up for the viewer alert of the clothes used can be re-used on the next following days Effect Motion : Camera movement is moving down Audio/SFX : Hip hop beat - "Walk but in a garden" by LLusion VIO : -</p>
<p>Scene 10 Frame 10</p> <p>Duration : 00:00:03 sec Description : Following the next look with next day, the calendar paper is flying off. Effect Motion : Calendar paper flying animation Audio/SFX : Calendar's paper sound effect VIO : -</p>	<p>Scene 11 Frame 11</p> <p>Duration : 00:00:05 sec Description : The character will continue to style the 7 look according to each day in a week by using only 4 shirts, 2 pants and 2 shawls. Effect Motion : - Audio/SFX : Hip hop beat - "Walk but in a garden" by LLusion VIO : -</p>	<p>Scene 12 Frame 12</p> <p>Duration : 00:00:04 sec Description : The campaign logo slides up from the red line, while there's a client and brand connection logo at the below of the video. Effect Motion : Logo campaign slides up Audio/SFX : Hip hop beat - "Walk but in a garden" by LLusion VIO : -</p>

[Figure 10]



[Figure 13b: Design Output AF02]



[Figure 13c: Design Output AF02]