

Ethical Fashion, fashion with future: new perspectives on the production and consumption of fashion

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Abstract

Approach: the conventional system of fashion brings with it social and environmental imbalances of which all of us are somehow responsible. Although there is gradual awareness that systems have to be more fair and sustainable, few are those who feel sufficiently responsible to step forward. In the last decade, alternative systems and platforms have emerged in order to introduce good practices in the production and consumption of fashion, this referred to as *ethical fashion*. The question is: What ethics are behind these initiatives? Technique and ethics were closely linked, but Modernity and Postmodernity dissociated them; with "ethical fashion" they have been joined again. But we want to know exactly the *sense* of these ethics.

The system of fashion is global, so it requires a global ethics. A formula proposed by the Fraçois Vallaeysis the ethical 3D: an ethics based on the impacts of human actions. The ethics 3D justifies the need of implementing circular economic systems in which solidarity and cooperation are imposed to a linear system based on competition and individual enrichment.

The purpose of this study is to apply ethics 3D in some brands which consider themselves ethical, in order to show if these systems really contribute to the restoration of good practices, both in production and in consumption of fashion. The ethical values which can be found, behind the ethical fashion brands are also discussed.

Methodology: review of literature and an analysis of some brands. We have chosen 3 indicators of evaluation: how the brands reduce the negative environmental and social impacts in the whole process of production, the introduction of best practices in its business model, and how they transfer responsibility to the consumer in clothing use and consume. These indicators will be used to justify in particular how the techniques of the systems are guided by ethics 3D, and why flat ethics are insufficient to calibrate the ethical value of human actions.

Limitations of this study: Although this research can show the validity of the ethical 3D in specific cases, there is long way to go. In particular, it is necessary to have a better knowledge about the environmental and social impacts of established processes; a research in this line is required, not only focusing on the economic profitability, but also in its social and environmental sustainability.

Keywords

Ethical Fashion, consumption, sustainable, global imbalance, 3D ethics, circular economy, environmental impact, social impacts, social responsibility

Article classification

Research paper

1. INTRODUCTION:

HISTORICAL FRAMEWORK

For the analysis of the historical context of this study, I have consulted studies of Gilles Lipovetsky, the main source of inspiration has been an interview done by Cesare the Mastro, teacher of the academic Department of the humanities, during his visit to the University of the Pacific. This interview was published 20 November 2013. The philosopher and French sociologist, Gilles Lipovetsky delved into the lacks of the new individualist revolution, among them poverty, environmental risks and the interests of the business community.

1.1. TECHNICAL AND ETHICAL

The Greek philosophers to refer to human action, they make a distinction between technology and ethics. Technique is a term applied to the actual work, while Ethics refers to the intention of the people carrying out their acts. There is a difference between "make" and "work". I can do a jersey with great technical perfection, but using stolen wool, which is not ethical. Another example, with industrialization, although the technique of weaving has evolved, there has been and continues to be exploitation of children. The first reflection we can make is that, it's not enough to have technically perfect work performed, and it's necessary that human rights and good practices be always respected.

Gilles Lipovetsky speaks of two ethical paradigms that had been developed in parallel since the industrialization:

1) The humanist, of Western tradition paradigm, Greco-Roman culture; this paradigm focuses on values, ideals. In this paradigm, the ethical dimension goes before the technique.

2) A paradigm in which the effectiveness and measurement is priority, this is the business paradigm. Technical perfection is ahead, the ethical issues are left behind.

1.2 THE PARADIGMS OF MODERNITY

At the end of the 19th century, with the beginning of the industrialization, these two parameters – humanist paradigm and business paradigm- were completely separated. The purpose of the business was the profitability, worked in chain. People used to theorize about the work, spoke of the man-machine; this idea is very well represented in the legendary film modern times of Charles Chaplin. Ethics was reduced to a private matter. In this way, there was a contrast: factory works by logical criteria that guarantee the efficacy, personal life was governed by ethics. Companies were in the world market and their aims were the benefits, make great products, earn money.

But in the middle of the 20th century, a new phase started which is called "hypermodern" by Gilles Lipovetsky. In this second stage, the need was to organize companies with another model. With individualization, a leap occurs. The employee requests to be heard, worker began to think, to manifest itself, wanted to be respected, asked for his work is regulated by laws, wanted to express themselves. Women, for example, joined the world of work, new aspirations emerged. Companies had to deal with social problems. In this approach, paradigms were still not integrated, companies continued to move by practical criteria, first and foremost economy was interested in looking through the running of the business, the return on assets, but also human.

Finally, at the end of the 20th century new problems arose: the ecological. Hans Jonas was the first who featured it. The ethical dimension did not refer only to relations between men, or if you want, to respect for the individual, but also to an ethic for the future, that the planet has be protected, taking into account to the generations that will come back. There is an extension of the categorical imperative Kant spoke: doing well for contemporary humanity is not enough, is also necessary to think in future generations. We all have the duty to leave the planet, so that in the future humanity to live in proper conditions.

When we take into account the ecological reasons, the importance of certain decisions at the level of business, is greater. There is a case that can help us to understand. It was determined at the international level, for ecological reasons he would not exploit the oil in the Amazon, it was necessary to respect the environment, protect the natural wealth. It seems a reasonable decision, but the commitment of this decision has to be global, and therefore must think the way compensate Ecuador for not exploiting an own natural wealth. The Ecuadorians did not receive any compensation and began to exploit their wealth sources; no one accused Ecuador of breaking the Covenant. Here is when we think about what is ethically correct politics? In abstract we all understand and we see, yet sustainable systems aren't so easy. It is not just a matter of ethics, but study, strategies, approaches. At the moment and we see that environmental criteria come...

1.3 GLOBAL UNBALANCE

But we live and suffer a global imbalance. This imbalance is due not only to production, but to consumption. *"The consumption is not open to criticism, what is questionable is the overconsumption"* (Gilles Lopovetsky). The economic system, that includes fashion, has become an unsustainable system.

Imbalances occur at three levels:

- 1) Quality of life, think about the conditions that clothes are made, for example, the number of hours that the employers are forced to work; so many women work to contribute a considerable surplus of products to developed countries.

2) Wear and contamination are affecting the planet in certain geographical areas, while in other areas the pollution is caused by the *super-consum*.

3) Finally, the impoverishment that persons are suffering because of consume: their life is reduced consuming and to having, this contrasts with no developed societies.

There is now an impassable imbalance. Poverty is given, but there is poverty-poverty, misery; the insignificance of so many people that they are not recognized is also given. But there is also other poverty: there are people whose ideal is only that buying products from brand, traveling, having social life. A first step is to start by raising awareness to this group. The first awareness-raising is giving them weapons so that each person would be the creator of own life. This is what Lipovetsky proposes.

Different social movements have tried to avoid these unbalances since the nineties and organized campaigns for stopping workers' exploitation. For example 45 NGO from USA and different international organizations participated in a trial celebrated when several important fashion firms violated the American workers' legislation. This kind of initiatives had been developed in Europe, and the number of activists antiexploitation increased rapidly; they included in their programs: manifestations, codes to regulate the laboral conditions of the workers....The indirect objective of these movements was to change the habits of the consumers by removing unethical products from the market.

At the same time there was another way to encourage ethical consume: in 1988 began a new concept in Netherlands: Fair Trade. "Fair Trade is a defense net whose principal challenge is changing social values". (Diana CRANE). "What they wanted was to sell one market rule, it were that Occidentals countries would have to contribute in global social justice with their shopping decisions". (Margaret LEVI & April LINTON). The research that LEVI and LINTONE have done about the movement that FAIR TRADE organized with coffee commerce is very interesting. They tried to raise salaries of Latin-Americans workmen of coffee, but the coffee was so much expensive that the consumers did not understand at all the real cost of that coffee, they were not prepared, so this experience did not had the results that were expected.

When Governments began to move, the results changed. An example is the use of sustainable transport: many European cities have facilitated the use of bicycles and shared cars, and these measures have had a social influence, and we notice that the behavior models of transport have changed. Another example is recycling: many local governments have ordered certain laws regulating recycling, and the actions influence the citizens' life style.

What about fashion? One of the first movements that can be mentioned is *Ecomoda*, which appeared at the same time as Fair Trade. At the begging this fashion included: second-hand

clothes or retro-fashion, upcycling garments, sustainable fashion, and cloths with Fair Trade brand. These concepts had developed overtime and will be explained afterwards.

This is a summary of the trajectory of an ethical consume. But in this study we want to know if it's possible to find principles and one ethics that will make people more free and responsible in their consumption and in their decisions of buying. What we are questioning is that the principles and ethics we use to judge the goodness of certain acts have short range, and that it is necessary to have other paradigms because certain decisions and human acts have become "global". It's very important to realize if it's possible to change ethical criteria of production and consumption of fashion.

2. THE THEORY OF 3D ETHICS

2.1 The author of the theory of 3D ethics is François Vallaëys. Who is he?

Philosopher specializing in Corporate Social responsibility Universitaria (RSU) and ethics applied to the management of organizations. He lived in the Peru 18 years (from 1990 to 2008) as Professor of philosophy at the Pontifical University Catholic of the Peru (Lima PUCP) and international consultant in MSW for various Latin American universities. He taught ethics and Social responsibility in the MBA of the PUCP business center and advised the "inter-American initiative on Social Capital, ethics and development" of the Inter-American Development Bank (IDB). Currently, is completing his PhD in philosophy (research topic: "The ethical foundations of Social responsibility") at the University of Paris XII (Paris-Est).

2.2 Why the ethics 3D?

As mentioned above, it seems that society is aware of the imbalances that arise from existing economic systems. However nobody feels neither guilty nor responsible for injustice, we are all part of the system. Raising this stumbling block, François Vallaëys cites verses of a Chaco poet who I have not been able to locate: "*In an avalanche, no snowflake feels responsible*". When the deficiencies are systemic, is more difficult to confront them because we are all part of the problem.

A quote from Nietzsche can help us take the next step in our argumentation: "*How irresponsible man feels for the far consequences of his actions*"; according to my way of understanding, this is the danger of a global world. Applied to the fashion industry there is an example: a designer can be working on their creations, without evidence of working conditions in which there will be the preparation of their proposals, but both them are part of the system and they cannot do anything, they need their job. And also, what about the consumers, what about ourselves as a partner of the system? When we buy something made in China, we know the number of kilometers that this cloth runs until it is at our fingertips, but this fact usually doesn't impress and influence us when

we decide to buy it; a lot of people probably don't realize that product transportation increases contamination. It is demonstrated again and again how right the German philosopher was.

An activity we perform in one of the projects where I'm working Pinedas' Foundation FashionFrame is to lead workshops and sessions in secondary schools about responsible consumption of fashion. We had the opportunity to check what teenagers know about the negative impacts of cloths production, and also if they are sensitive on these topics. We have applied a survey to a group of students between 14 and 17 years of age. We've selected 5 questions of this encrust; these results could be interesting for our study.

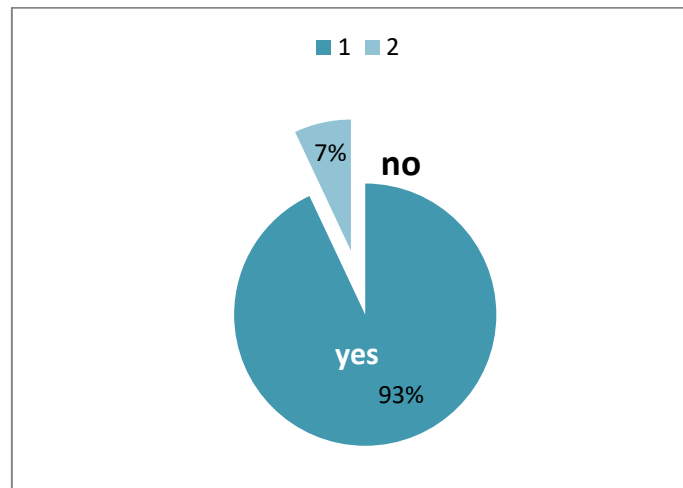
Before presenting the results I want to consider some conclusions of Diana Crane about ethical fashion and young consumers. She says: "Are green consumers young? As fashion consumers, in general they have a reputation of *"carefree spending and the obsession to have gratification in short term"*. And she says also in the same study that they are usually contradictive, they are more or less conscious about these topics, but they're interested in being cool, trendy and they buy fast fashion. (CRANE, Diana, *Difundir, coleccionar y consumir: ensayos sobre moda, arte y consumo*, Editorial EUNSA, Pamplona 2012)

SURVEY ON RESPONSIBLE CONSUMPTION OF FASHION

The sample was 321 students, belonging to 4 Spanish private schools, and was performed on March 2016.

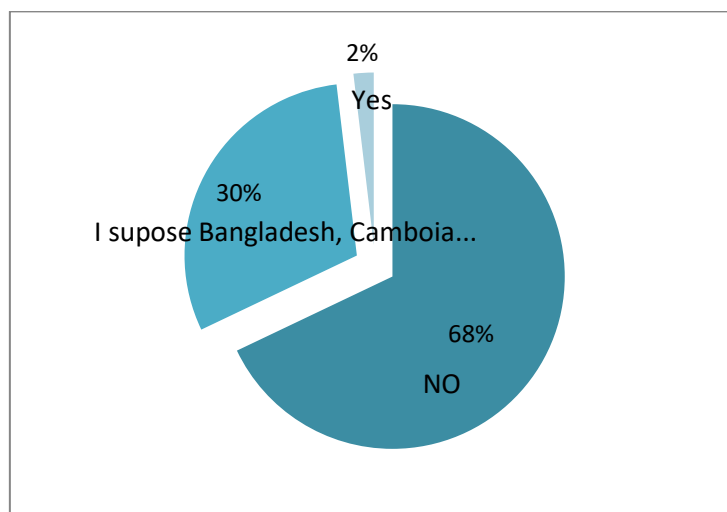
Graphic 1

Did you know that the overproduction of clothing may cause negative environmental consequences?



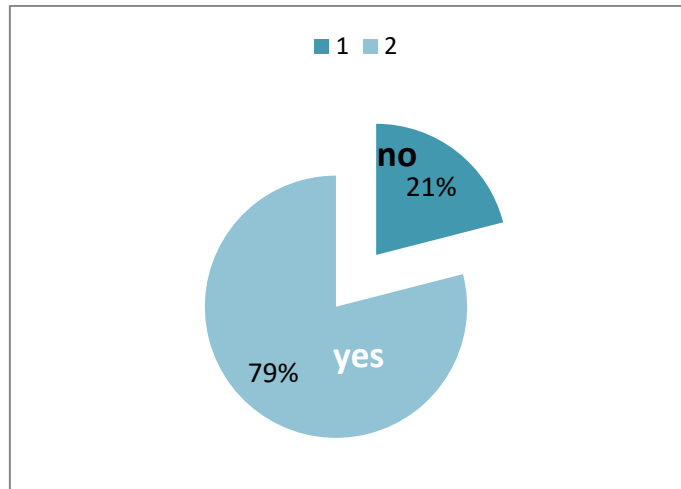
Graphic 2

Do you know where the cloths you're wearing have been manufactured?



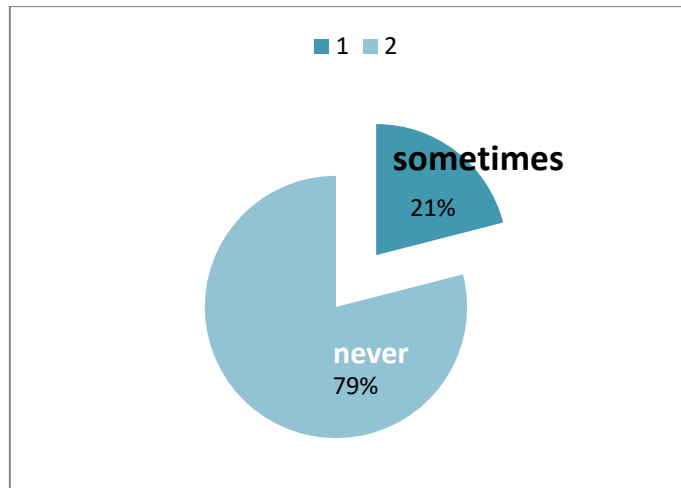
Graphic 3

Did you know that the footprint of carbon is an indicator that measures the impact of the industry textile, among others, on the warming global?



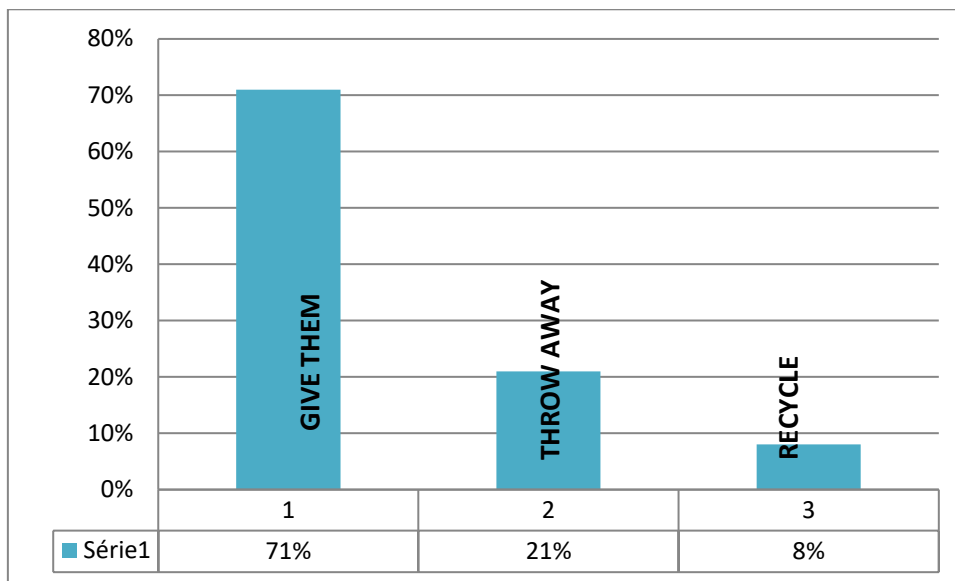
Graphic 4

If a t-shirt costs 3€, have you ever considered that perhaps it have been violated rights of people that have worked to produce that garment?



Graphic 5

What do you usually do with a garment that you don't use anymore?



These results show us that there is little sensitivity among teenagers and that they are not informed. One of our proposals is to initiate a training process for teenagers to help them realize the consequences of their decisions of consumption.

Another thing we can conclude with these answers is that we are still far from achieving that people will assume "some guilt" in the negative consequences of an excessive consumption. Although this is not the focus of our study, a question we can propose is, what would happen if consumers would receive another kind of information through advertising, labels, catalogs...: perhaps their decisions of buying would have changed. There is an interesting social experience organized in occasion of fashion revolution day on the 23th of April of 2015 and it's hung in you tube:

https://www.youtube.com/watch?v=KfANs2y_frk

We receive this kind of information if our health is in danger, for example. In packets of cigarettes you can read messages like this:

"Your smoke harms your children and family friends"

"Warning cigarettes are addictive"

"Smoking causes lung cancer"

"Smoking kills"

I don't smoke, and never check if this kind of messages make smokers give up tobacco, but it's a fact that now people smoke less than years ago.

So it's not only education, is also the information that brands give what can influence the consumers' behavior. Later we will analyze the kind of information that ethic fashion brands give. But something interesting that Elena Salcedo proposes in her book is informing the consumer about the impact of the care and maintenance of the garments. (E. SALCEDO, *Moda ética para un futuro sostenible*, Gustavo Gili, Barcelona 2014, p.47)

Before concluding this chapter, I include an excerpt from a post of Harper Bazaar blog:

“La industria de la moda ha dejado de funcionar con un objetivo exclusivamente estético. Lo que hay detrás de cada prenda que lucimos en nuestro día a día cada vez importa más, pese a que las grandes franquicias de la conocida como fast fashion no tengan, aparentemente, competencia.

El impacto medioambiental que supone fabricar una camiseta, las condiciones en las que trabajan personas que se encargan de confeccionar la ropa o el país de donde procede cada una de las prendas influye, cada vez más, en la decisión del consumidor a la hora de comprar en una u otra tienda.

La moda ya no solo significa estar guapa, tener estilo o vestir las últimas tendencias. En el siglo XXI, la cuestión va más allá. Se trata de comprar con una serie de principios, de ver lo que hay detrás de lo que vestimos. Por eso, cada vez son más las firmas que surgen dentro del ámbito moda ética o sostenible. Por lo general, son marcas que fabrican en España o, al menos, en Europa, que cuidan el medioambiente en su proceso y, ante todo, cuidan que las condiciones de trabajo sean lo más óptimas posibles.”

(“Recently the fashion industry doesn't work with an aesthetic purpose exclusively. What is behind each garment that we wear every day is much more important, despite the fact that the big franchises known as the fast fashion, don't have apparently, competition.

The environmental impact involved in making a t-shirt, the working conditions of people who make clothes, or the country where they are made, influence increasingly, on the decision of the consumer when buying in a shop.

Fashion already means not only be beautiful, have style or clothing trends. In the 21st century, the issue goes far beyond. The question is buying with an ethical principle, see what's behind that dress. For this reason, increasingly firms have arisen within the scope of ethical or sustainable fashion. In general, they are brands that manufacture in Spain or, at least in Europe, that care for the environment in its process and, above all, take care that the working conditions are the best possible.”)

(24-05-2016, Garbiñe Continente,

<http://www.harpersbazaar.es/moda/compras/marcas-firmas-espanolas-moda-etica-sostenible>)

It seems significant to me that a the blog of magazine like Harper Bazaar have disseminated this information and published a long post to make known the 20 Spanish sustainable fashion brands.

Information has changed definitively: fashion is not only cool, but responsible, solidarity and fair.

2.3 What is 3D ethics?

But let's focus on the issue that concerns us. To reach those involved in the production process of fashion and also the consumers, be aware that the fashion system has to be changed because it is not ethical, is necessary to feel minimally responsible for the imbalances that triggered such a system. Usually, we feel guilty of what we do wrong, but it is difficult, sometimes, to be aware of the "negative secondary effects" that will have our behaviors of today. The world is global, so that ethics and the principles that govern our actions have to be also "global". I do not use the word global in a "cultural" sense, I'm not speaking about valid ethics for different mentalities, I'm using "global" word for designating the space and time of my actions, ethics that measure the value of my actions not only by the immediate effects, but by the effects that transcend the space and the time in which they happen. An example can illustrate what I'm saying: if everybody buys disposable clothing, it is difficult to realize that perhaps it's not ethical, but if I consider that the accumulated garbage can increase the pollution, I valorize this habit with a future projection, and this criteria helps me to be aware of the ethical consequences of my consume. This is the same criteria that we have mentioned before about the messages we can find in cigarette packets.

What we have explained is the main content of the formula that proposed François Vallaëys ethics in 3D, ethics that it is not in the immediate consequences of human actions, but also the impact of these acts in the future, the coordinates are others.

The Professor Vallaëys distinguishes three dimensions in ethics, as three levels:

- 1) Personal ethics, virtue which refers to interpersonal relationships.
- 2) The public ethics, justice, which refers to the legal order and affect the social structures.
- 3) The global ethic affecting ecological issues, and relations of the person with the planet

Taking into account this scheme, Vallaëys speaks of a *moral* responsibility, a *legal* responsibility and a *global* responsibility. Assign a moral act or an illegality is easy, can realize **who** and with **which act** had been lacking ethics. However, when for global responsibility is not the criterion: who is responsible for the warming of the planet? In this sense we can only speak of stewardship, we all have part of the blame.

Ethics 3D opposes the ethical "flat", it's an ethic in which the three dimensions that we cited earlier are engaged. To be a global fact, steward to feeling guilty for being part of a system that

will not, is necessary that people have a moral integrity (acting in righteousness), to respect the laws, provided that they are fair (cannot afford illegalities) and also have to take into account the scope of their actions in the future. Ethics in 3D is an ethics that people act under the principle of respect, taking into account future generations, an ethics that ensures that justice is now live and the time to come, which not only takes into account to his contemporaries, but to those who will come.

2.4. An ethics governed by impacts

Global ethics requires taking into account the impact that have the acts. Sometimes it is difficult to calibrate the effects, or in some cases, these happen in long term, so there is insufficient information to decide wisely. For this reason, the work of the science and research that gives us knowledge of all the effects that certain techniques or procedures bring with them, are important. It is sometimes not a lack of ethics, but lack of knowledge. When there is no knowledge, you cannot assume guilt. There are emerging new economic systems, contributing to reduce the negative impacts of the processes. So far in the business schools were taught above all how to make money, in fact the predominant economic systems are linear. However, increasingly, other proposals of economic systems that are more sustainable are giving. In this study provide some models used in some initiatives which we have had opportunity to know closely through the Sustainable Barcelona Fashion Asociación.

Before proceeding with the analysis of these proposals for ethical fashion, we ask ourselves: what ethics talk when speaking of "ethical fashion"? In line with what you have just exposed about the ethical 3D, a fashion that aims to reduce impacts as much social and environmental level, and does so with vision of the future, i.e. thinking of the generations that will come, is "ethical" fashion. Ethics not only committed to contemporary persons, if not with the people that will exist.

3. CONCEPTUAL FRAMEWORK

The *ethical fashion* term, is associated with other terms such as eco-fashion, sustainable fashion, slow fashion... To apply the term ethics 3D in the various initiatives, it is important to define the terms. So I have resorted to the study by Elena Salcedo (*Ethical fashion for a sustainable future*, published by Gustavo Gili 2014).

ECO-FASHION: are all those clothing and other fashion media produced by methods and materials that are less harmful to the environment. They put the accent on the reduction of the environmental impact.

ETHICAL fashion: takes into account the environment, but also takes into account the health of consumers and the working conditions of people working in the fashion industry.

SLOW FASHION: is not the opposite of fast fashion, there is no a dualism; it's just a different approach in which designers, buyers, and consumers are more aware of the impact of products of clothing on people and systems.

SUSTAINABLE fashion: depending on the point of view of Elena Salcedo author of the book mentioned above, sustainable fashion are all those initiatives that allows that the industry continues in time, given the resources we have and ensuring equality and social justice. They are, therefore, those that promote good social and environmental practices included the reduction of production and consumption.

From this we can conclude:

- 1) Ethical fashion that gives priority to the person: their rights, their health, their quality of life.
- 2) The ethical fashion is included in the slow fashion, takes into account the impacts on systems and environmental.
- 3) The ethical fashion is sustainable fashion: ensures good practices.

4. ANALYSIS OF BRANDS

I have chosen 4 Catalan brands with which I have had the opportunity to work directly. I have also got information through its website.

I had established 3 indicators for the analysis:

- 1) How the reduce environmental impacts throughout the production process.
- 2) If they introduce the best practices in business model
- 3) If they inform to the consumer in order to transfer responsibility in consumption and use of cloths.

These indicators will be used to justify in particular their mission and their brand values; then I'll try to explain why a flat ethics is insufficient to calibrate the ethical value of their shares in global sense.

4.1 BRANDS

In the next few pages I have attached a file of each of the brands tested.



MISSION

Offer products made from organic cotton, trade fair, with the utmost respect toward those who cultivate it and those who wear our pieces and in complete harmony with the environment.

VALUES

- 1) Natural and eco-friendly, biodegradable cotton.
- 2) Basic premium: reduce the negative impacts in all phases of the process.
 - Without intermediaries or exploitation: 450 farmers and their families are part of the project.
 - Biodynamic farming, are grown also different organic food for sale or for self-sufficiency as millet, beans, peanuts, Sesame, Palm, Castor, cucumber, etc.
 - GM-free seeds. 100% reliability, farmers separate their own seeds.
 - Irrigation (rain water only), agriculture respectful of biodiversity is not used.
 - The Earth works with animal power.
 - Total control of the entire cycle: crop, spinning and manufacturing.
- 3) Healthy and natural life to (contribute consumer health):
 - Cotton is free of dyes, chemicals that are toxic or carcinogenic, and hypoallergenic and prevents allergies and itching.
 - This brand has become aware of some tissues diseases: fibromyalgia.

4) Retrieve the crisis of cotton that affected the area of Brazil where the raw material is obtained. 450 workers involved, work in decent conditions, lands receiving them by a system of rental.

5) Generate a real social impact.

YEARS of brand: 25 operation.

Venue: Cristina d'Aro (GIRONA, Catalonia).



Pure Green Apparel

MISSION

It is a Spanish brand of fashion ethical and sustainable, driven by passion that produce high quality garments. Elegant, feminine and timeless design created with special attention to detail, from the design to the final product.

VALUES:

- 1) Engaged with natural materials such as hemp to produce our garments.
- 2) Innovation: it has opened a line of study with the Institute of textile research and Industrial Cooperation of Terrassa (Intexter).
- 3) Commitment natural resources: retrieve cultivation of hemp in Catalonia.
- 4) Improve working conditions: made by dressmakers who have lost their jobs by the predominance of fast fashion.
- 5) Sustainable design: timeless pieces.

PRODUCCTION: Sant Feliu de Guíxols (Barcelona)



MISSION:

Fashion brand with aesthetic values and ethical values. Functional and designs clothing for men and women. They offer quality, respectful with the environment and current design fashion, cool and comfortable.

VALUES:

1) Current and discrete designs

2) Organic materials with certificates:

- It's grown, spun and produced without pesticides, herbicides, or chemical fertilizers synthetic natural fibers.
- They have a few unique qualities: are silky, soft, comfortable and breathable.
- Because they are fabrics that benefit our health: prevent atopic or allergic skin reactions.
- They are respectful towards environment-friendly fabrics, since no chemicals have been used, and there is a severe control on emissions and discharges.
- They are companies with ethical and social criteria intended to encourage agricultural areas and producers from various cultures.

3) Reused materials:

- Because contributes to reduce the level of textile waste.
- Because is given a second life to fabrics or garments that are already obsolete.

4) Unique and exclusive designs: pattern design is a work of art.

- 5) Reduce impacts of transport, upcoming workshops, in order to minimize environmental impact and reduce CO2 emissions
- 6) Intends to promote the development of the employment and the local economy, recovering an industry that years ago it was the basis of our economy.
- 7) Generate positive emotions, vitality and positive.



Actualy: Grapemenswear

MISSION

Sustainable brand of clothing, graphic inspiration, defined its line of action in male, organic clothing and exclusive design with some production practices of social responsibility and respect for the environment.

VALUES

- 1) Love to the planet and the human being.
- 2) Transparency in the traceability of the production of the garments.
- 3) Commodity raw materials and ecological processes (GOT certificate).
- 4) Men and women who made our clothes are free people who work with passion and equity creating pieces different and quality.
- 5) Originality and uniqueness of the garments.
- 6) Create emotional bonds with consumers.

Created by 2014: in the process of consolidation of the brand.

4.2 ANALYSIS

The companies that we have just presented are small, less the first are poorly consolidated. In his way of communicating the brand put enhancement over other ethical values, if we take into account the ethical definition 3D we can conclude.

4.2.1) Within its **values and mission** discovered the intention of reducing the negative impacts on the environment, specifically include.

4.2.1.1) Relatives of the raw materials and the process of obtaining:

- The use of ecological materials: natural cotton, hemp and linen...
- Some brands have incorporated as a value recovery from the cultivation of natural fibres using traditional methods, which in turn also contribute to reduce impacts on its cultivation and obtaining (Organic Cotton Colours), in the case of Pure Apple Green restoration of the cultivation of hemp.
- Innovation: Mark Green Pure Aple is working with a University to improve the quality of the raw material and its possibilities.
- Only one of the brands is working with reuse materials (Art and Seems).
- Two marks indicate on their websites the certificates that guarantee that its tissues are eco-friendly.
- All brands work with biodegradable materials): new idea of ecology, cradle to cradle (contrary to the cradle to grave (use and throw), a concept in harmony with nature.

4.2.1.2) Relative to transport:

- All brands produce their products in nearby thereby reducing CO2 emissions.

4.2.1.3) Others:

- Some brands are proposed to reduce waste (Art & Seems) takes into account also the reduction of impacts in the making, but is less worked and delimited.
- Almost all brands take into account design versatile, timeless, unique, and alternative items with the idea of ensuring its durability, ease to disassemble items thus facilitating their upciclyng and ensure the uniformity that sometimes can arise from a fashion made in series production.

4.2.2) The second indicator is to ensure good conditions of the workers.

4.2.2.1) Labor conditions:

- All projects reflect a concern because all workers have fair working conditions, they communicate in their websites, something usually not reflected in conventional fashion brands.

4.2.2.2) Projects included in the brands:

- Some brands include social projects that are perfectly integrated in the whole process of production (Organic Cotton Colors) in its mission, brands enhance the local economy, in the case of Pure Green Apparel, the garments are dressmakers who had lost their jobs with the predominance of fast systems.

4.2.2.3) Quality of life for workers:

- They are small brands that perfectly control the process and therefore be aware that workers involved in production work in good condition.
- Striking, also some brands indicate on their websites that you are working with positive sense, creativity, excitement, good vibrations... expressions which reflect that it is not only material but also human conditions are used.

4.3) The last indicator is the information to the consumer:

4.3.3.1) Some brands report the advantages over the health of the users of its products. It seems very interesting indication how contributes the use of natural fabrics to maintain good health. Much has sensitized about the negative impacts that food has on our body, but not so much the clothes we use. Let's not forget that the clothing is for people and not vice versa. In this sense is interesting all the experience that brings Organic Cotton Colors).

4.3.3.2) Some brands show the versatility and the use that can be given to your garments. They also suggest that the designs are alternative and are designed so that the clothes last and can be reused.

4.3.3.3) There is less information on how care garments so that also the negative impact be reduced. I believe that we must educate the consumer in this regard, in a subsequent study you could study the information given on labels, an interesting resource. Usually

shown how have to wash and iron the garment according to their components, but it could also be indicated so that the garment care was "greener". An example that caught my attention and Elena Salcedo cited in his book, are the campaigns of a Spanish platform for eco-fashion BeCo giving nine key reasons to take care of clothing with ethical and responsible forms.

5. CONCLUSIONS

1) Theory of ethics 3D Vallaey is an ethic based on the impacts of human actions, each person are responsible for the immediate consequences that arise and the future. Ethical Fashion, is a model that raises the level of impact of each action in the production process, the materials used and the working conditions established.

2) The way of communicating ethical fashion brands is different from conventional fashion brands, there is an intention to ensure the "ethical" values and vindicate the need to fashion a more sustainable system and especially establish new rhythms and production volumes in them.

3) The ethical fashion brands are young and still a long way to go. It is also necessary the creation of synergies and the cooperation between them, hence the importance and the role of some platforms such as the sustainable fashion Barcelona which we have had opportunity to learn more about at the time of this study.

4) If the ethics 3D is already reaching professionals of the fashion sector by providing new models of negotiation and new approaches, consumer level lack much information to be more aware of the impacts associated with conventional systems. My proposal is to educate the consumer to be more critical in the consumption and use of fashion.

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