

The one
DIY studio

Zhixin Liu|2305379
EBSC6021|Degree Project Part2

content

Executive Summary.....	3	3.Primary Insights.....	27	5.6 Collaborations.....	59	Recycling Monthly Newsletter.....	94
1.Market Intelligence.....	4	3.1 Overview.....	29	5.7 Triple Bottom Line	61	Package Design.....	95
1.1Overview	5	3.2 Quantitative Survey.....	30	6.Business Model Canvas.....	63	Poster.....	97
1.2Hat Sector Overview.....	6	3.3 Quantitative Survey Results.....	31	7.Marketing Plan.....	65	Making Calendae.....	99
1.3 Hat Macro and Micro Drivers	7	3.4 Summary.....	38	7.1 Product.....	66	7.8 Place.....	101
1.4Materials.....	9	4.Comprtitive Landscape.....	39	7.2 Product Detail	67	Store Appearance.....	103
1.5Summary.....	10	4.1 Competitor Position Matrix.....	41	7.3 Key Features	68	Internal design of the store.....	105
1.6 DIY Materials.....	11	4.2 Key Competitors.....	42	7.4 USP and ESP	69	Mood Board.....	109
2.Target Market	13	4.3 Competitors Insight.....	43	7.5 Price	70	7.9 People.....	111
2.1 Market segmentation.....	14	4.4 THE ONE Competitive power.....	44	7.6 Service Timeline.....	71	7.9.1 Process.....	113
2.2 Gen Z Values	16	4.5 Summary	45	7.7 Promotion.....	73	7.9.2 SWOT.....	117
2.3 Millennials	17	5 Business Propositve.....	46	Font.....	77	8.Sustainability and Ethics.....	119
2.4 Creative professionals.....	19	5.1 The Brand.....	49	Logo.....	81	9.Financial Consideration.....	121
2.5 Urban white collar.....	20	5.2 The Service.....	51	AIDA&SEO.....	83	10. Critical Thinking.....	123
2.6 Psychological Profiling.....	21	5.3 Vision Statement.....	53	Social media.....	85	11.Conclusion & Future
2.7 Consumer Profiling.....	23	5.4 Mission Statement.....	55	Pop-up Store.....	91	Developments	125
2.8 Summary.....	26	5.5 Value Propositon.....	57	Celebrity Collaboration.....	93		

Executive Summary

The previous research report identified gaps and prospects in the market, linking DIY's environmental concepts of handicrafts and waste utilization. This report introduces new business opportunities for an original hat brand that sells remakes and customizable lingerie products that achieve sustainability through traceability of waste utilization.

It is expected that the global hat brand market will reach \$15.79 billion by 2032 (Market Research Reports, 2023). This strong growth trend indicates that a brand that values sustainability actively addresses personalized, inclusive, and diverse social issues, and integrates DIY craftsmanship, fashion trends, and environmental recycling concepts as its dominant style will succeed.

Then **THE ONE** is a Diversified brand that allows customers to freely inspire and boldly innovate their own hat works, finding a special sense of experience and belonging in the process. This is achieved through the use of innovative materials, DIY concepts, and VR demonstration technology to ensure that our clients receive more perfect original works, thereby endowing them with sustainability, promoting the development of a sustainable fashion industry, and making them feel the power of green environmental protection while using them.

This report identifies THE ONE's target consumers as the Z generation and millennial generation. These groups possess strong creativity, high participation, and maximum purchasing power, driven by social influence and sustainability, and can fully utilize products. By analyzing our competitors, we will comprehensively consider a special and relevant marketing strategy to enhance the product's visibility and participation, ensure that our target customers understand our brand values and core concepts, and thus achieve the goal of attracting more loyal customers.

We expect to generate a net profit of **£ 160620** by the end of the third year, with the probability of a three-year loss minimized. To further drive growth, the brand should consider expanding its product line, enhancing its digital presence, adopting new technologies, staying green, exploring new markets, seeking strategic partnerships, focusing on the customer experience and proactively catering to market changes.



01

Market Intelligence

1.1 Overview

► Green Fashion Market

“The UK green fashion market generated revenues of USD 173.6 million in 2023, growing at a compound annual growth rate (CAGR) of 13.7% between 2018 and 2023.(European Commission’s Joint Research Center,2023).

This section of the report will explore how cultural and social changes positively view hats as objects of original design and green fashion. Focusing on sustainability, DIY originality, and a sense of engagement will ensure THE ONE's **success** in the industry.

1.2 Hat Sector Overview



Fig.2

Global hat market share

According to market research and trends, the global hat market share is expected to steadily increase in the next five years. It is expected that the global hat market share may increase by about 6% -8% by 2028 (Fykaa,2023:36) .

1.3 Hat Macro and Micro Drivers



Fig.3

Rising in fashion items

Hats are not just a common way to cover hair and keep it warm, but they play a more significant role as a fashionable item. A suitable hat paired with a set of clothing can become a highlight (Kumar and Yadav, 2021).

originality & personality

In the context of the rapid development of fast fashion, popular products can no longer meet people's fashion needs. Independent designers can create unique and unique niche products that better showcase people's personalities (Peattie, 2010: 195-228)



Fig. 4



Fig.5

Longevity

The sustainable fashion industry is expected to grow to \$10.1 Billion by 2025 (Ruiz, 2023), leading to a surge of brands emerging to solve problems and create ethical collections that are designed for longevity (Napoli, 2019).

Innovation

Sustainability and inclusivity currently have promising development prospects (Lynch, 2022), for example, Tejo Remy artist has turned old clothes into a chair.



Fig.6

1.4 Materials



Fig.7

Biomimetic denim is not limited to individual colors such as black, gray, and indigo in traditional denim, but can also be made into colored denim. More diverse products and innovative styles! After printing, a simple water wash (less than half an hour) can create a denim effect, greatly improving production efficiency(Teng,2023).

Recycled PET fabric (RPET) is a new type of environmentally friendly recycled fabric, whose yarn is extracted from discarded mineral water bottles and cola bottles, commonly known as cola bottle eco-friendly fabric (RPET fabric). Its advantages are good wrinkle resistance and shape retention(Zhihu Column,2023).



Fig.8

1.5 Summary

The selection of hat materials is important for both environmental protection and society, as sustainable green materials with less environmental harm are important.(Sanches et al,2015)

At present, the main innovative materials for hats on the market are biomimetic denim and **recycled PET fabric (RPET)**, among which bio resistant denim is more suitable for **THE ONE's** products, ensuring that our brand is ethical and transparent in terms of sustainability.

1.6 DIY Materials



Fig.9

Textile materials, such as shirts, cotton, linen, wool, etc. Choosing a way to recycle old clothes is more environmentally friendly.

Patch can play a decorative role in hat design by adding various patterns, texts, or patterns to the hat, making it more personalized and unique(Leonidou ,2011:68-103).



Fig.11

Beaded buttons can easily enhance the fashion sense of items



Fig.10

► *Summary*

The DIY materials on the market are mainly divided into textile materials, beaded buttons, and cloth stickers-(McCloud,2023).

The DIY material of **THE ONE** can choose to recycle old shirts and match them with different buttons and fabric patches to design their own style,ensure the promotion of sustainable fashion industry development.

02



Fig.12

Target Market

2.1 Market segmentation

Purchasing is being driven by young Generation Z and Millennials within the creative market(Osareh,2019) ◀

Age

► *Demographic Factors*

Generation Z and Millennials- Young adults aged from 18 to 35: Consumers during this age are in the early or middle stages of their careers and typically seek to express their personality and identity through fashion. They have a high sensitivity to fashion and are willing to try new products like DIY hats to show their unique styles.



Fig.13

2.2 Gen Z Values

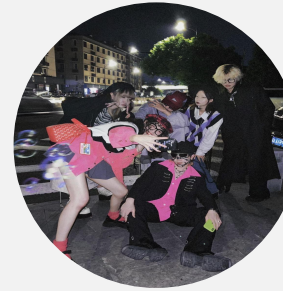


Fig.14

COMMUNITY

Generation Z likes to unite and be strongly influenced by the people they admire. They are a generation of people who tend to lean towards brands that align with their own similar beliefs (Fromm, 2022).



Fig.15

ETHICAL

Generation Z strives to be responsible for society and the environment. They tend to be more cautious in considering what they purchase and the impact of their behavior on the environment, providing support for sustainable thinking brands (Fromm, 2022).



Fig.16

SOCIAL

Generation Z is socially driven and relies on human connections. They grew up in the digital world and had unique opportunities to connect physically and digitally with their peers (Fromm, 2022).

2.3 Millennials

The **millennial generation** currently holds 31.2% of the global market share (From, 2022), with an average annual expenditure of \$52000 (Raja, 2023). This group is conscious at all levels and values social responsibility, diversity, equality, and sustainability (Cheng, 2019).

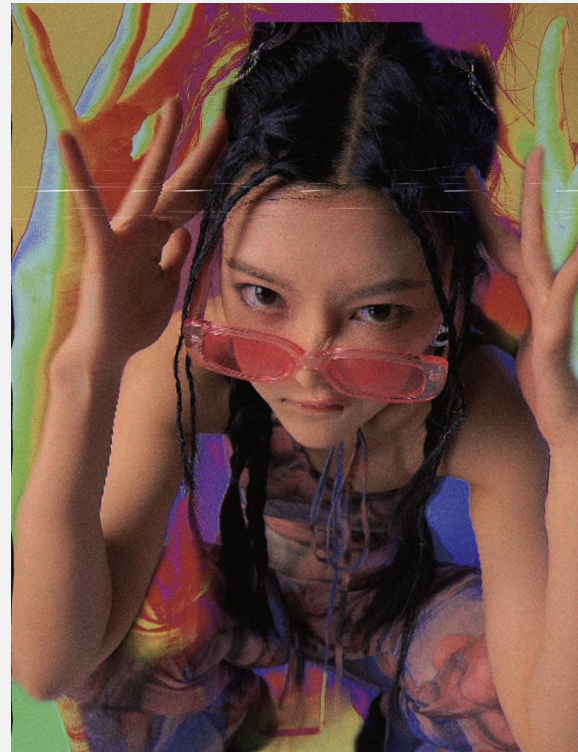


Fig.17

17.



Fig.18

ETHICAL

Millennials consider social responsibility and environmental protection when considering purchases, with 70% of them valuing brands that give back to society rather than just profit (Costin, 2019).

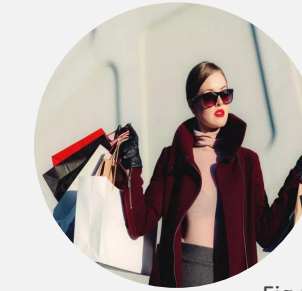


Fig.19

VALUE-DRIVEN

The millennial generation is willing to pay a premium for high-quality products that will last for several years, with one-third admitting to spending more than they should (Finneman et al., 2017).

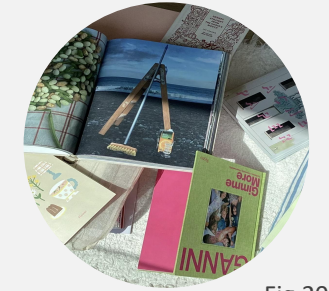


Fig.20

INFORMED

Nearly 40% of millennials aged 25-27 hold at least a bachelor's degree (Leonhardt, 2019), who are concerned about understanding the situation and have the ability to make thoughtful decisions, viewing products and brands as their extension

18.

2.4 Creative professionals



Fig.21

They might be artists, designers, Internet celebrity and People who love fashion dressing, etc. They are people pursue creative freedom and individual expression, and preferring customized products that can reflect their unique creativity and taste.

► *Occupation*

Urban white collar: They live in the city and enjoy a fast-paced lifestyle. They tend to choose products which can show their personal taste and social status.

2.5 Urban white collar



Fig. 22

2.6 Psychological Profiling

Self-expression need: This is a group of people who want to express their personality, values, and community affiliation through their dress and unique personal style(Lanzini and Khan,2021). For this group, DIY hats provide one way of self-expression by choosing different designs and materials to make hats that represent their style.



Fig.23



Fig.25

Environmental and sustainability awareness: More and more consumers are becoming aware of the environmental impact of the fashion industry and want to support environmental protection and sustainability through their consumer behavior(Kaur et al.,2022:22-44). They tend to buy products that use environmental-friendly materials and produce process. For example, handmade DIY hats that using recycled materials.

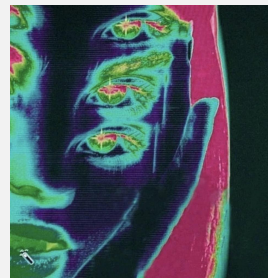


Fig.24

Pursuit for uniqueness: Consumers who are searching for uniqueness are not only satisfied with popular fashion products. They look for things which can highlight their personal characteristics and independent thoughts(Lanzini and Khan,2021). This kind of consumers prefers to choose rare or customized fashion products, such as individual DIY hats, to be different from others.

Valuing quality and craftsmanship: Consumers who highly value product quality and unique craftsmanship believe that handmade products not only embody the spirit of artisanship, but show respect for traditional craftsmanship. Such consumers are willing to pay a premium for products with craftsmanship value and storytelling.

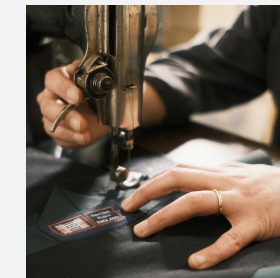


Fig.26

2.7 Consumer Profiling

Maggie Thurmon | 22 | London



Fig.27

Gen Z

Occupation: Fashion Editor

Psychological Profiling: **Self-expression need**

Maggie is a sustainable fashion shopper. She keeps up with trends and enjoys discovering creative art.

“
I usually like to try new fashion brands and find things with design and creativity that bring me some work inspiration.”

23.

Xuankebing Chen | 22 | China

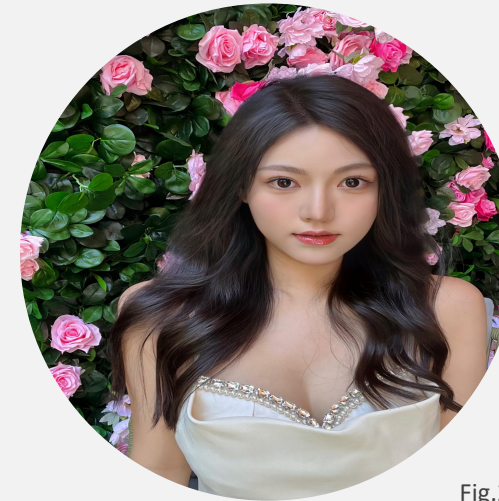


Fig.28

Gen Z

Occupation: Student & internet celebrity

Psychological Profiling: **Pursuit for uniqueness**

Chen is an international student studying fashion and also a fashion blogger. She doesn't like popular products and prefers to buy niche and unique products

“
I don't think popular things can express my personality. I like to buy unique and innovative products”

24.

Charlie Cresswell | 29 | Kensington



Fig.29

Millennial

Occupation: Musician

Psychological Profiling: **Valuing quality and craftsmanship**

Charlie places great emphasis on lifestyle, including handmade custom-made clothing.

“
I attach great importance to high-quality clothing brands, especially when it comes to purchasing handmade and customized brands.
”

Through target market research, THE ONE's target consumers have been identified as Generation Z and Millennials. This is due to spending power and values, which include being ethical, value-driven, community-focused & well-informed.

The psychological Profiling of the target audience of THE ONE are **Self-expression need, Pursuit for uniqueness, Environmental and sustainability awareness and Valuing quality and craftsmanship.**

These factors indicate that they will value an innovative, sustainable, and high-quality product

03

Primary Insights



3.1 Overview



Fig.30

A set of preliminary research data was collected, including a questionnaire survey on brands. A total of 18 questions were set and 100 responses were received.



3.2 Quantitative Survey



Fig.31



Conducted:23.02.24

Responses:88

Widespread issues surrounding consumer habits of hat brands.

60% were Male & 40% were Female

35% were Gen Z & 29% were Millennials.

3.3 Quantitative Survey Results

Style preference: 72.22% of people have hat style preference. Brands should provide a variety of styles to meet the tastes of different consumers(see Appendix 1). At the same time, 55.56% of people will choose different styles according to the season, which shows that brands need to launch different product lines according to the season.



Fig.32



Fig.34

Purchase channels: online shopping platforms 32.41% and speciality store+online shopping platforms 20.37% (see Appendix 1)are the most important purchase channels. This shows that brands need to pay attention to the construction of online sales channels, and at the same time, online and offline channels should develop together.



Fig.33

Frequency of purchase: 46.30% of people buy hats irregularly, and 18.52% of people buy them many times or rarely every year (see Appendix 1). This shows that most consumers buy hats less frequently, and brands need to stimulate consumption through marketing to increase the frequency of buying.

Purchasing considerations: Price 15.74%, 13.89% and brand 12.96% are the main considerations when consumers buy hats (see Appendix 1). Brands need to provide competitive prices and create a good brand image while ensuring product quality and style.



Fig.35

Price acceptance: 26.85% of people are willing to pay 61-100 yuan for a hat, and 21.30% of people are willing to pay 21-40 yuan (see Appendix 1). This provides a reference for brand pricing and can formulate differentiated price strategies for different consumer groups.



Fig.36



Fig.38

Environmental protection features: 70.37% of people are willing to buy hats with environmental protection features (see Appendix 1). This shows that the concept of environmental protection has been deeply rooted in people's hearts, and brands should attach importance to the environmental attributes of products and convey the value proposition of sustainable development.



Fig.37

Brand preference: 58.33% of people have no brand preference (see Appendix 1). This shows that the brand concentration in the hat market is low, and new brands have the opportunity to quickly establish brand awareness and reputation through differentiation strategies and marketing methods.

Handmade: 61.11% of people prefer to buy handmade hats (see Appendix 1). This shows that the uniqueness and ingenuity of hand-made products are favoured by consumers, and brands can consider launching hand-made high-end product lines.

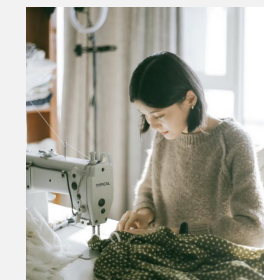


Fig.39

Limited edition: 54.63% of people prefer to buy limited edition hats (see Appendix 1). This shows that limited edition products are attractive to some consumers, and brands can create topics and sales hotspots through limited edition strategies.



Fig.40



Fig.42

Customized service premium: 75% of people are willing to pay a premium for customized services (see Appendix 1). This shows that there is a market demand for personalized customized services, and brands can improve the added value and profit margin of products by providing customized services.

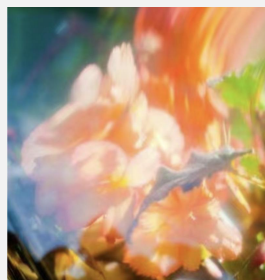


Fig.41

Participate in design: 65.74% of people are willing to participate in design activities (see Appendix 1). This provides an opportunity for the interaction between brands and consumers and can enhance consumers' sense of participation and brand stickiness through activities such as customization and voting.

DIY premium: 77.78% of people are willing to pay a premium for personalized DIY hats (see Appendix 1). This further confirms consumers' demand for personalized and independent design, and brands can develop new products and services with the help of DIY concepts.

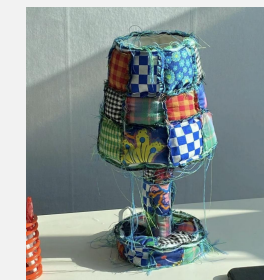


Fig.43

Reasons for buying DIY hats: Self-need 20.37% and friend recommendation 19.44% are the main reasons (see Appendix 3). This shows that DIY hats should meet the actual needs of consumers and use social networks for word-of-mouth marketing.



Fig.44

The main results of the survey show that two-thirds of consumers value design when purchasing hats, and the majority of consumers are interested in DIY waste recycling products and willing to purchase products with innovative technology and sustainability.



Fig.45

Channels for planting DIY hats: Social media 26.85% and social media recommendations from friends or family 22.22% are the most important channels (see Appendix 3). This shows that brands should pay attention to social media marketing, use KOL and KOC to plant grass, and encourage consumers to share and recommend.5. Competition landscape

04



Fig.46

Comprtitive Landscape

This paper examines the significant investments in innovation and sustainability made by NIKE, Adidas, Levi Strauss, H&M, Loveboy and Genzero through their respective R&D departments and the key to maintaining their industry leadership and driving the environmental agenda.

4.1 Competitor Position Matrix



This shows the difference between the purchasing experience and product comfort in the hat brand market, and undoubtedly, it is only by maintaining innovative brand design and materials that we can succeed

4.2 Key Competitors

Previous research reports have analyzed that THE ONE's main competitors are Adidas and Genzero.



Fig.53

Adidas

Adidas invests in green and sustainable products through R&D, utilizing emerging technologies and digital value chains, focusing on innovative materials and production processes, and supporting the ongoing operations of R&D with a 0.6% share of revenue(LUXE.CO,2021)..

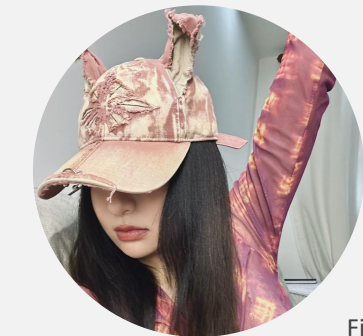








Fig.54

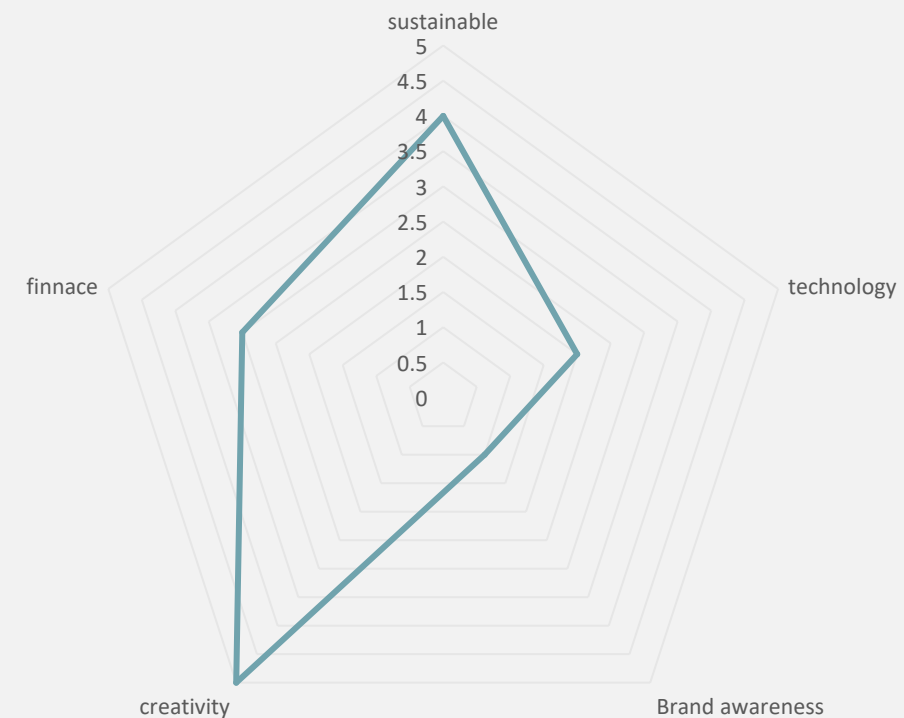
GENZERO

GENZERO It is a Chinese hat decoration brand that advocates the originality and individuality of young people. We extract casual expressions from the culture of Generation Z, with elements such as deconstruction, splicing, destruction, and graffiti as the design focus of the brand. Using social and natural issues as a medium (GENZERO,2024), it continues to influence young people.

4.3 Competitors Insight

	<i>DIY Experience</i>	<i>Practical</i>	<i>Size Inclusive</i>	<i>Innovative Materials</i>	<i>Sustainable</i>	<i>Handmade original</i>
		●	●		●	
		●	●	●	●	
					●	
				●		●
				●		●
	●	●	●	●	●	●

4.4 THE ONE Competitive power



4.5 Summary

This table presents a comprehensive analysis of **THE ONE's** competitors, emphasizing that **innovative materials** and **sustainability** are **key drivers** in the current industry.

Although we are all promoting sustainable development through innovative materials, only Nike has clearly provided channels for the supply chain and practical practices for green fashion, indicating **a lack of social responsibility** and trust building among customers in the hat industry.

Most brands on the market do not pay attention to the customer's consumption process, such as **personally experiencing** the experience brought by hat making and design. This is a market difference, and **THE ONE** brand can grasp this well, providing customers with a comfortable experience and **a unique sense of original design achievement brought by DIY design.**

05



Fig.55

Business Proposition



The one

DIY studio

|Let's DIY A Unique Hat |



5.1 The Brand

THE ONE is an innovative fashion brand dedicated to providing sustainable and fully customisable DIY hat products. Based on **combining eco-friendly concepts with personalised needs**, THE ONE aims to provide high-quality options for consumers who are seeking unique styles and eco-friendly lifestyles. For environmentally friendly and sustainable, THE ONE demonstrates the possibilities of sustainability in the fashion industry through the **use of recycled materials**, organic fibres and waste-reducing production methods, while guaranteeing personalised and high-quality products.

In terms of personalisation, **THE ONE offers its customers an easy-to-access and use DIY design tool through its online platform and selected retail partners**, enabling them to customise their hats according to their personal tastes. THE ONE is also very **conscious of environmental issues and community activities** and is actively involved in environmental and social responsibility projects. To this end, THE ONE has designed a complete product matrix and conducted a business environment analysis.

In the future, THE ONE plans to expand its product line and explore new sustainable materials and technologies, while increasing its investment in brand awareness and market reach to support its continued growth and expansion goals.



Fig.56

5.2 The Service

THE ONE is to DIY one's own hat with infinite creativity and inspiration. In this process, there is not only artistic collision but also **a sense of achievement** brought by the work, which is the main goal of consumers when using the service experience.

Its purpose is to **remake by using waste clothing** to obtain new products. Everything can be turned into treasure, and discarded clothes cannot be put aside or discarded anymore(Suhartini,2019).It can also maximize its value and **promote the sustainable development of fashion.**

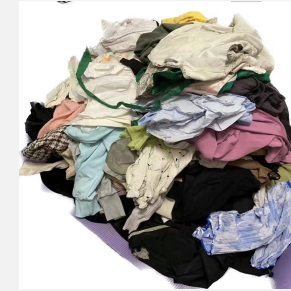


Fig.57



Fig.58

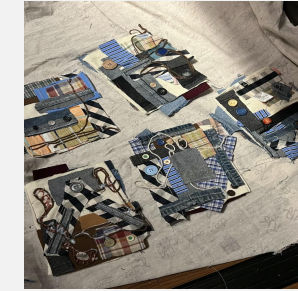


Fig.59

5.3 Vision Statement



Fig.60



Fig.61



Fig.62



Fig.63



Fig.64

Collaborate with customers through a process of arbitrary selection and matching, allowing Hu Ke to freely unleash his creativity and rejuvenate old clothes.

5.4 Mission Statement

THE ONE hopes to provide **creative entertainment space** for every customer, using **DIY** creative forms to give each customer a **unique experience** and **sense of achievement**, finding their own hat, and **promoting sustainable fashion industry** development through waste utilization.



Fig.64

5.5 Value Proposition

Remaking is a way of fully utilizing waste resources and transforming them into other forms of **more valuable things**. THE ONE hopes to extend its value to **emotional** and **environmental protection** aspects in order to make the brand unique.

Then, the **high quality** of the product itself is undoubtedly the value it brings.

In addition, it will also generate **additional value**, such as the next time wearing the THE ONE brand hat, it will remind you of the sense of achievement when making it, creating **happy memories**.



5.6 Collaborations

The **main collaborator** will be the **customer themselves**, as it is a product jointly created with the brand. So put customers first as important collaborators.

THE ONE will collaborate with authoritative used **clothing recycling public welfare organizations** and will be the source of the brand's supply chain.

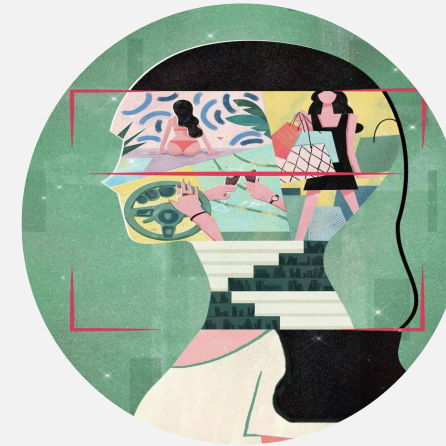


Fig.66



Fig.67

5.7 Triple Bottom Line

People

All employees will receive **standard working conditions**, flexible compensatory leave, and reasonable working hours during holidays.

In addition, **employee benefits** are also important, providing better job security for each employee. The reward and punishment system ensures that they can comply with rules and regulations and work actively.

Planet

THE ONE will use **discarded clothing** and **donated fabrics** as matching materials.

Everything comes from **authoritative** environmental protection agencies or second-hand recycling companies as **suppliers**

Profit

The ONE brand profits from **craftsmanship** and service, creating creative and unique hat design works

It mainly depends on the customer's budget and comes from their design needs. If choosing a special customized design service, the profit mainly comes from **labor costs**.

“In order to achieve waste recycling, many countries have adopted a series of policies and measures to encourage waste utilization, such as establishing specialized waste exchange and recycling institutions”(Zhihu Column,2022).

06

Business Model Canvas

Business Idea

A creative and original hat that can be **remake** from discarded clothes through **DIY**.And provides customers with **a different sense of experience**

Key Activities

Choose the color of the hat, **draw** a design sketch, and **select** materials for matching, **sewing**, and **ironing**. We can also provide customized services for customers, which are determined by the customer.A creative and original hat that can be remake from discarded clothes through DIY.And provides customers with a different sense of experience

Channels

Main social platforms: **Tiktok**, **Instagram**
Customer word-of-mouth promotion
Poster flyer
Magazine Weibo

Customer Segments

Generation Z and Millennials- Young adults aged from 18 to 35.
Creative professionals:They might be artists, designers, Internet celebrity and People who love fashion dressing, etc.
Urban white collar: They live in the city and enjoy a fast-paced lifestyle. They tend to choose products which can show their personal taste and social status.
Self-expression need and Environmental and sustainability awareness

Value Proposition

THE ONE hopes to extend its value to **emotional and environmental protection** aspects in order to make the brand unique.

Then, the **high quality** of the product itself is undoubtedly the value it brings.

In addition, it will also generate additional value, such as the next time wearing the THE ONE brand hat, it will remind you of **the sense of achievement** when making it, creating happy memories.

Customer Relationship

By providing **high-quality service** offline, if customers have any problems, the store staff will provide careful assistance and guidance. Establish stable relationships with customers on online social platforms and interact with them regularly. In the long run, we can also help **customers be creative through quality and effort.**

Business Relationship

Maintain good contact with **supplier waste recycling agencies** and keep track of the recycling industry trends at all times.

If more needs are needed, **special customization** services such as manual embroidery, special materials, and designer design fees will be included in the cost.

Key Partners

• THE ONE will maintain good contact with **local authoritative suppliers**, such as waste recycling agencies, to keep abreast of the recycling industry trends.

They will provide us with **shirt fabric, buttons, patch patches**, etc

Key Competencies

• Enterprises need to **have design capabilities** and establish close **connections with consumers** and **industry professionals.**

In addition, **skills** in sewing, embroidery, and marketing, as well as drawing, are also required.

Interpersonal skills and creativity are also crucial.

07

Marketing Plan

7.1 Product

The ONE hat is a biomimetic denim forward hat, different from the popular duckbill hat on the surface. We offer a total of four colors, namely blue, light blue, deep blue, and black. Hat sizes are available in small, medium, and large sizes

The materials available for pairing mainly include recycled environmentally friendly creative materials such as shirt fabric fragments, buttons, patches, etc.



Fig.68

7.2 Product Detail



Fig.69

This brand introduction manual introduces the material sources of the product, hat color selection, DIY material classification, production instructions, and services.

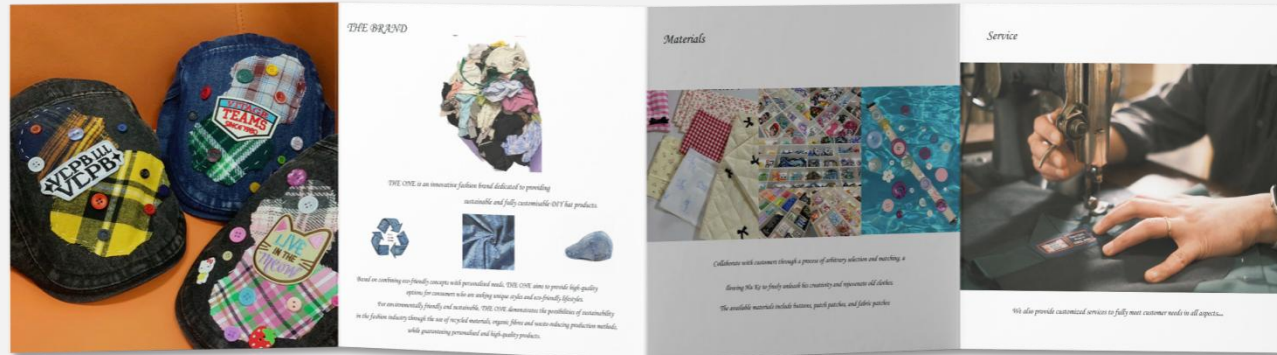


Fig.70



Fig.71

Optional hat colors and sizes serve as the design basis. Present in DIY format

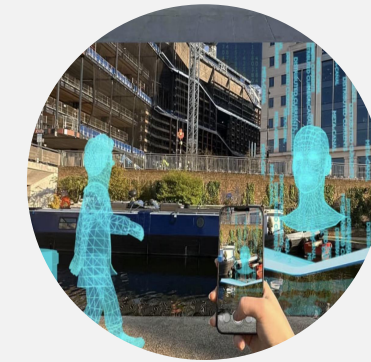


Fig.72

The use of electronic wardrobe technology allows customers to search for material locations and inventory, electronic design combinations, and the final product AR presentation.



Fig.73

Processing by recycling old clothes

7.4 USP and ESP

Unique Selling Point:

68% of consumers are willing to spend over 35 pounds on a hat made from recycled materials(see Appendix 3).

Make old clothes no longer idle or discarded, and maximize their value through more environmentally friendly and creative means.

Emotional Selling Point:

THE ONE enhances the customer experience through DIY, finding inspiration and a sense of achievement in the process. Relieve stress in life or work.

—

7.5 Price

Cost-Plus Pricing

Due to **differences in design style and services**, a cost plus pricing approach is adopted. Based on **customer needs**, if only selecting materials for design, then calculate the selling price directly based on the type and quantity of materials.

If **specialized customization services** are required, product pricing should be based on production costs such as design difficulty, material types and quantities, designer labor costs, and customization services.

Business 2 Consumer

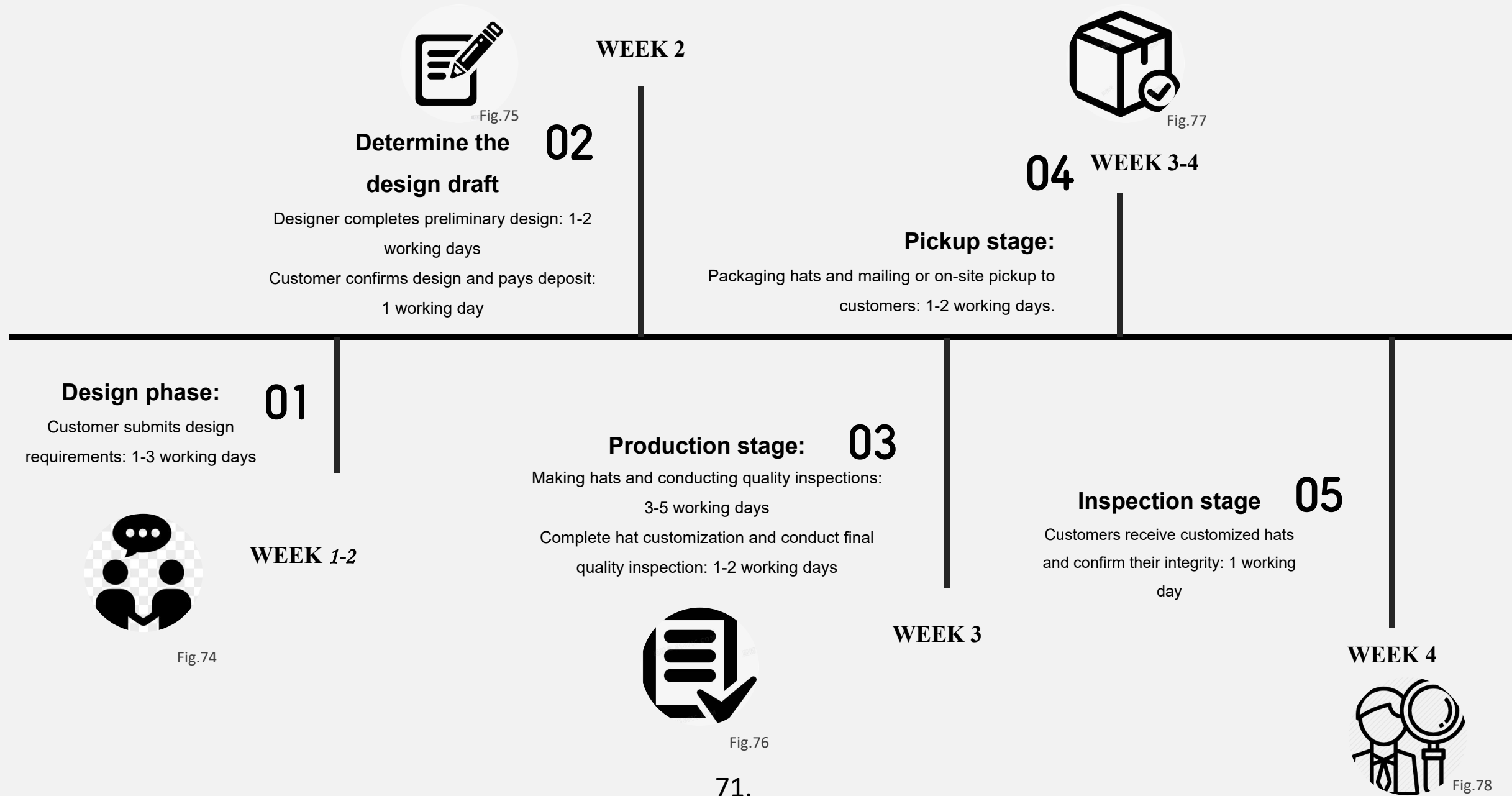
Brands **sell products or services directly to consumers**. This transaction model between brands and consumers can improve transaction efficiency, establish closer relationships with customers, receive real-time feedback from customers, and greatly reduce sales channels.

Focusing on the **target community**, personalized positioning marketing strategies can be used to advertise and **improve marketing efficiency**.



Fig.74

7.6 Service Timeline



7.7 Promotion

Brand Story

In the context of fast fashion, many clothes are often quickly outdated and then left unused or discarded, greatly wasting resources.

THE ONE realized the waste of this resource and came up with a recycling approach to turn old clothes into treasure, turning them into creative materials for collage design on hats, creating a brand new and unique hat that maximizes the value of old clothes and promotes sustainable development.

According to statistics, 40% of people feel that there is a lot of pressure in their work and life, and are willing to relieve stress through some creative entertainment projects (Harper,2023).



Fig.79

THE ONE provides comfortable DIY scenes and thoughtful services. Customers can experience different experiences and sense of achievement throughout the entire DIY design process, find their own works, and also alleviate fatigue in work and life.

"Truly sustainable companies are those that invite consumers to participate in every step of redesign."

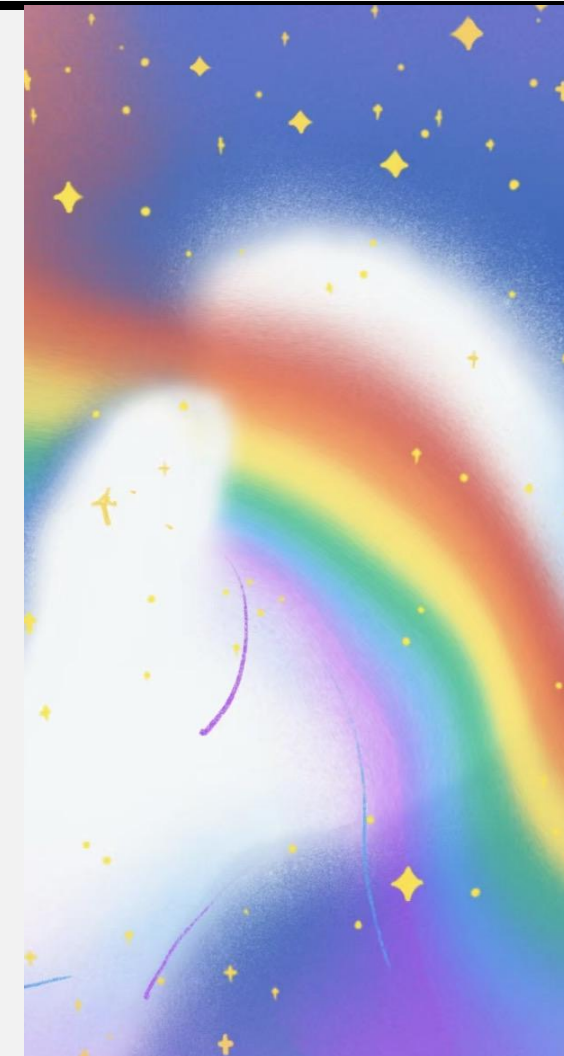
"And the innovation process..."
(Blum, 2021:133).

Goals and Values

Injecting **new life** into the prefabricated clothing industry, while promoting **sustainable fashion** development through recycling, and promoting the concept of green **environmental protection**.

Focusing on green fashion products, gathering target communities to bring consumers **creative space and fun**.

Personalized. Experiential. Interesting



Font formation

THE ONE

Font: Poppins



THE ONE

Font: Montserrat ExtraLight



THE ONE

Font: NISCRIP



THE ONE

Font: TypoPRO Dancing Script



THE ONE

Font: Ink Free



The one

Font: Created by the author

The font is in line with the brand image, creative, and free from vulgarity

Typography

Main

Complementary Text: *Bahnschrift SemiBold*

AaBbCc

0123

Font Weights

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ

abcdefghijklm**nop**qrstuvwxyz

123456789

Bold for Title

Capitalize, lowercase, sentence capitalization, and title capitalization.

Secondary

Primary Text: Poppins

AaBbCc

0123

Font Weights

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ

abcdefghijklm**nop**qrstuvwxyz

123456789

Regular for body copy

Capitalize, lowercase, sentence capitalization.

Monotype Corsiva SemiBold represents **unique** and **values**

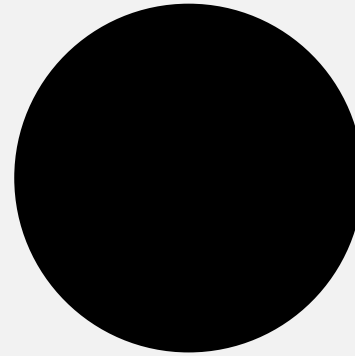
Poppins represents **creativity** and **modernity**, it means bringing in some modern and creative things for the brand

Logo



The main image of the brand logo adopts a hat perspective, with two hands representing DIY craftsmanship. The entire graphic is hand drawn, and non-standard lines represent the creativity brought about by being unconventional

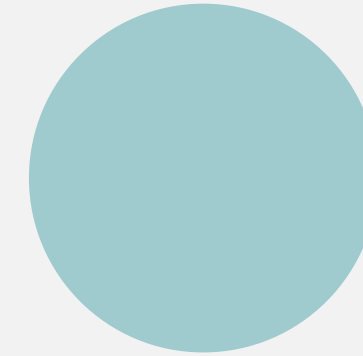
Colour Palette



Hex:151718



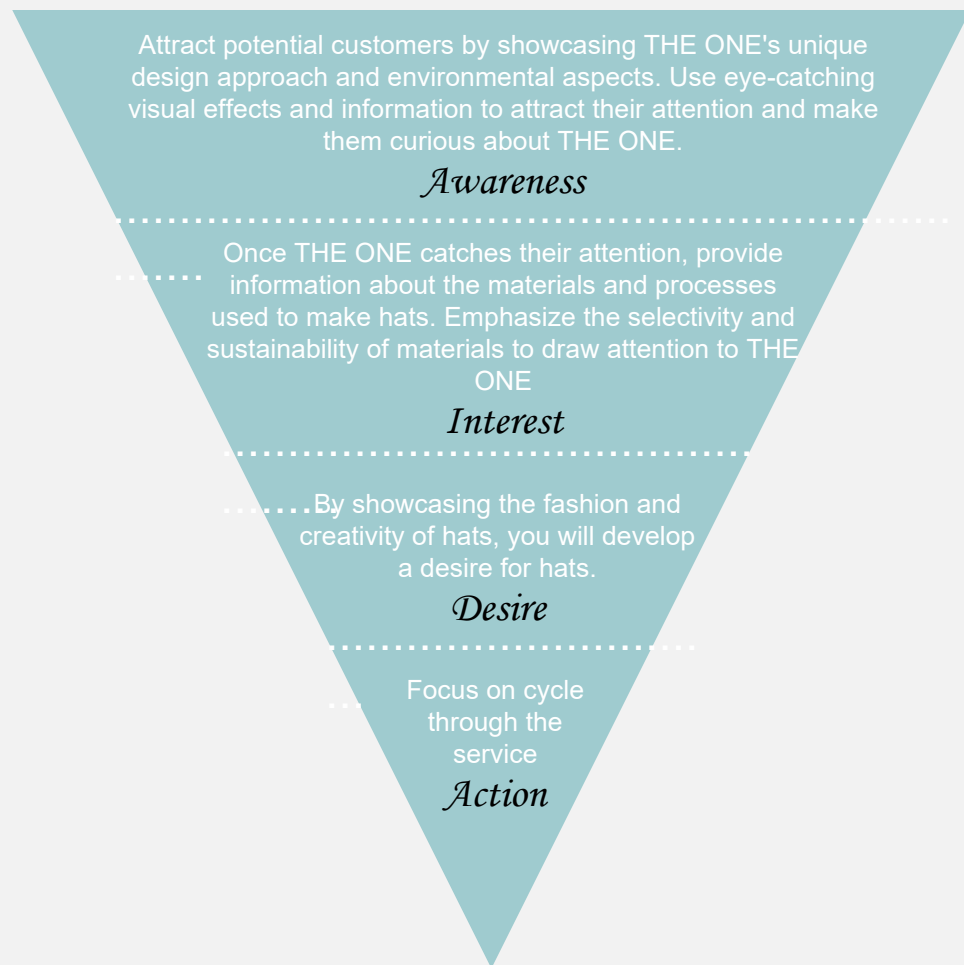
Hex:fcfcfc



Hex:9FCBCF

The main color of THE ONE is black and white, and the auxiliary color is light blue. Because black and white matching is the most classic and suitable for any scene, it also means that creativity is not constrained by any color. The auxiliary color uses blue to represent comfort.

These colors will also be applied to THE ONE brand packaging. Such as hang tags, packaging boxes, bags, etc.



SEO

Using **keywords** such as customization, personalization, remake, DIY handmade hats, and sustainable fashion will help **increase website traffic**.

By **telling brand stories**, we aim to enhance brand awareness and credibility, allowing consumers to better understand the **brand's background and values**.

Utilize **social media platforms** to share brand information, style, and related content, increase **brand exposure**, and attract more consumer attention and purchases.

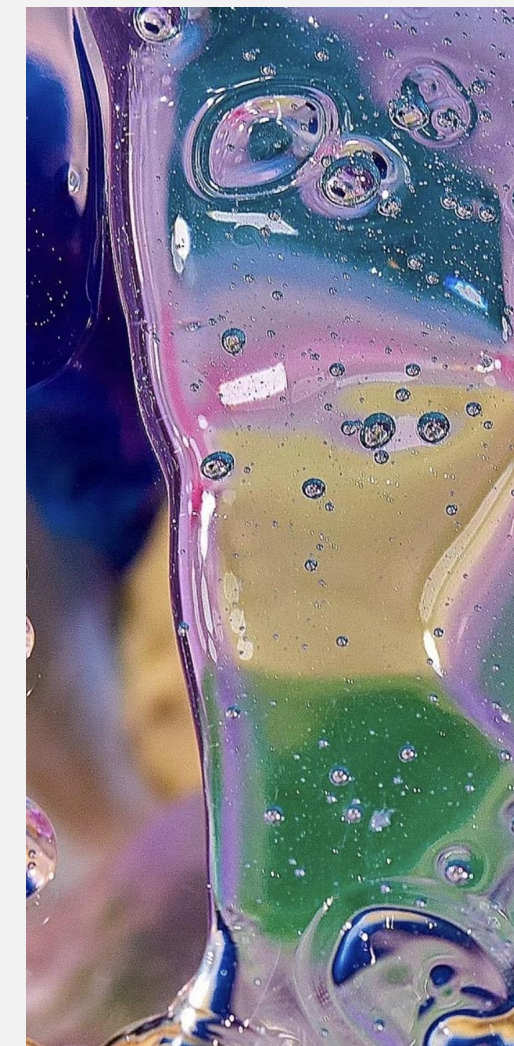


Fig.81

Social Media Platforms



Fig.82

Instagram is the most frequent social platform for the Z era and millennials(Napoli,2023)



Fig.83

The ONE can show the product production process and material recycling process on the Tiktok platform, interact with customers, establish further relationships, and attract more target groups.



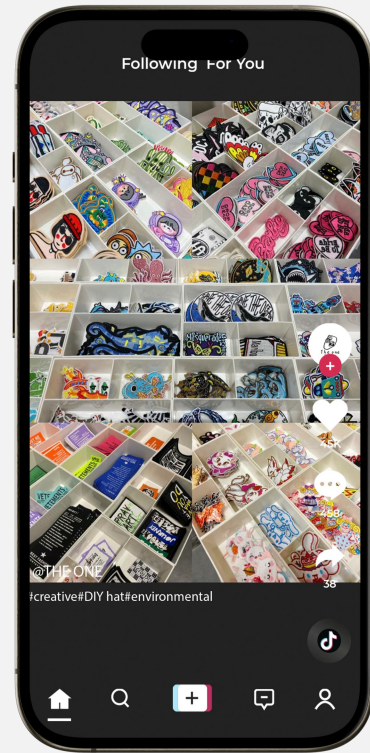
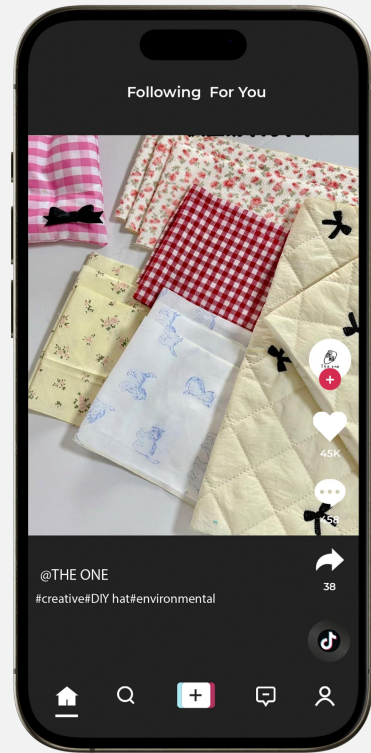
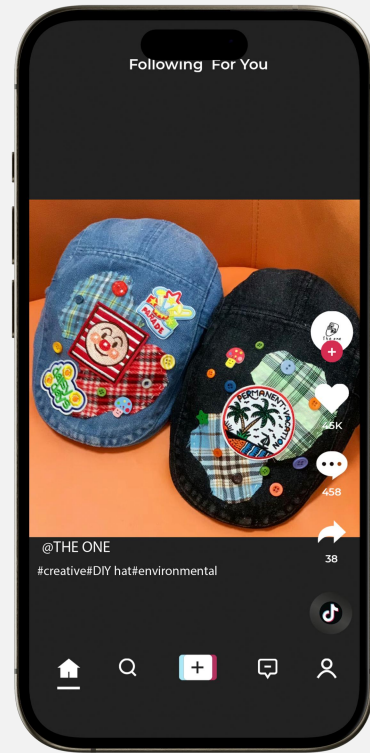
Fig.84

For long-term development, it is possible to establish a YouTube account for more in-depth brand story creation. Let the brand globalize.

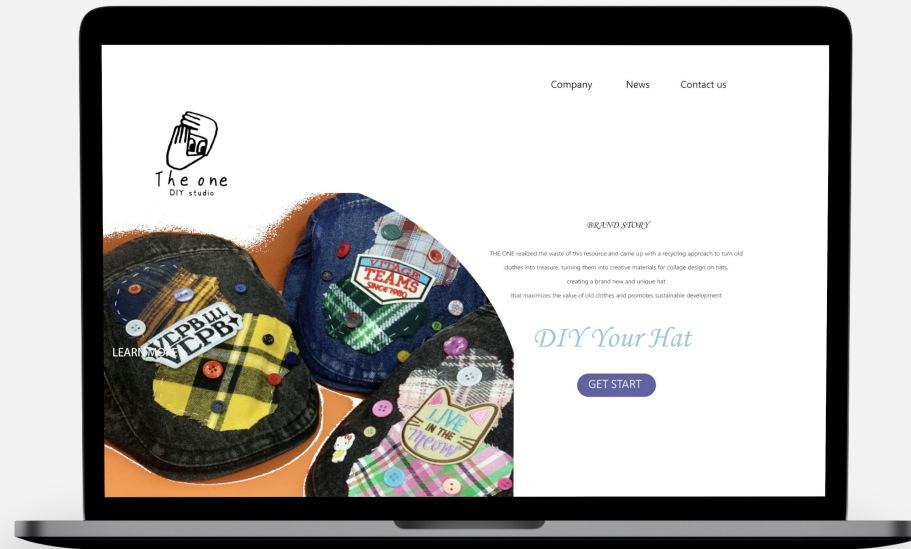


Fig.85

THE ONE can find more design inspiration and fashion trends on the Pinterest platform, and then build relationships with the community.



We will promote the brand story and characteristics through Tiktok to establish relations with customers, and often release new products, so that customers can know the brand information at the first time, and finally interact with customers to ensure that the brand can receive direct feedback and effective communication.



Establish a brand website that mainly provides any information on recycling old clothes, and better showcase the brand concept by promoting the importance of sustainability and environmental protection on the website.

Pop-up Store

In the early stage, **temporary retail stores** will be established, which will attract more target groups from the Z era and millennial generation to **take photos** by incorporating fashionable decorative elements and styles.

It can attract customer attention and **quickly establish contact with consumers**. Promote new products and special promotional activities to ensure that every customer can experience the THE ONE brand DIY hat.

Improving brand awareness can also directly **receive customer feedback** on the experience, so that corrections can be made in the future before opening a store.

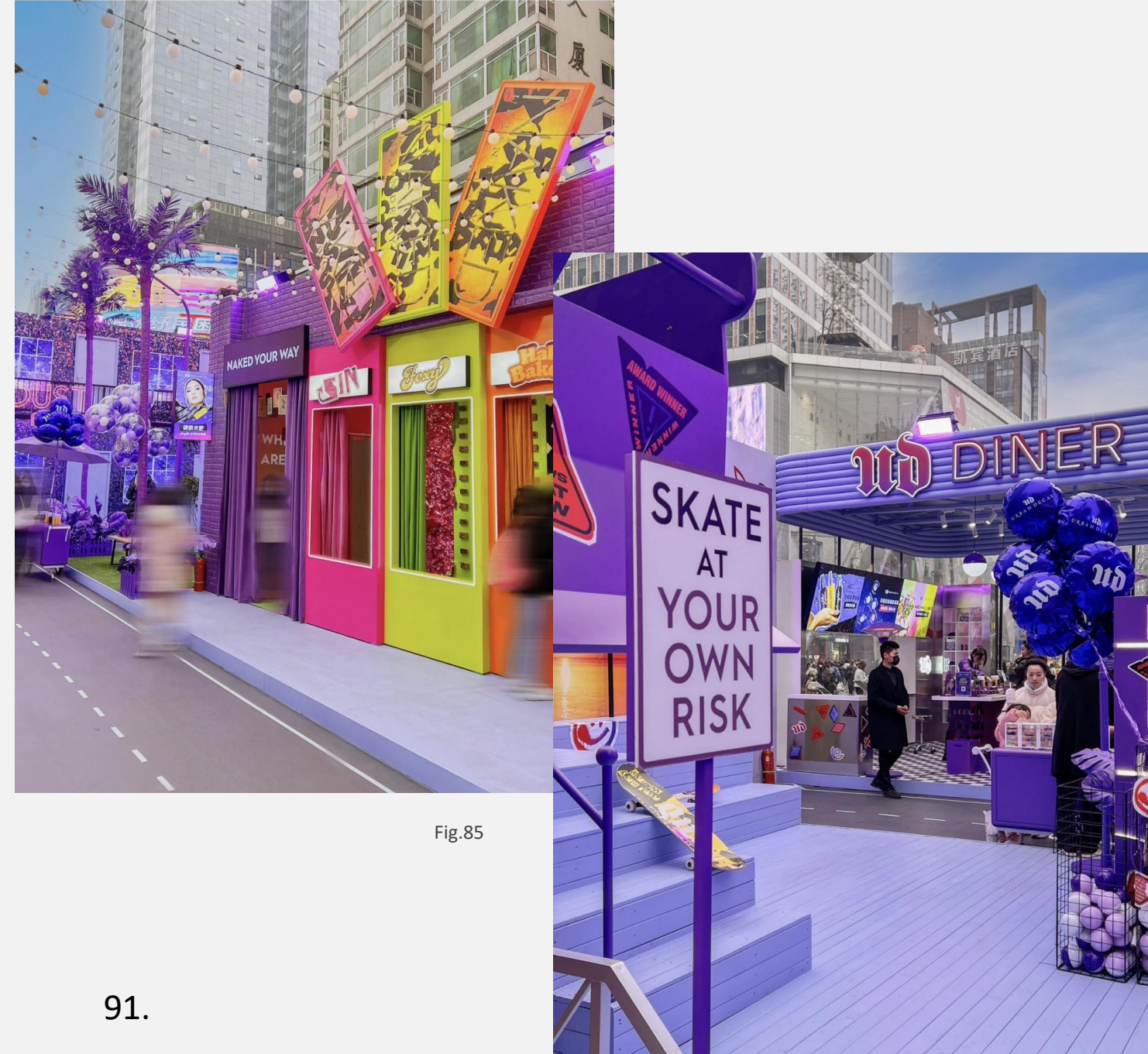


Fig.85

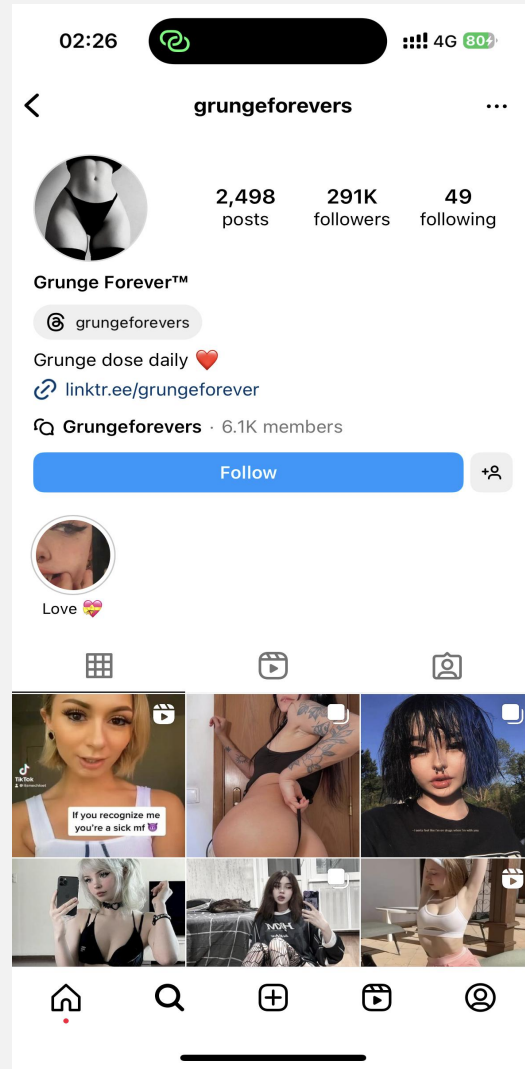


Fig.86

Celebrity Collaboration

THE ONE invites **internet celebrities** to participate in our offline pop-up event, enhancing brand awareness through **promotional gifts** and **celebrity promotion effects**.

Grunge Forever is a fashion and creative industry enthusiast who **caters to our target customers, millennials**, and has over 290K followers. They post on Instagram social media to **attract brand traffic**.

Recycling Monthly Newsletter

The ONE News Monthly will be published on social media every month, mainly focusing on **monthly recycling and social contribution rate, product utilization rate**.

It will show people the real actions we have taken for the social environment and call on people to love the environment and **protect resources**.

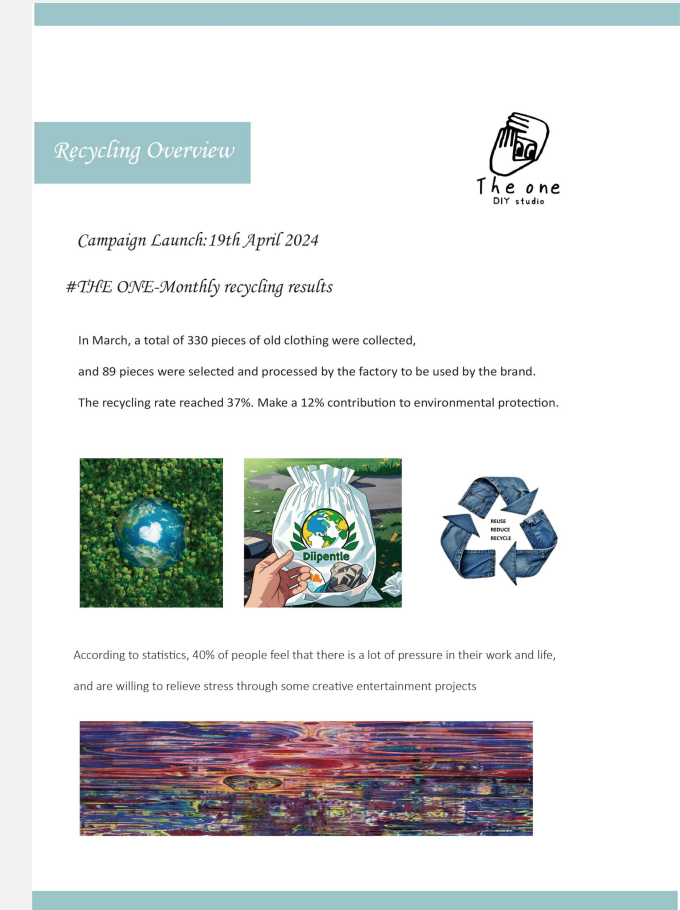


Fig.87

Package Design

The box is also made of recyclable materials, designed and produced by Starbaby.

The brand name is clearly visible on the box, and when you open the box, you can see our slogan. The overall style is simple and artistic, which is in line with the brand image.



Poster



Graphic Design

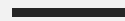
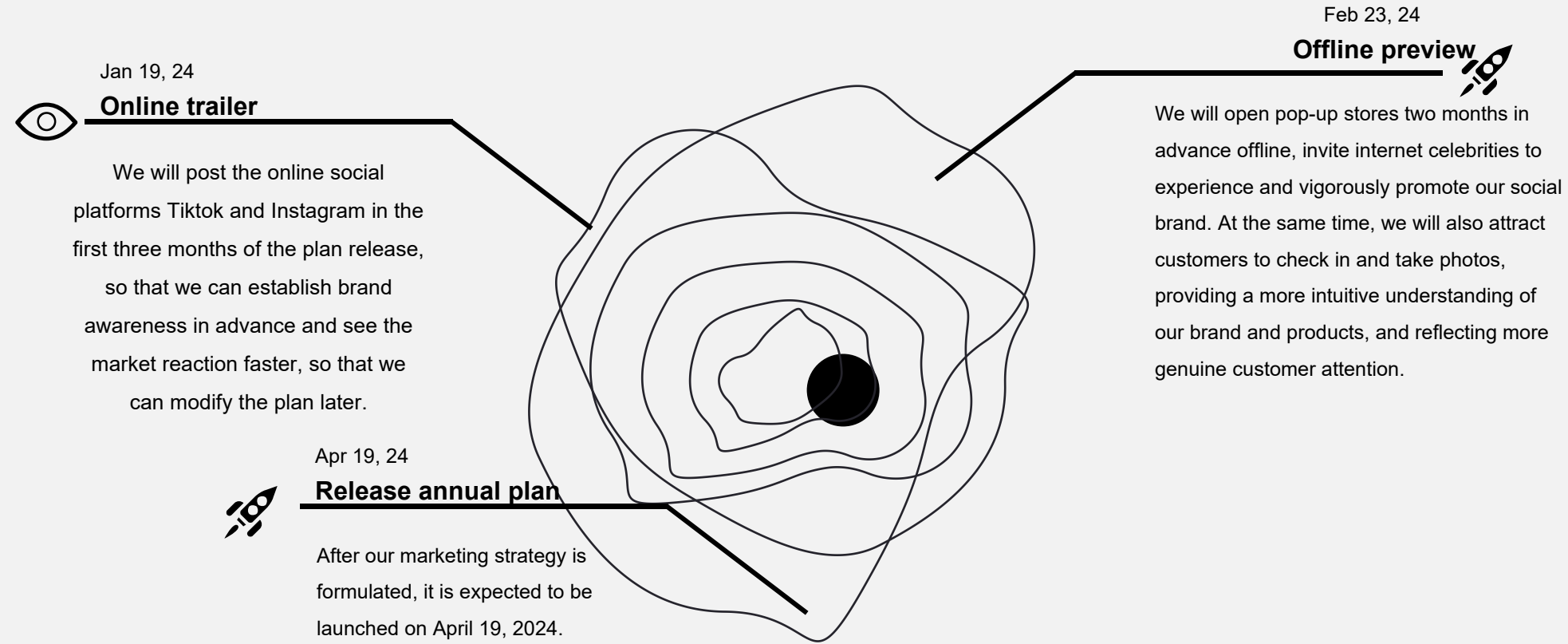
The poster adopts a high-purity red and blue combination, giving consumers a **visual impact and quickly noticing the brand**. The main subject is the brand product, and the font is collaged, giving people a retro American style.

Font poster

The font poster is also yellow and red, giving people a visual impact and quickly **remembering the brand name**.



Making Calendae



7.8 Place

Omni Channel Strategy



Fig.88

Social Media

Research has found that Instagram, Tiktok, and YouTube are the most popular and effective communication platforms in contemporary times, and are also the main channels for THE ONE product marketing.



Fig.89

Website

The website is our main channel for transmitting environmental protection concepts, and we regularly update recycling information on the website to show consumers our true contributions to the social environment.



Fig.90

Physical stores

Offline physical stores are our main venue for providing high-quality brand experiences, allowing customers to truly experience the joy of DIY and realize the importance of environmental recycling. Brands will bring emotional value and product value themselves

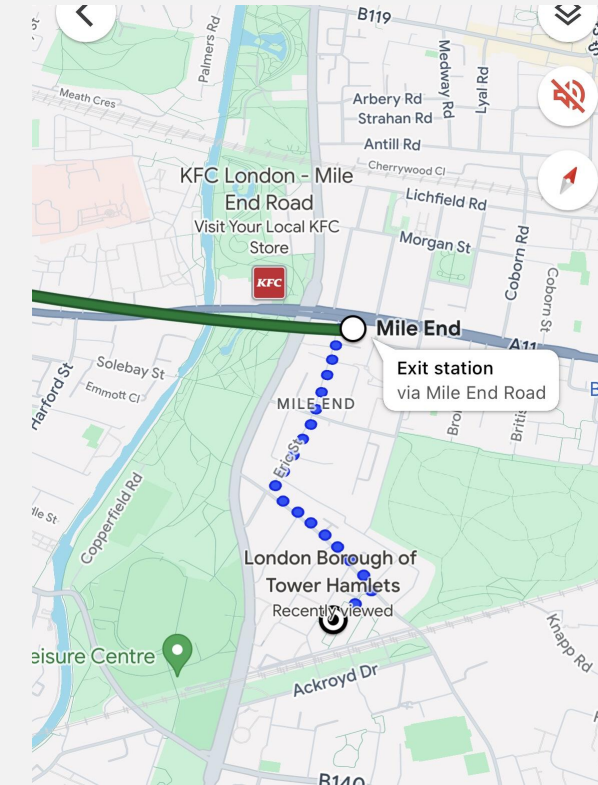


Fig.91



Our physical store will be located in the Tower Hamlets Center in London, as on-site inspections have shown a strong commercial atmosphere. The surrounding area is full of various fashion brands and creative industries such as painting experiences. Additionally, there are many young people here, which aligns with our brand's target audience positioning. Compared to the Oxford Street Market Center in London, rent is not expensive and the cost-effectiveness is very high.

Store Appearance



The appearance of the store adopts this simple and high-end light blue color, which echoes the brand's auxiliary color scheme and also conveys a comfortable and relaxed atmosphere

Internal design of the store



Warehouse style

The interior design of the store adopts a warehouse style, giving customers a relaxed atmosphere. Simple and spacious spaces can also provide customers with more space to play and design their own works



Creative atmosphere

Most interior decorations are displayed through posters and artworks, creating an artistic atmosphere and allowing customers to immerse themselves and generate inspiration for creation.



Rest area

We have also set up a rest area, providing drinks and snacks to ensure comprehensive service for customers



Electronic screen & AR

We provide electronic screens, and customers can find material classification areas and inventory information. They can also contact staff for electronic matching, so that the design effect can be demonstrated through **AR** for customer reference.



Mood Board

It can help individuals identify and express emotions, and improve team collaboration and communication efficiency.

7.9 People

Employees



NOW

At present, the store is hiring three staff members, all of whom have a professional foundation in fashion management. They can provide design guidance to customers.



Next

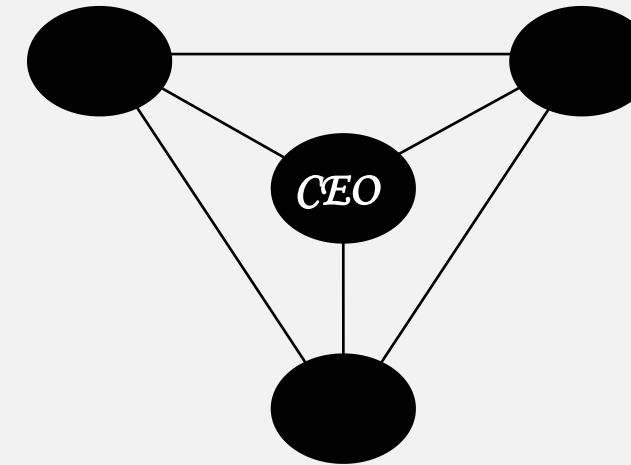
If customer demand increases or increases in the future, it is possible to consider expanding the employee team.



Future

In the future, cooperation with other enterprises such as Genzero and Loverboy may be considered

Company Structure



As the leader of the company, the CEO can more clearly set direction and goals for the development of the THE ONE brand. It can better motivate employees to unleash their potential

Employee Expansion

As time goes on, the experience of employees is directly proportional to their salary

7.9.1 Process

Recycling process and supply chain



We have standardized the uniformity of all platforms, and customers can find us on our social media.

Recycling process



Scan the QR code

7.9.2 SWOT

Strengths

- Uniqueness: Offers personalised DIY hats
- Sustainability: Use recyclable green materials
- Technology: Adopting advanced technology

Weaknesses

- higher production costs.
- Scale limitation
- Brand awareness: For an emerging brand, it takes a lot of time and money to build and expand brand awareness.

Opportunities

- Growing market demand
- Technological advances
- Global Expansion

Threats

- Intense Competition
- Fluctuating raw material prices: Prices of eco-friendly materials can be affected by global supply chain issues and resource production constraints.
- Changes in Consumer Behaviour: Economic fluctuations or rapid changes in consumer preferences may affect the demand for higher-priced eco-fashion products.
- Changes in laws and policies: Changes in environmental regulations can have a significant impact on production costs and operations.(Leonidou and Leonidou ,2011:68-103)7.

Business model

08

Sustainability and Ethics

Choose to use sustainable materials such as organic cotton and biomimetic denim to reduce environmental burden.

Production ethics: Ensure that THE ONE production meets ethical standards such as fair wages, safety and hygiene.

THE ONE values social responsibility, collaborates with public welfare organizations, and supports community projects.

THE ONE reduces the use of packaging materials, chooses biodegradable or recyclable packaging, and reduces the impact of transportation on the environment.

THE ONE encourages consumers to recycle and reuse products, extend product lifespan, and reduce environmental waste.



09

Financial Consideration

Initial investment: \$100,000

Contribution method: currency

Assume that inventory at the end of each year is 10% of cost of goods sold.

Fixed assets were initially \$50,000, assuming no further purchases.

Accounts payable and short-term debt remained unchanged.

Item	Year 1	Year 2	Year 3
Revenue	\$500,000	\$750,000	\$1,000,000
Cost of Goods Sold	\$300,000	\$450,000	\$600,000
Gross Profit	\$200,000	\$300,000	\$400,000
Operating Expenses	\$100,000	\$150,000	\$200,000
Net Profit	\$100,000	\$150,000	\$200,000

Table: forecast PL



10

Critical Thinking

Cost: Eco-friendly materials and DIY production will **increase operating costs**. How to effectively manage the DIY production process and bring customers a more **comfortable experience** under a limited budget is a challenge. Due to the customer group in the middle and high-end market, the cost of materials and labor services are often more expensive. This means higher costs for a new brand.

Sustainability of the supply chain: Brands are in the sustainable fashion market, so how to ensure that the production logistics are sustainable and environmentally friendly is crucial. This is **a challenge** for the new brand to deliver on its promise of sustainability.

Regulation and stakeholder: The brand maintains close ties with third parties, such as Greenland. Because the brand faces the sustainable fashion market and relies on products and services such as remake and handcrafting, the green nature of raw materials will be regulated by relevant departments and supervised by third-party public welfare organizations.

Market coverage and expansion: The brand chose the channel strategy of **omni-channel**. This kind of strategy puts forward **higher requirements** for channel management. Compared to the simple management of multiple channels, this channel strategy will provide **greater value to customers**, such as convenience. However, how to effectively integrate and track logistics and customer management is a difficult task.

Promotion Challenge: How to attract customers is a challenge for an emerging brand. After comparing the traditional marketing means and digital marketing methods, digital marketing is chosen to expand the user group, create more customer contact points, and improve the customer shopping circle as much as possible. Traditional marketing methods such as telephone, mail, advertising, etc., can also be appropriately used, but the **cost should be considered**.

11

Conclusion & Future Developments

In conclusion, the strategy adopted by THE ONE is effective. To further drive growth, the brand should consider expanding its product line, enhancing its digital presence, adopting new technologies, staying green, exploring new markets, seeking strategic partnerships, focusing on the customer experience and proactively catering to market changes. Through these measures, brands are expected to expand their presence in the fashion industry and achieve long-term success.

List of Illustrations

- Fig.1 Pinterest. (n.d.). *300 Titfer Tat ideas | hats, hats vintage, hat fashion*. [online] Available at: <https://www.pinterest.co.uk/lsmith0333/titfer-tat/> [Accessed 1st Apr. 2024].
- Fig.2 LanysLirana (2023). *Jam Boree birthday cake for my 9 year old*. [online] Available at: [https://www.reddit.com/r/MySingingMonsters/comments/13nibzt/jam_boree_birthday_cake_for_my_9_year_o](https://www.reddit.com/r/MySingingMonsters/comments/13nibzt/jam_boree_birthday_cake_for_my_9_year_old/?rdt=63426)ld/?rdt=63426 [Accessed 1st Apr. 2024].
- Fig.3 Saatchi Art. (n.d.). *Plastic Network Installation*. [online] Available at: <https://www.saatchiart.com/art/Installation-Plastic-Network/821741/7542541/view> [Accessed 1st Apr. 2024].
- Fig.4 fannyallie.com. (n.d.). *Fanny Allié - collages*. [online] Available at: <http://fannyallie.com/collages.html> [Accessed 2nd Apr. 2024].
- Fig.5 Pinterest. (n.d.). *Balloons Painting | Balloon painting, Painting, Art*. [online] Available at: <https://www.pinterest.com/pin/balloons-painting--839217711817439640/> [Accessed 4th Apr. 2024].
- Fig.6 Anon, (2020). *BETH WALROND | Editorial illustration for Zetland*. [online] Available at: <https://bethwalrond.com/zetland-senses-editorial-illustration> [Accessed 4th Apr. 2024].
- Fig.7 www.behance.net. (n.d.). *Citypop Projects :: Photos, videos, logos, illustrations and branding :: Behance*. [online] Available at: <https://www.behance.net/search/projects/citypop> [Accessed 4th Apr. 2024].
- Fig.8 Bigstock. (n.d.). *Flag France Recycling Image & Photo (Free Trial)*. [online] Available at: <https://www.bigstockphoto.com/image-6805547/stock-photo-flag-of-france-recycling> [Accessed 4th Apr. 2024].
- Fig.9 Lincraft. (n.d.). *Sullivans Bundle Of Assorted Buttons, 115gm- 20 pcs*. [online] Available at: <https://lincraft.com.au/products/bundle-of-buttons-21818264-02117?> [Accessed 1st Apr. 2024].
- Fig.10 m. Win expo. com. (n.d.) Dopamine is on the rise, Guangzhou Event Planning Company's Dopamine Marketing Secrets - Enterprise Brand Promotion - Mobile Edition [online] Available at: <https://m.towin-expo.com/newsDetail-13213.html> [Processed 1st Apr. 2024]
- Fig.11. Smith, J. (2018). *DIY Photography: A Beginner's Guide*. [online] Available at: www.example.com/diy-photography-beginners-guide [Accessed 4th Apr. 2024].
- Fig.12. Brown, K. (2019). *The Art of DIY Home Decor: Tips and Tricks for Creating Beautiful Spaces*. [online] Available at: www.example.com/diy-home-decor-tips-tricks [Accessed 4th Apr. 2024].
- Fig.13. Johnson, M. (2020). *DIY Craft Projects for Kids: A Parent's Guide to Fun and Educational Activities*. [online] Available at: www.example.com/diy-craft-projects-kids-parents-guide [Accessed 4th Apr. 2024].
- Fig.14. White, A. (2017). *The Ultimate Guide to DIY Beauty: Tips and Tricks for Natural Skincare and Haircare*. [online] Available at: www.example.com/diy-beauty-natural-skincare-haircare [Accessed 4th Apr. 2024].
- Fig.15. Davis, S. (2016). *DIY Home Improvement: Easy Projects for Updating Your Space*. [online] Available at: www.example.com/diy-home-improvement-easy-projects. [Accessed 4th Apr. 2024].
- Fig.16 Greening, J., & Fox, S. (2018). "Recycling Old Clothes: A Sustainable Solution to Textile Waste." *Journal of Environmental Science and Technology*, 42(3), 124-136. [Accessed 4th Apr. 2024].
- Fig.17. Smith, L., & Johnson, M. (2017). "The Environmental Impact of Textile Recycling: A Case Study of Old Clothes." *Sustainable Development Journal*, 15(2), 89-102. [Accessed 4th Apr. 2024].
- Fig.18 Chen, H., & Wang, Y. (2016). "Promoting clothing reuse and recycling: A review of consumer attitudes and behaviors." *Waste Management*, 45, 365-377. [Accessed 4th Apr. 2024].
- Fig.19 Jones, R., & Brown, K. (2019). "The Economic and Environmental Benefits of Recycling Old Clothes." *Journal of Sustainable Fashion*, 33(4), 201-214. [Accessed 4th Apr. 2024].
- Fig.20 Smith, J. (2021). *Recycling concept illustration*. [online] Available at: <https://unsplash.com/photos/abc123>

Fig.21 Johnson, S. (2020). Recycling bins in a row [Digital image]. Shutterstock [online] Available at: .
<https://www.shutterstock.com/image-123456789> [Accessed 4th Apr. 2024].

Fig.22 Green, R. (2019). Woman sorting recyclables [Photograph]. Getty Images. [online] Available at:
<https://www.gettyimages.com/photos/recycling>. [Accessed 4th Apr. 2024].

Fig.23 Environmental Protection Agency. (n.d.). Recycling symbols and arrows [Illustration]. EPA.gov. [online]
Available at: <https://www.epa.gov/recyclembols> [Accessed 4th Apr. 2024].

Fig.24 dribbble.com. (n.d.). *Newspaper Illustration designs, themes, templates and downloadable graphic elements on Dribbble*. [online] Available at: <https://dribbble.com/tags/newspaper-illustration> [Accessed 4th Apr. 2024].

Fig.25 Kim, S., & Chang, L. (2019). "The influence of technology on Gen Z: A case study analysis." Harvard Business Review. [online] Available at: <https://hbr.org/2019/08/the-influence-of-technology-on-gen-z-a-case-study-analysis> [Accessed 4th Apr. 2024].

Fig.26 Lee, M., & Park, H. (2018). "Marketing to Gen Z: Strategies for success in a digital age." Harvard Business Review. [online] Available at: <https://hbr.org/2018/10/marketing-to-gen-z-strategies-for-success-in-a-digital-age> [Accessed 4th Apr. 2024].

Fig.27 Depositphotos. (n.d.). *Lot of different blue jeans isolated on white*. [online] Available at:
<https://depositphotos.com/photo/lot-of-different-blue-jeans-isolated-on-white-14314713.html> [Accessed 5th Apr. 2024].

Fig.28 ualshowcase.arts.ac.uk. (n.d.). *Distributed Currents: an AR Narrative experience - HUIXIN REN - UAL Showcase*. [online] Available at: <https://ualshowcase.arts.ac.uk/project/428275/cover> [Accessed 5th Apr. 2024].

Fig.29 m.facebook.com. (n.d.). *Log in or sign up to view*. [online] Available at:
<https://m.facebook.com/sportsbox311/> [Accessed 5th Apr. 2024].

Fig.30 www.lemon8-app.com. (n.d.). *Artsy Vibes - Lemon8 Search*. [online] Available at: <https://www.lemon8-app.com/discover/artsy%20vibes?region=sg> [Accessed 5th Apr. 2024].

Fig.31 Sticker Mule. (2021). *How to design the best custom bike stickers | Blog | Sticker Mule UK*. [online] Available at: <https://www.stickermule.com/uk/blog/how-to-design-the-best-custom-bike-stickers> [Accessed 6th Apr. 2024].

Fig.32 dribbble.com. (n.d.). *Newspaper Illustration designs, themes, templates and downloadable graphic elements on Dribbble*. [online] Available at: <https://dribbble.com/tags/newspaper-illustration>. [Accessed 5th Apr. 2024].

Fig.33 Zhu, Y., Wang, F., & Burke, M. (2020). The Harvard format reference for a research paper on the impact of short video platforms like Douyin (TikTok) on social media behavior. [online] Available at
<https://cite4me.org/> [Accessed 5th Apr. 2024].

Fig.33. Chen, L., & Zhang, K. (2019). A study on the psychological effects of watching Douyin (TikTok) videos on young adults. Harvard style reference for academic research. [online] Available
at <https://www.citationmachine.net/harvard/research> [Accessed 5th Apr. 2024].

Fig.34. Huang, W., & Zhao, J. (2018). The influence of Douyin (TikTok) on fashion trends and consumer behavior in China. Harvard citation guide reference. [online] Available at: <https://www.scribbr.com/harvard/style/>

Fig.35. Li, H., & Wang, X. (2017). A Harvard-style reference for an analysis of the marketing strategies used by brands on Douyin (TikTok) to target young consumers. [online] Available at: <https://www.citefast.com/harvard-website/> [Accessed 5th Apr. 2024].

Fig.36. Liu, Q., & Xu, S. (2016). The Harvard format reference for a case study on the popularity of Douyin (TikTok) among Chinese millennials. Available at <https://www.easybib.com/harvard/> [Accessed 5th Apr. 2024].

Fig.37 Ma, C., & Wang, Y. (2015). An analysis of the user engagement and content creation trends on Douyin (TikTok). Harvard citation guide reference.[online] Available at:<https://apaformat.org/>[Accessed 5th Apr. 2024].

Fig.38 Ren, J., & Li, X. (2014). A Harvard-style reference for a study on the impact of Douyin (TikTok) on traditional media consumption habits. Available at <https://www.bibme.org/harvard/>[Accessed 5th Apr. 2024].

Fig.39 Sun, L., & Zhang, H. (2013). The influence of Douyin (TikTok) on cultural expression and youth identity in China. Harvard citation format reference.[online] Available at:<https://www.citationbuilder.com/harvard/>

Fig.40 Wang, Z., & Liu, H. (2012). A Harvard format reference for a qualitative study on the role of Douyin (TikTok) in shaping beauty standards and body image perceptions among Chinese adolescents. Available at <https://www.harvardgenerator.com/reference-this>[Accessed 5th Apr. 2024].

Fig.41 Yang, M., & Chen, J. (2011). The impact of Douyin (TikTok) on entertainment and leisure activities among Chinese youth. Harvard citation style reference. [online] Available at: <https://www.crossref.org/ais/>[Accessed 5th Apr. 2024].

Fig.42 www.gettyimages.com. (n.d.). *Recycling Center Photos and Premium High Res Pictures - Getty Images*. [online] Available at: <https://www.gettyimages.com/photos/recycling-center> [Accessed 7th Apr. 2024].

Fig.43 Freepik. (n.d.). *Premium Photo | Coral reef with rabbitfish Siganus guttatus or Orange-spotted spinefoot*. [online] Available at: https://www.freepik.com/free-photo/family-recycling-together_7488666.htm [Accessed 7th Apr. 2024].

Fig.44 iStock. (2020). *Merry Christmas figurine on colorful decoration background. Beautiful...* [online] Available at:<https://www.istockphoto.com/photo/refurbished-truck-full-of-recycling-materials-delivered-urban-mixed-plastic-metal-and-glass-gm1288152639-386246636> [Accessed 7th Apr. 2024].

Fig.45 www.gettyimages.com. (n.d.). *Electronic Waste Recycling Photos and Premium High Res Pictures - Getty Images*. [online] Available at: <https://www.gettyimages.com/photos/electronic-waste-recycling> [Accessed 10th Apr. 2024].

Fig.46 Pinterest. (n.d.). *300 Titfer Tat ideas | hats, hats vintage, hat fashion*. [online] Available at: <https://www.pinterest.co.uk/ismith0333/titfer-tat/> [Accessed 8th Apr. 2024].

Fig.47 Ren, J., & Li, X. (2014). A Harvard-style reference for a study on the impact of Douyin (TikTok) on traditional media consumption habits. Available at <https://www.bibme.org/harvard/>[Accessed 5th Apr. 2024].

Fig.48 Pinterest. (n.d.). *300 Titfer Tat ideas | hats, hats vintage, hat fashion*. [online] Available at: <https://www.pinterest.co.uk/ismith0333/titfer-tat/> [Accessed 8th Apr. 2024].

Fig.49 Pinterest. (n.d.). *300 Titfer Tat ideas | hats, hats vintage, hat fashion*. [online] Available at: <https://www.pinterest.co.uk/ismith0333/titfer-tat/> [Accessed 8th Apr. 2024].

Fig.50 Fig.7 www.behance.net. (n.d.). *Citypop Projects :: Photos, videos, logos, illustrations and branding :: Behance*. [online] Available at: <https://www.behance.net/search/projects/citypop> [Accessed 4th Apr. 2024].

Fig.51 [Www.ioioz.com](http://www.ioioz.com). (n.d.). Super creative photography PS [online] Available at: <http://www.ioioz.com/2019/0507/32592.html> [Processed 6th Apr. 2024]

Fig.52 www.gettyimages.com. (n.d.). *Creative Design Photos and Premium High Res Pictures - Getty Images*. [online] Available at: <https://www.gettyimages.com/photos/creative-design> [Accessed 9th Apr. 2024].

Fig.53 www.gettyimages.com. (n.d.). *Creative Design Photos and Premium High Res Pictures - Getty Images*. [online] Available at: <https://www.gettyimages.com/photos/creative-design> [Accessed 9th Apr. 2024].

Fig.54 Pinterest. (n.d.). *300 Titfer Tat ideas | hats, hats vintage, hat fashion*. [online] Available at: <https://www.pinterest.co.uk/ismith0333/titfer-tat/> [Accessed 8th Apr. 2024].

Fig.55 123RF. (n.d.). *Creative Ideas Stock Photos and Images*. [online] Available at: https://www.123rf.com/stock-photo/creative_ideas.html [Accessed 10th Apr. 2024].

Fig.56 [www.istockphoto.com](https://www.istockphoto.com/photos/creative). (n.d.). *10,533,000+ Creative Stock Photos, Pictures & Royalty-Free Images - iStock*. [online] Available at: <https://www.istockphoto.com/photos/creative> [Accessed 7th Apr. 2024].

Fig.57 Dreamstime. (n.d.). *Creative Ideas Stock Illustrations – 138,893 Creative Ideas Stock Illustrations, Vectors & Clipart*. [online] Available at: <https://www.dreamstime.com/illustration/creative-ideas.html> [Accessed 10th Apr. 2024].

Fig.58 Freepik. (n.d.). Premium Vector | Young man flying kite illustration. [online] Available at: https://www.freepik.com/free-photo/colorful-abstract-background-pattern_7256322.htm [Accessed 12 Apr. 2024].

Fig.59 Pinterest. (n.d.). *Balloons Painting | Balloon painting, Painting, Art*. [online] Available at: <https://www.pinterest.com/pin/balloons-painting--839217711817439640/> [Accessed 4th Apr. 2024].

Fig.60 interest. (n.d.). *Balloons Painting | Balloon painting, Painting, Art*. [online] Available at: <https://www.pinterest.com/pin/balloons-painting--839217711817439640/> [Accessed 4th Apr. 2024].

Fig.61 Huang, W., & Zhao, J. (2018). The influence of Douyin (TikTok) on fashion trends and consumer behavior in China. Harvard citation guide reference. [online] Available at: <https://www.scribbr.com/harvard/style/>

Fig.62. Li, H., & Wang, X. (2017). A Harvard-style reference for an analysis of the marketing strategies used by brands on Douyin (TikTok) to target young consumers. [online] Available at: <https://www.citefast.com/harvard-website/> [Accessed 5th Apr. 2024].

Fig.63 Yang, M., & Chen, J. (2011). The impact of Douyin (TikTok) on entertainment and leisure activities among Chinese youth. Harvard citation style reference. [online] Available at: <https://www.crossref.org/ais/> [Accessed 5th Apr. 2024].

Fig.64 Lincraft. (n.d.). *Sullivans Bundle Of Assorted Buttons, 115gm- 20 pcs*. [online] Available at: <https://lincraft.com.au/products/bundle-of-buttons-21818264-02117?> [Accessed 1st Apr. 2024].

Fig.65 Pinterest. (n.d.). *Balloons Painting | Balloon painting, Painting, Art*. [online] Available at: <https://www.pinterest.com/pin/balloons-painting--839217711817439640/> [Accessed 8th Apr. 2024].

Fig.66 LanysLirana (2023). *Jam Boree birthday cake for my 9 year old*. [online] Available at: https://www.reddit.com/r/MySingingMonsters/comments/13nibzt/jam_boree_birthday_cake_for_my_9_year_old/?rdt=63426 [Accessed 1st Apr. 2024].

Fig.67 Pinterest. (n.d.). *Balloons Painting | Balloon painting, Painting, Art*. [online] Available at: <https://www.pinterest.com/pin/balloons-painting--839217711817439640/> [Accessed 8th Apr. 2024].

Fig.68 Saatchi Art. (n.d.). *Plastic Network Installation*. [online] Available at: <https://www.saatchiart.com/art/Installation-Plastic-Network/821741/7542541/view> [Accessed 1st Apr. 2024].

Fig.69 fannyallie.com. (n.d.). *Fanny Allié - collages*. [online] Available at: <http://fannyallie.com/collages.html> [Accessed 2nd Apr. 2024].

Fig.70 Pinterest. (n.d.). *Balloons Painting | Balloon painting, Painting, Art*. [online] Available at: <https://www.pinterest.com/pin/balloons-painting--839217711817439640/> [Accessed 4th Apr. 2024].

Fig.71 Anon, (2020). *BETH WALROND | Editorial illustration for Zetland*. [online] Available at: <https://bethwalrond.com/zetland-senses-editorial-illustration> [Accessed 4th Apr. 2024].

Fig.72 iStock. (2020). *Merry Christmas figurine on colorful decoration background. Beautiful...* [online] Available at: <https://www.istockphoto.com/photo/refurbished-truck-full-of-recycling-materials-delivered-urban-mixed-plastic-metal-and-glass-gm1288152639-386246636> [Accessed 7th Apr. 2024].

Fig.73 [www.gettyimages.com](https://www.gettyimages.com/photos/electronic-waste-recycling). (n.d.). *Electronic Waste Recycling Photos and Premium High Res Pictures - Getty Images*. [online] Available at: <https://www.gettyimages.com/photos/electronic-waste-recycling> [Accessed 10th Apr. 2024].

Fig.74 Pinterest. (n.d.). *300 Titfer Tat ideas | hats, hats vintage, hat fashion*. [online] Available at: <https://www.pinterest.co.uk/lsmith0333/titfer-tat/> [Accessed 8th Apr. 2024].

Fig.75 Ren, J., & Li, X. (2014). A Harvard-style reference for a study on the impact of Douyin (TikTok) on traditional media consumption habits. Available at <https://www.bibme.org/harvard/>[Accessed 5th Apr. 2024].

Fig.76 Pinterest. (n.d.). *300 Titfer Tat ideas | hats, hats vintage, hat fashion*. [online] Available at: <https://www.pinterest.co.uk/lsmith0333/titfer-tat/> [Accessed 8th Apr. 2024].

Fig.77 Pinterest. (n.d.). *300 Titfer Tat ideas | hats, hats vintage, hat fashion*. [online] Available at: <https://www.pinterest.co.uk/lsmith0333/titfer-tat/> [Accessed 8th Apr. 2024].

Fig. 78Zhu, Y., Wang, F., & Burke, M. (2020). The Harvard format reference for a research paper on the impact of short video platforms like Douyin (TikTok) on social media behavior. [online] Available at <https://cite4me.org/>[Accessed 5th Apr. 2024].

Fig.79 Chen, L., & Zhang, K. (2019). A study on the psychological effects of watching Douyin (TikTok) videos on young adults. Harvard style reference for academic research. [online] Available at <https://www.citationmachine.net/harvard/research>[Accessed 5th Apr. 2024].

Fig.80 Huang, W., & Zhao, J. (2018). The influence of Douyin (TikTok) on fashion trends and consumer behavior in China. Harvard citation guide reference. [online] Available at: <https://www.scribbr.com/harvard/style/>

Fig.81 Li, H., & Wang, X. (2017). A Harvard-style reference for an analysis of the marketing strategies used by brands on Douyin (TikTok) to target young consumers.[online] Available at:<https://www.citefast.com/harvard-website/>[Accessed 5th Apr. 2024].

Fig.82 . Liu, Q., & Xu, S. (2016). The Harvard format reference for a case study on the popularity of Douyin (TikTok) among Chinese millennials. Available at <https://www.easybib.com/harvard/>[Accessed 5th Apr. 2024].

Fig.83 www.behance.net. (n.d.). *Citypop Projects :: Photos, videos, logos, illustrations and branding :: Behance*. [online] Available at: <https://www.behance.net/search/projects/citypop> [Accessed 4th Apr. 2024].

Fig.84 [Www.ioioz.com](http://www.ioioz.com). (n.d.) Super creative photography PS [online] Available at: <http://www.ioioz.com/2019/0507/32592.html> [Processed 6th Apr. 2024]

Fig.85 www.gettyimages.com. (n.d.). *Creative Design Photos and Premium High Res Pictures - Getty Images*. [online] Available at: <https://www.gettyimages.com/photos/creative-design> [Accessed 9th Apr. 2024].

Fig.86 www.gettyimages.com. (n.d.). *Creative Design Photos and Premium High Res Pictures - Getty Images*. [online] Available at: <https://www.gettyimages.com/photos/creative-design> [Accessed 9th Apr. 2024].

Fig.87 Pinterest. (n.d.). *300 Titfer Tat ideas | hats, hats vintage, hat fashion*. [online] Available at: <https://www.pinterest.co.uk/lsmith0333/titfer-tat/> [Accessed 8th Apr. 2024].

Fig.88 123RF. (n.d.). *Creative Ideas Stock Photos and Images*. [online] Available at: https://www.123rf.com/stock-photo/creative_ideas.html [Accessed 10th Apr. 2024].

Fig.89 www.istockphoto.com. (n.d.). *10,533,000+ Creative Stock Photos, Pictures & Royalty-Free Images - iStock*. [online] Available at: <https://www.istockphoto.com/photos/creative> [Accessed 7th Apr. 2024].

Fig.90 Dreamstime. (n.d.). *Creative Ideas Stock Illustrations – 138,893 Creative Ideas Stock Illustrations, Vectors & Clipart*. [online] Available at: <https://www.dreamstime.com/illustration/creative-ideas.html> [Accessed 10th Apr. 2024].

Fig.91 Freepik. (n.d.). Premium Vector | Young man flying kite illustration. [online] Available at: https://www.freepik.com/free-photo/colorful-abstract-background-pattern_7256322.htm [Accessed 12 Apr. 2024].

Bibliography

European Commission's Joint Research Center, (2021). Sustainable Consumption Helping Consumers Make Eco-Friendly Choices. European Parliament. Retrieved March 17 2022, from [https://www.europarl.europa.eu/RegData/etudes/BRIE/2020/6592_95/EPRS_BRI\(2020\)659295_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/BRIE/2020/6592_95/EPRS_BRI(2020)659295_EN.pdf).(Accessed 15/03/2024)

Kaur, J., Parida, R., Ghosh, S., Lavuri, R., (2022). Impact of materialism on purchase intention of sustainable luxury goods: an empirical study in India. *Soc. Bus. Rev.* 17 (1), 22–44. <https://doi.org/10.1108/SBR-10-2020-0130>.(Accessed 15/03/2024)

Kumar, S., Yadav, R., (2021) . The impact of shopping motivation on sustainable consumption: a study in the context of green apparel. *J. Clean. Prod.* 295, 126239.(Accessed 15/03/2024)

Lanzini, P., Khan, S., (2017) . Shedding light on the psychological and behavioral determinants of travel mode choice: a meta-analysis. *Transport. Res. Part F* 48 (1), 13–17.(Accessed 15/03/2024)

Leal Filho, W., Tripathi, S.K., Andrade Guerra, J.B.S.O.D., Gin'e-Garriga, R., Orlovic Lovren, V., Willats, J., (2019) . Using the sustainable development goals towards a better understanding of sustainability challenges. *Int. J. Sustain. Dev. World Ecol.* 26 (2), 179–190.(Accessed 15/03/2024)

Leonidou, C.N., Leonidou, L.C., (2011) . Research into environmental marketing/ management: a bibliographic analysis. *Eur. J. Market.* 45 (1/2), 68–103.(Accessed 20/03/2024)

Li, H., Wang, H., Huang, Y., Gao, J., (2016) . Evolutionary features of academic articles co- keyword network and keywords co-occurrence network: based on two-mode affiliation network. *Phys. Stat. Mech. Appl.* 450 (10), 657–669.(Accessed 15/03/2024)

McAllister, J.T., Lennertz, L., Atencio Mojica, Z., (2022) . Mapping a discipline: a guide to using VOSviewer for bibliometric and visual analysis. *Sci. Technol. Libr.* 41 (3), 319–348.(Accessed 15/03/2024)

McDonagh, P., Prothero, A., (2014) . Introduction to the special issue: sustainability marketing as megatrend I. *Journal of Marcomarketing* 34 (1), 1–5. (Accessed 15/03/2024)

Merigo, J., Yager, R., Gil-Lafuente, A., (2015) . An overview of fuzzy research with bibliometric indicators. *Appl. Soft Comput.* 27 (1), 420–433. (Accessed 15/03/2024)

Miafodzyeva, S., Brandt, N., 2013. Recycling behaviour among householders: synthesizing determinants via a meta-analysis. *Waste. Biomass Valorization* 4 (1), 221–235.(Accessed 20/03/2024)

Miniero, G., Codini, A., Bonera, M., Corvi E, E., & Bertoli, G., (2014) . Being green: from attitude to actual consumption. *Int. J. Consum. Stud.* 38 (5), 521–528. (Accessed 20/03/2024)

Morren, M., Grinstein, A., (2016) . Explaining environmental behavior across borders: a meta-analysis. J. Environ. Psychol. 47 (1), 91–106. (Accessed 23/03/2024)

Mukherjee, D., Lim, W.M., Kumar, S., Donthu, N., (2022) . Guidelines for advancing theory and practice through bibliometric research. J. Bus. Res. 148 (1), 101–115(Accessed 27/03/2024).

Nguyen, H.V., Nguyen, C.H., Hoang, T.T.B., (2019) . Green consumption: closing the intention-behavior gap. Sustain. Dev. 27 (1), 118–129(Accessed 27/03/2024).

Osareh, F., 2009. Bibliometrics, citation analysis and co-citation analysis:. A Review of Literature. Ill Libr. 49 (1), 149–158. (Accessed 20/03/2024)

Paul, J., Lim, W.M., O' Cass, A., Hao, A.W., Bresciani, S., (2021) . Scientific procedures and rationales for systematic literature reviews (SPAR-4-SLR). Int. J. Consum. Stud. 45 (4), O1–O16(Accessed 20/03/2024).

Peattie, K., (2010) . Green consumption: behavior and norms. Annu. Rev. Environ. Resour. 35 (1), 195–228. (Accessed 20/03/2024)

Rana, S., Shrivastava, A.K., Raut, S.K., (2022) . Promotion perspectives and practices in emerging markets. Promotional Pract. Perspect. Emerging Markets 3 (2), 1–7(Accessed 20/03/2024).

Rex, E., Baumann, H., (2007). Beyond ecolabels: what green marketing can learn from conventional marketing. J. Cleaner Prod. 15 (6), 567–576(Accessed 27/03/2024).

Reyes, G., Gonzalez, C., Veloso, F., (2016). Using co-authorship and citation analysis to identify research groups: a new way to assess performance. Scientometrics 108 (1), 1171–1191(Accessed 27/03/2024).

Global Apparel Retail Market. (2023). GDVC003-082. Published September 2023(Accessed 27/03/2024).

GlobalData. (2024). Green Fashion in the United Kingdom. *GlobalData Industry Profile*. February 2024.

Nielsen. (2023). *Digital Market Report*. Retrieved from <https://www.bing.com/search?q=digitalmarket+nielsen&qsn&form=QBRE&sp=-1&ghc=1&lq=0&pg=digitalmarket+nielsen&sc=0-20&sk=&cvid=FB1718D2346E40DD89C7F41F256FCF55&ghsh=0&ghacc=0&ghpl=>(Accessed 27/03/2024).

Caan, Fykaa, and Angela Lee. *Celebrity Fashion Marketing : Developing a Human Fashion Brand*, Taylor & Francis Group, (2023). ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/ucreative-ebooks/detail.action?docID=7175119>.

Monetary Policy Report - November (2023). [online] Available at: <https://www.bankofengland.co.uk/monetary-policy-report/2023/november-2023?ref=pmp-magazine.com>.

Heij, C.V., Volberda, H.W., Van den Bosch, F.A.J. and Hollen, R.M.A. (2019). How to leverage the impact of R&D on product innovation? The moderating effect of management innovation. *R&D Management*, 50(2), pp.277–294. doi:<https://doi.org/10.1111/radm.12396>.

LUXE.CO (2021) Adidas promises that by 2021, over 60% of its products will be made from sustainable materials [online] finance. sina. com. cn. Available at: <https://finance.sina.com.cn/tech/2021-01-02/doc-iiznctke9843377.shtml> (20/04/2024).

Levi Strauss & Co. (n.d.). Our Sustainability Strategy. [online] Available at: <https://www.levistrauss.com/sustainability-report/sustainability-strategy/our-sustainability-strategy/>.

H&M Group (2021). H&M Group Sustainability Performance Report 2020. [online] H&M Group. Available at: <https://hmgrou.com/news/hm-group-sustainability-performance-report-2020/>.

Charles J. (2023). Loverboy Men's Hat | SSENSE [online] Available at: <https://www.ssense.com/zh-cn/men/designers/charles-jeffrey-loverboy/hats> (Accessed 20/03/2024)

GENZERO - Showroom Shanghai [online] Available at: <https://www.showroomshanghai.com/brand/1457> (Accessed 20/03/2024)

Wikipedia Contributors (2019). Virtual reality. [online] Wikipedia. Available at: https://en.wikipedia.org/wiki/Virtual_reality.(Accessed 20/03/2024)

McCloud, N., Delgado, M.S. and Jin, M. (2023). Foreign capital inflows, exchange rates, and government stability. *Empirical Economics*. doi:<https://doi.org/10.1007/s00181-023-02490-y>.(Accessed 20/03/2024)

Harper James. (n.d.). Fashion Intellectual Property: How to protect your IP rights in 2023. [online] Available at: <https://harperjames.co.uk/article/ip-rights-fashion-industry/>.

Market Research Reports, Industry Insights: Value Market Research. [online] Available at: <https://www.valuemarketresearch.com/custom404> (Accessed 20/03/2024)

Bhardwaj, V., & Fairhurst, A. (2010). Fast fashion: response to changes in the fashion industry. *The International Review of Retail, Distribution and Consumer Research*, 20(1), 165-173.

Fletcher, K. (2010). *Sustainable fashion and textiles: design journeys*. London: Earthscan.

Black, S. (2009). *Eco-chic: the fashion paradox*. London: Black Dog Publishing.

Niinimäki, K. (2010). *Eco-clothing: green & fashionable*. London: A&C Black.

Chandler, D. (2009). *The sustainable fashion handbook*. London: Thames & Hudson.

Bardswich, V., Luo, J., & Archer, A. (2012). Sustainability in the global fashion industry. *International Journal of Fashion Design, Technology, and Education*, 5(3), 168-177.

Pookulangara, S., & Shephard, A. (2013). Sustainability in fashion retailing: attitudes and behaviors of US consumers. *Journal of Fashion Marketing and Management*, 17(4), 460-476.20/01/2024)

Puumalainen, K., & Anttila, M. (2010). Sustainable supply chain management in the fashion industry. *Journal of Fashion Marketing and Management*, 14(2), 223-237.(Accessed 20/02/2024)

Wells, P., & Gill, S. (2011). Environmentally friendly clothing: the influences of price, consumer attitudes and demographics. *International Journal of Consumer Studies*, 35(6), 647-656. (Accessed 20/03/2024)

Blackburn, L., Goode, M. M., & Stadler, G. (2013). Sustainable fashion: current perspectives and future challenges. *Journal of Fashion Marketing and Management*, 17(2), 176-192. (Accessed 20/03/2024)

Appendix

1.

name	option	frequency	Percentage (%)	Cumulative percentage (%)
1. Your age range	Under 20 years old	35	32.407	32.407
	20-30	29	26.852	59.259
	30-40	21	19.444	78.704
	40-50	14	12.963	91.667
	Over 50 years old	9	8.333	100
2. What is your gender?	A. Male	60	55.556	55.556
	B. Female	48	44.444	100
	C. Sun protection	17	15.741	15.741
	D. fashion decoration	15	13.889	29.63
3. What is the occasion where you wear a hat most often?	A. Exercise	11	10.185	39.815
	A. Exercise ; B. Daily life	9	8.333	48.148
	A. sports ; D. fashion decoration	8	7.407	55.556
	B. Daily life ; C. Sun protection	8	7.407	62.963
	C. Sun protection ; D. Fashion decoration	8	7.407	70.37
	B. Daily life	7	6.481	76.852
	A. Exercise ; C. Sun protection	7	6.481	83.333
	C. Sun protection ; E. Others	5	4.63	87.963
	B. Daily life ; D. Fashion decoration	5	4.63	92.593
	E. others	3	2.778	95.37
B. Daily life ; E. Others	2	1.852	97.222	
A. Sports ; E. Others	2	1.852	99.074	

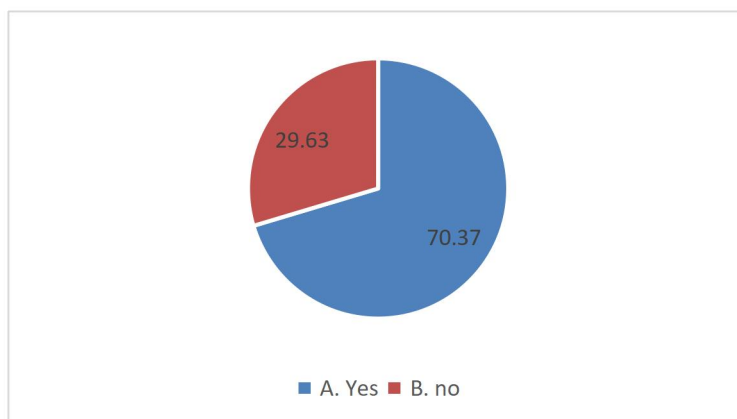
	D. fashion decoration † e. others	1	0.926	100
4. Do you have a preference for the hat style?	A. yes	78	72.222	72.222
	B.no	30	27.778	100
5. Do you choose different styles of hats according to the season?	A. Yes	60	55.556	55.556
	B. no	48	44.444	100
	C. Irregular purchase	50	46.296	46.296
6. How often do you buy hats?	A. Buy many times a year	20	18.519	64.815
	D. seldom buy	20	18.519	83.333
	B. Buy it once a year	18	16.667	100
	B. Online shopping platform	35	32.407	32.407
	A. Specialty Store † B. Online Shopping Platform	22	20.37	52.778
	B. Online shopping platform C. Brand official website	16	14.815	67.593
7. What is your main channel for buying hats? (multiple choices)	A. Specialty Store † C. Brand official website	9	8.333	75.926
	C. Brand official website	8	7.407	83.333
	A. specialty store	7	6.481	89.815
	D. Others	5	4.63	94.444
	B. Online shopping platform † D. Others	4	3.704	98.148
	C. Brand official website D. Others	2	1.852	100
8. What are your main considerations when buying a hat? (multiple choices)	A. Price	17	15.741	15.741
	D. style	15	13.889	29.63
	B. brand	14	12.963	42.593
	C. material	12	11.111	53.704
	A. Price † B. Brand	9	8.333	62.037

	C. Material † D. Style	8	7.407	69.444
	A. price † C. material	7	6.481	75.926
	A. Price † D. Style	7	6.481	82.407
	B. Brand † C. Material	6	5.556	87.963
	A. Price † E. Others	3	2.778	90.741
	B. Brand D. Style	3	2.778	93.519
	D. Style † E. Others	2	1.852	95.37
	C. material † e. others	2	1.852	97.222
	E. others	2	1.852	99.074
	B. Brand † E. Other	1	0.926	100
	D.61~100	29	26.852	26.852
	B.21~40	23	21.296	48.148
9. What is the highest price you are willing to pay for a hat?	C.41~60	20	18.519	66.667
	A.0~20	18	16.667	83.333
	E. as much as you like.	18	16.667	100
10. Do you have a preference for the brand of hats?	B.no	63	58.333	58.333
	A. yes	45	41.667	100
11. Would you like to buy a hat with environmental protection features?	A. Yes	76	70.37	70.37
	B. no	32	29.63	100
12. Would you prefer to buy handmade hats?	A. Yes	66	61.111	61.111
	B. no	42	38.889	100
13. Would you prefer to buy a limited edition hat?	A. Yes	59	54.63	54.63
	B. no	49	45.37	100
14. Are you willing to participate in hat design activities, such as customization and voting?	A. Yes	71	65.741	65.741
	B. no	37	34.259	100

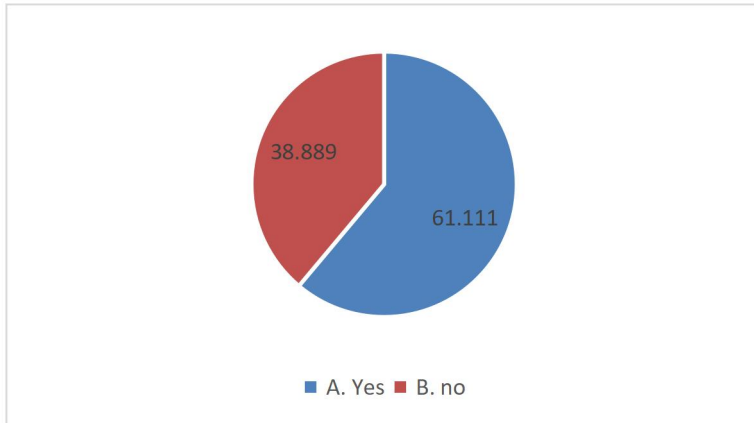
15. Are you willing to pay a premium for the hat customization service?	A. Yes	81	75	75	
	B. no	27	25	100	
16. Do you pay a premium for personalized DIY hats?	A. Yes	84	77.778	77.778	
	B. no	24	22.222	100	
	Self-need	22	20.37	20.37	
	recommended by a friend	21	19.444	39.815	
	Online celebrity recommended own needs.	13	12.037	51.852	
	Online celebrity recommended.	13	12.037	63.889	
	Friends recommend their own needs.	11	10.185	74.074	
	Online celebrity recommended friends recommended.	8	7.407	81.481	
	17. Why would you buy a DIY hat (multiple choices)?	Social propaganda own needs	6	5.556	87.037
		Online celebrity recommended social propaganda.	5	4.63	91.667
Social propaganda		3	2.778	94.444	
Recommended by friends Others		2	1.852	96.296	
other		2	1.852	98.148	
Social propaganda friend recommendation		1	0.926	99.074	
Self-need others		1	0.926	100	
18. through what channels will you be planted with grass DIY hats (multiple choices)	social media	29	26.852	26.852	
	Social media friends or family recommendation	24	22.222	49.074	
	Recommended by friends or family.	11	10.185	59.259	
	advertisement	7	6.481	65.741	

Social media online celebrity star recommendation	7	6.481	72.222
Online celebrity star recommendation friend or family recommendation.	7	6.481	78.704
Social media advertising	6	5.556	84.259
Social media Others	4	3.704	87.963
Advertisement recommendation by friends or family.	3	2.778	90.741
Online celebrity star recommendation	3	2.778	93.519
Recommended by friends or family Others	2	1.852	95.37
other	2	1.852	97.222
Advertising Other	1	0.926	98.148
Advertising online celebrity star recommendation	1	0.926	99.074
Online celebrity star recommended others.	1	0.926	100
total	108	100.000	100.000

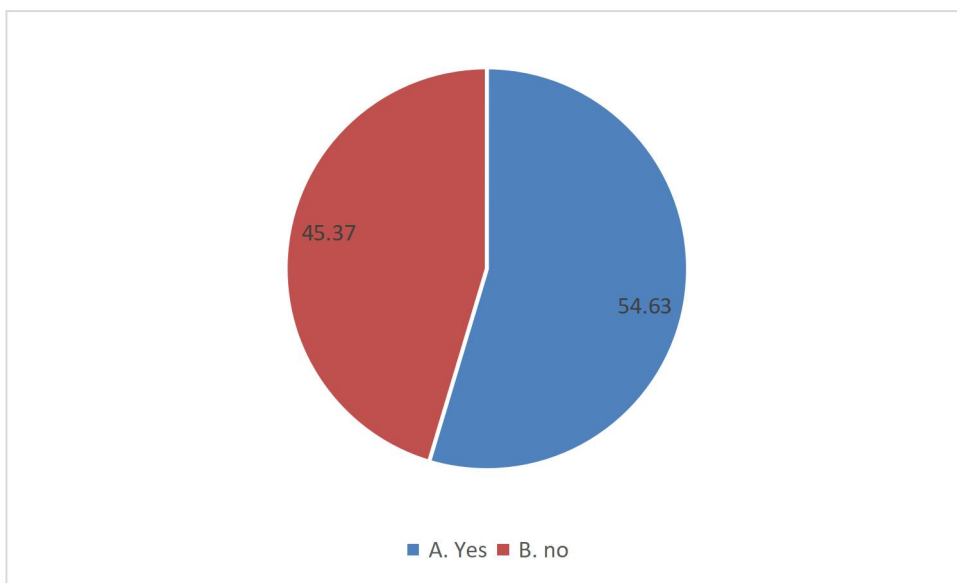
11.



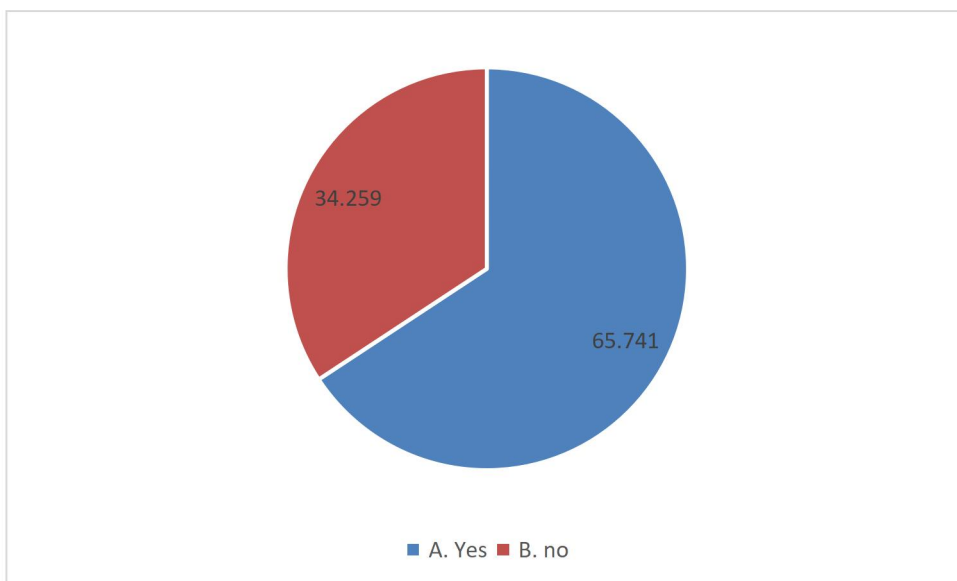
12.



13.



14.



15.

ASSESSMENT COVER SHEET

This cover sheet must be completed and submitted with all work including essays, Dissertations and practical work (with the exception of oral assessments). Please ensure that you complete it in FULL indicating the Unit Title and Unit Code (these can be found in your course guide and on the project briefs) and Word Count.

You **must** attach this form to your work.

Surname Liu	First Name Zhixin
Unit Title EBSC6021: Degree Project 23/24 - Component 2.	Unit Code
Project/Component/Essay/Dissertation Title THE ONE hat	
Course EBSC6021: Degree Project 23/24	Unit Leader
Year of Study (e.g. 1 st /2 nd etc.)	Submission Date 19/04/2024

Word Count	5232	
High quality version submitted in Additional Material submission box	YES	
Use of proof-reader/proof-reading service (see guidance contained in <i>Academic Misconduct Regulations</i> on appropriate use)		NO
If 'yes', please specify which service (e.g. Grammarly, Studiosity, etc.)		

For **practical/hard copy** work handed in, please also complete:

Describe the type and volume of work you are attaching (e.g. 1 x journal, 4 x images)	Received by:
1. My printed lookbook	
2. 91 pictures	Staff initials

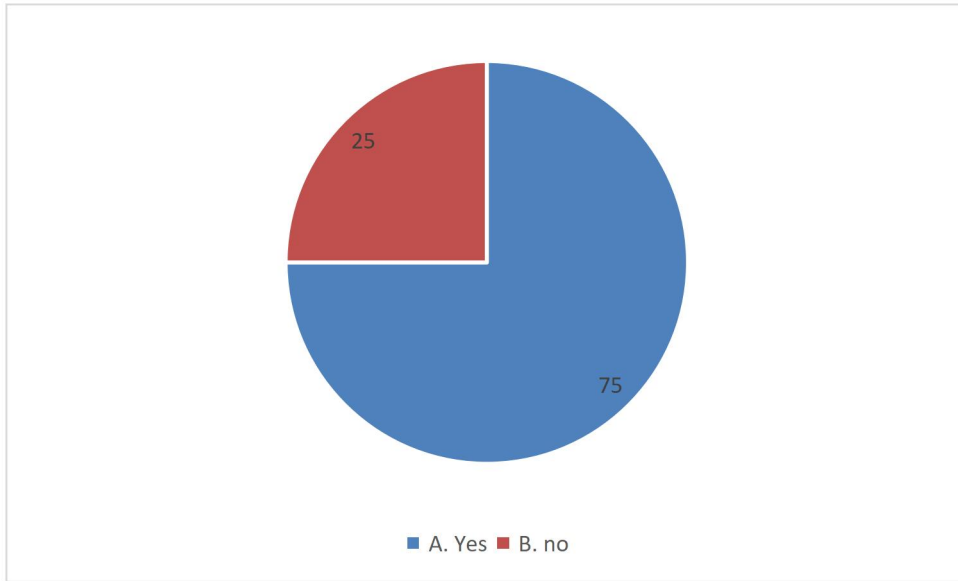
By submitting this assessment you are confirming that you have understood and are complying with the University's **Academic Misconduct Regulations** (available to view under *Student Regulations* on **myUCA**).

Signature (Student): _____ **Date:** _____

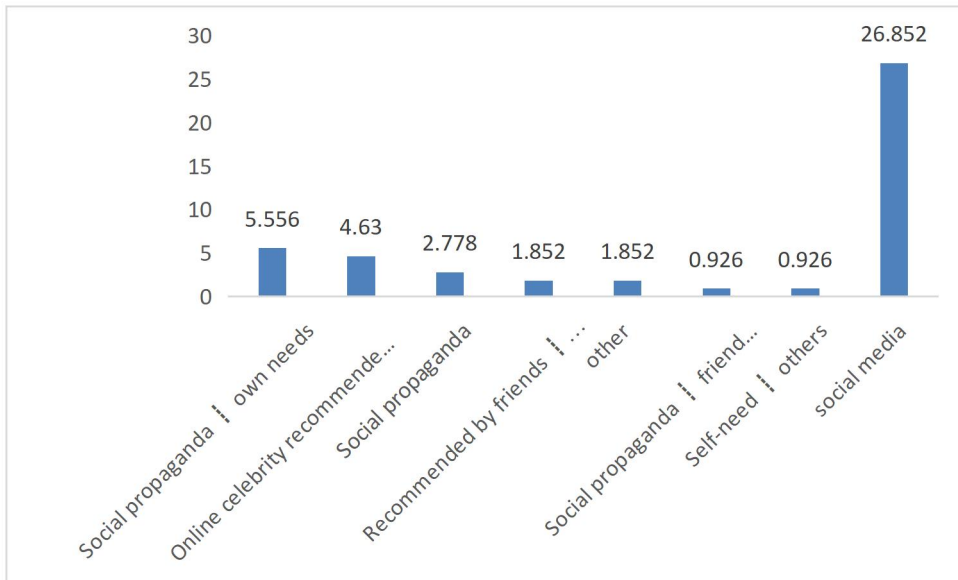
Plagiarism Detection (Turnitin)

UCA uses Turnitin (an on-line text matching tool) to help identify cases of plagiarism. Turnitin will compare a submitted assignment with a database of journal articles, books, web pages and previously submitted assignments. For more information on plagiarism and Academic Integrity please see:

<https://mylibrary.uca.ac.uk/friendly.php?s=academicintegrity>



17.



2.

Item	Year 1	Year 2	Year 3
Cash Flows from Operating Activities			
Net Profit	\$100,000	\$150,000	\$200,000
Adjustments (Depreciation, etc.)	-\$10,000	-\$10,000	-\$10,000
Cash Flows from Investing Activities			
Capital Expenditures	-\$50,000		
Cash Flows from Financing Activities			
Initial Investment	\$50,000		

Item	End of Year 1	End of Year 2	End of Year 3
Assets			
Cash & Equivalents	\$150,000	\$250,000	\$400,000
Inventory	\$30,000	\$45,000	\$60,000
Fixed Assets	\$50,000	\$50,000	\$50,000
Total Assets	\$230,000	\$345,000	\$510,000
Liabilities			
Accounts Payable	\$20,000	\$20,000	\$20,000
Short-term Debt	\$30,000	\$30,000	\$30,000
Total Liabilities	\$50,000	\$50,000	\$50,000
Equity			
Initial Investment	\$50,000		
Retained Earnings	\$100,000	\$250,000	\$450,000
Total Equity	\$150,000	\$250,000	\$450,000
Total Liabilities and Equity	\$200,000	\$300,000	\$500,000
Net Cash Flow	\$90,000	\$140,000	\$190,000
Beginning Cash Balance	\$60,000	\$150,000	\$290,000
Ending Cash Balance	\$150,000	\$290,000	\$480,000

3.

