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*Female ecopreneurship in the Italian Fashion Industry: a preliminary study*

*L'eco-imprenditorialità femminile nel settore moda in Italia: uno studio preliminare*

*Abstract*

Female entrepreneurship is a growing research issue that has progressively gained interest among scholars. At the same time, the topic of sustainable entrepreneurship, and more specifically ecopreneurship, has emerged in the literature, highlighting the gradual development of women's businesses in many fields, including the fashion industry. This phenomenon was favored by the market demand for sustainable products and the increased importance of corporate social responsibility in strategic management in many fields, including the fashion industry.

Starting from an overview of some of the emerging drivers influencing the fashion industry for long-lasting competitiveness, such as sustainability and circular economy, in this paper, a reasoned literature review on the topics of ecopreneurship and female entrepreneurship will be performed with a focus on the fashion industry. An analysis of information gathered from multiple web-based sources will be performed to investigate the phenomenon of female fashion ecopreneurship in Italy. Therefore, some stories can be a source of inspiration and emulation and can represent a sparkle for transforming an idea into a start-up company.

*Key words:* Female entrepreneurship, ecopreneurship, fashion industry.

*Abstract*

L'imprenditorialità femminile è un ambito di ricerca che, nel corso del tempo, ha progressivamente catalizzato l'interesse degli studiosi. Parallelamente, è emerso in letteratura il tema di stringente attualità dell'imprenditorialità sostenibile, e più specificamente dell'eco-imprenditorialità, che vede un ruolo significativo delle imprese femminili in molti campi, tra cui quello della moda. Tale fenomeno è riconducibile alla

crescente domanda di prodotti sostenibili e dall'affermarsi del paradigma della responsabilità sociale nella gestione strategica d'impresa.

Partendo da un'analisi di alcuni dei driver emergenti che connotano l'industria della moda, fra i quali, prioritariamente, la sostenibilità e l'economia circolare, l'articolo conduce una revisione ragionata della letteratura sui temi dell'*ecopreneurship* e dell'imprenditoria femminile, con un focus sull'industria della moda, attraverso un'analisi web-based condotta allo scopo di analizzare il fenomeno dell'eco-imprenditoria femminile nella moda in Italia. Il lavoro analizza alcuni *case study* declinabili quali possibili fonti di ispirazione ed emulazione nonché auspicabili “scintille” per la generazione di start-up.

*Parole chiave:* Imprenditorialità femminile, ecoimprenditorialità, industria della moda.

### *1. Introduction*

Female entrepreneurship is a growing research issue that has progressively gained notoriety among scholars. Research in the field of entrepreneurship has focused on the issues of sustainability, ecological and environmental orientation, and in recent times scholars have started exploring the theme of female sustainable or ecological entrepreneurship. Female entrepreneurs are characterised by a strong, sustainable orientation, particularly regarding ethical, social and sustainable issues.

The fashion industry represents a fertile ground for sustainable companies run or funded by women. There is no doubt that the fashion industry is experiencing some changes to realise a transition towards sustainability, and, in the future, this will represent a business imperative.

In light of this, some research questions emerge: how do female entrepreneurs describe themselves and talk about their ideas? How do they communicate their vision and their businesses to consumers? In order to answer these research questions, this paper is structured as follows. An overview of some of the emerging drivers influencing the fashion industry for long-lasting competitiveness, such as sustainability and circular economy, is presented. Subsequently, to answer the above-described research questions, we have performed an analysis of secondary data gathered from multiple web-based sources to analyse the phenomenon of female fashion *ecopreneurship* in Italy.

After having collected and analysed secondary data, it emerges the importance of empathy in narrating and communicating the business ideas and the importance of working on the concept of lifestyle associated with the fashion system.

## *2. Ecopreneurship and Female Ecopreneurship*

The academic literature widely explores the global phenomenon of female entrepreneurship.

According to the Global Entrepreneurship Monitor, more than 252 million women have set up or run a business in the world. The diffusion of female entrepreneurship varies across countries. Europe shows gaps between male and female entrepreneurs (Stefan et al., 2021) and only 30% of start-ups are funded by women. As we have already underlined, the literature that explores female entrepreneurship is endless. Some interesting insights emerge from the World Economic Forum (WE Forum, 2021), which explores the relationships between female entrepreneurship and sustainability: women appear to be more affected than men by climate change, although some barriers to female entrepreneurship in green businesses still exist, especially in terms of capital access. The WE forum highlights that it is essential to support female entrepreneurship in sustainable businesses:

Investing in female entrepreneurs would generate higher returns for society as a whole, as women invest more of their income in their families compared to men. And as female-founded businesses tend to employ 2.5 times more women than male-founded businesses, empowering female entrepreneurs would also mean that more women could access job opportunities. (WE Forum, 2021).

Besides the obstacles that women can encounter when running a business, female entrepreneurship and ecopreneurship have evolved globally.

Some authors have explored the issue of ecofeminism, and they highlight that, according to the theory of gender socialisation, women have more robust ethics of care (Hessing, 1993; Criado-Gomis et al., 2020). The academic attention for the issues of female entrepreneurship grew and evolved from the study of the contraposition between women and men to an approach that fully integrates, as Criado-Gomis et al. (2020) underline, liberal and social feminist theories. As a consequence, also the academic research on female ecopreneurship is evolving. We know, following the insights emerging from the

literature, and in particular the work by Santini (2021), that the research field of entrepreneurship shows a tendency of growing by niches: in this sense, a new niche in entrepreneurship, female ecopreneurship or, as we will see later, “shecopreneurship”, is emerging.

The term ecopreneurship was recently introduced in the academic community, and it outlines a type of entrepreneur who builds a business on sustainable principles (Kirkwood & Walton, 2010). For ecopreneurs, environmental performance is even more critical than economic performance (Wagner & Schaltegger, 2010). Some authors suggest (Schaltegger, 2010) that ecopreneurship is an analysis of entrepreneurship through an environmental lens. Since its first introduction, the concept has been limited to environmental issues, but it includes all the topics of sustainability, such as the social aspects of entrepreneurial decisions. What is interesting about the concept of ecopreneurship, as outlined by Schaper (2010) is the goal of entrepreneurs' commitment. Ecopreneurs' commitment is to reach the largest audience possible: they do not conceive themselves as niche players who design products for a few people, but they are convinced that their message should reach the masses of the market.

In the above-described scenario, sustainable orientation among entrepreneurs can find a breeding ground, and ecopreneurship can proliferate. This growth has various reasons: changes in corporate culture and society have stimulated the interest towards sustainability and ecological issues (Schick, Marxen, & Freimann, 2002) (Santini, 2021). Multiple factors have stimulated entrepreneurial interest for sustainability; the chance to work in a competitive environment that is open to thematics aligned with personal motivations is a key factor.

We know that personal motivations play a leading role in defining entrepreneurial strategy (Santini et al., 2013); (Wagner & Schaltegger, 2010). When entrepreneurs see that the competitive environment welcomes business visions and ideas inspired by sustainable and ecological principles, they feel free to take inspiration from their settings and motivations for shaping corporate culture.

The chance to listen to other people's stories, to be part of a communication flow that shares ideas, visions, experience is, without any doubt, a critical issue for the development of entrepreneurship and ecopreneurship. We know that “being part of” a network can stimulate the adoption of a sustainable orientation. Some scholars (Santini, 2017) have examined the role of producers' associations in adopting sustainable practices in

agribusiness. They have outlined that other people's experiences and examples can facilitate a sustainable orientation among companies.

Stories play a significant role in the making of entrepreneurs. Entrepreneurs, as Chamlee-Wright (2018) highlights, are storytellers: «like all of us, entrepreneurs tell stories that situate, help, make sense of, and lead greater meaning to action» (p.468). Stories also help motivate people, and they also help people get engaged in entrepreneurial action; furthermore, the action of crafting a story is the chance for entrepreneurs to «rationalise and justify actions that may otherwise seem a little mad» (Chamlee-Wright 2018, p.471). Scholars have debated the role that stories can have in motivating other entrepreneurs and, in general, in promoting entrepreneurial orientation among students or professionals: Fletcher (2007) highlights the positive role of narration for entrepreneurs. Fletcher (2007), when focusing on storytelling, examines and describes the positive outcomes of narrating personal and professional experiences. When entrepreneurs tell other people their professional and business stories, they talk not only to themselves and rethink their experience, but they also engage in sense-making and ensemble together elements that become integrated and connected.

### *3. Sustainability in the fashion industry*

The fashion industry plays a significant role in the global economy. However, it is also one of the most polluting industries globally, contributing to a variety of environmental and ethical issues. It is one of the most material, water and energy-intensive industrial processes and is intensive in terms of CO<sub>2</sub> emissions, responsible for up to ten per cent of global carbon emissions and for producing twenty per cent of global wastewater. In addition, the textiles industry outputs large quantities of waste and has been identified as a significant contributor to plastic pollution in the world's oceans in recent years. Moreover, fashion is also linked to dangerous working conditions due to unsafe processes and hazardous substances used in production (UNECE, 2018).

In light of this, there has been a growing interest in sustainability in the fashion industry in recent years. However, mainstream fashion practices remain unsustainable. The pathway to a sustainable fashion system is not clearly defined. In many cases, it is only greenwashing: this can dramatically affect consumers' trust (Henninger et al., 2016). However, as some authors have underlined (Moran et al., 2021), it is vague to talk about sustainability when referring to fashion.

In fact, in the case of the fashion industry, encompassing the production of clothing, fabrics, thread, fiber, and related products, sustainability is a broad and complex concept, as it includes a variety of critical issues essential for its economic survival and social acceptance. These embrace the need to improve the efficiency of resource use, reduce emissions, protect the health and safety of workers and local communities, and ensure water protection, enhancing competitiveness and profitability.

The growing interest is aligned with the blooming of a sustainable culture among consumers and companies: logics that combine business and society are reshaping how entrepreneurs and top managers conceive the business. New business models emerge, ranging from environmental to socially sustainable business models (Stubbs & Cockilin, 2008). A new logic is reshaping industries, and more attention is paid to the capacity of a business to create value not only for shareholders but also for a wide range of stakeholders and the natural environment (Schaltegger, Hansen & Lüdeke-Freund, 2016). Consumers (and increasingly, investors) will reward companies that treat their workers and the environment with respect, and the deeper relationships that emerge will bring benefits in agility and accountability. Eco-clothing progressively grew since ethical and sustainable concerns gained importance: a set of personal orientations, convincements and ideas leads consumers when purchasing a product, and they adopt an ethical decision-making approach. Choices become an expression of values – personal and social – and lifestyles (Moisander & Pesonen, 2002).

Nowadays, more fashion companies have started to adopt various sustainability practices and communicate them through their annual public CSR reports, accounting from an environmental and social perspective (Li & Zhao, 2021).

Background literature (Pedersen, Gwozdz & Hvass, 2018) provides valuable emerging insights for examining how companies that operate in the fashion industry deal with the topic of sustainability. A critical aspect that emerges is that this industry has evolved and its organisation upscaled at a global level. However, the manufacturing process has not changed much: the complexity of the supply chain has increased over the years since its length extension has created a proliferation of agents (Kozłowski, Bardecki & Searcy, 2012). In general, we can say that as supply chain complexity grew, the environmental and social impact of the industry grew.

Another issue to consider is the "speed" of the industry. The phenomenon of fast fashion has transformed the economic and industrial systems of the apparel industry since the early 21st century. They are currently based on breakneck production cycles, fast-

changing trends, and planned obsolescence of the products, leading to significant social and ecological sustainability concerns. Thus, the situation becomes critical with the growth of clothing production and consumption. In other words, paraphrasing an article published in 2018 by «Nature», fast fashion has a price. Fast fashion symbolises a vicious circle: the low cost of a garment results from several unsustainable choices and often hides a high social and environmental cost.

Many factors have improved this business speed, and an extensive literature explores this issue; we cite, among the others, the work by Bhardwaj (2019) for an overview of the determinants of the rise of fast fashion. In general, pressures emerging from markets, consumers, market seasons, suppliers, buyers, retailers, capital investments have fostered the shortening of fashion products life cycles. Some authors (Pederse, Gwozdz, & Hvass,, 2018) have labeled as “globalization” a complex system of relationships along the supply chain that has reshaped the fashion industry, making it go faster. The supply chain structure and its organisation have a relevant impact on gas emissions (Moran et al., 2021).

A set of factors determines the impact that every cloth has on the natural and social environment. From the beginning of the production process, entrepreneurs and managers can make choices that can impact the product's overall sustainability: the type of fibre and its origin have a relevant impact on a company's overall sustainability. Similar considerations can be done for the processes and the production in general of clothes (see among others Niinimäki, K. & Hassi, 2011). Then, the product is marketed, and, again, companies should make a difference when they plan distribution, marketing or related services.

In 2021, the COVID-19 pandemic has accelerated the pre-existing industry trends, such as the critique of consumerism and shifting to digital channels, the increased importance of sustainability through the value chain in purchasing decisions, and the rise of circular business models (especially resale). Indeed, many fashion companies have taken time to reshape their business models (BOF & McKinsey, 2021).

Closely connected to the theme of sustainability is that of circularity: the impetus to act on this "closed-loop" approach is strictly linked with the “Rs” perspective – reducing, recycling, refurbishing, reselling, renting and repairing. In other words, circular systems identify a new way in which value is created, opposed to linear ones, creating a value-multiplier effect. This is encouraged by shifting consumer attitudes, particularly in the light of the growing attention that the younger generations today are paying to



sustainability and circular economy. The above-described scenario leads to the conclusion that for the fashion market, these factors are becoming a strategic element of great importance and a source of long-lasting competitive advantage (Gazzola, Pavione, Pezzetti & Grechi, 2020).

The challenges that the fashion industry faces call for a new vision focused on a circular economy characterised by extended partnerships that engage both upstream and downstream sectors in creating economic, environmental, and social value through shared efforts and knowledge.

#### *4. Fashion female ecopreneurs in Italy*

A neologism is emerging among scholars, *shecopreneurship*. It combines three words: she, eco, entrepreneurship. It is a further evolution of the concept of ecopreneurship, and it focuses on female entrepreneurs that are strongly committed to spreading the role of sustainability through their business.

In a chapter published in 2011, Poldner et al. explain that the emerging ethical trend was particularly appealing for women, and shecopreneurs funded a great majority of ethical fashion companies. There are many reasons why ethical and sustainable issues attract women: some authors connect this orientation to a sense of duty for their children that stimulate particular attention for preserving resources (Thopte, 2009).

Background literature suggests that female entrepreneurs are particularly attracted by environmental and ethical issues (Marcus et al., 2015). Several studies have been carried out to examine the impact of gender on entrepreneurship: the system of values that characterise women can inspire the exploitation of opportunities by entrepreneurs (Hechavarria et al., 2012; Hechavarria et al., 2017).

Some authors with a focus on shecopreneurship in the fashion industry (Poldner et al., 2011) highlight the importance of the sense of imagination – the vision of what reality could become – for women who are capable of managing constraints that emerge from the real world (such as social constraint and work with them instead of against them).

How do shecopreneurs describe themselves and talk about their ideas? How do they communicate their vision and their businesses to consumers? To answer the above-described research questions, we have analysed secondary data collected through selected Italian companies' websites.

We have built a database that collects a list of companies that are run or funded by female entrepreneurs, that operate in the fashion industry and that put ecological and



sustainable principles at the core of their vision ecological and sustainable principles. The list of the companies was elaborated according to the information available on some specialised and professional websites (see Table 1).

Source	Website
<b>Fairforce Tech</b>	<a href="https://fairforce.tech/lists/">https://fairforce.tech/lists/</a>
<b>Green Queen</b>	<a href="https://www.greenqueen.com.hk">https://www.greenqueen.com.hk</a>
<b>Luxiders</b>	<a href="https://luxiders.com">https://luxiders.com</a>
<b>Pambianco</b>	<a href="https://www.pambianconews.com">https://www.pambianconews.com</a>
<b>Good on You</b>	<a href="https://goodonyou.eco">https://goodonyou.eco</a>
<b>Fibre 2 Fashion</b>	<a href="https://www.fibre2fashion.com">https://www.fibre2fashion.com</a>
<b>Geneva Environment network</b>	<a href="https://www.genevaenvironmentnetwork.org">https://www.genevaenvironmentnetwork.org</a>
<b>Green Planner</b>	<a href="https://www.greenplanner.it">https://www.greenplanner.it</a>
<b>Vanity Fair</b>	<a href="https://www.vanityfair.it/">https://www.vanityfair.it/</a>
<b>Young Women Network</b>	<a href="https://www.youngwomennetwork.com">https://www.youngwomennetwork.com</a>
<b>Unioncamere</b>	<a href="https://www.unioncamere.gov.it/">https://www.unioncamere.gov.it/</a>
<b>Camera Nazionale della Moda Italiana</b>	<a href="https://www.cameramoda.it/it/">https://www.cameramoda.it/it/</a>
<b>Vesti La Natura</b>	<a href="https://www.vestilanatura.it/">https://www.vestilanatura.it/</a>
<b>Remake</b>	<a href="https://remake.world">https://remake.world</a>

*Table 1, Main Sources for Desk Research: a list of companies, associations and specialized press*

We have, then, created a list of Italian companies and their related websites (see. Table 2).

The selected companies are settled in Italy and run or funded by Italian women. Some of them have been recently established.

Company Name	City	Year of foundation
<b>Orange Fiber</b>	Catania	2014
<b>Okoshin</b>	Tomazzo	2019
<b>Quid</b>	Avesa, Veneto	2013
<b>Amorilla</b>	New York	2018
<b>Cecilia Rinaldi</b>	Modena	2014
<b>Rifò</b>	Prato	2018
<b>CasaGin</b>	Padua	2017
<b>Malia</b>	Catanzaro	2016
<b>LaPinaVeste</b>	Milano	2018
<b>MioMojo</b>	Bergamo	2012
<b>Tu &amp; Tu</b>	Gorizia	2011
<b>Skin of nature</b>	Global based	2020
<b>Souldaze</b>	Rome	2015
<b>Woo</b>	Mesagne	2019
<b>STAIY</b>	Berlino	2019

*Table 2, list of companies run or founded by shecopreneurs*

We have visited companies' websites, and according to what emerges from the provided information, we have outlined how these female ecopreneurs define their businesses, mission, and vision. In light of this, we have outlined some topics that emerge when they talk about sustainable fashion.

#### *Change*

The desire for change inspires the way shecopreneurs define their businesses. There is a common desire for building a better future. A sense of responsibility emerges from their words and drives people's choices. These women create a linkage between responsibility, action and capability to make a change:

«We are building a better future, one in which you can heal the planet by keeping enjoying what you love» (*Ohoskin*).

«Sustainability is a focus on the planet, respect for the individual and society, the safeguarding of fundamental rights and equal economic distribution» (*Cecilia Rinaldi*).

#### *Problems become opportunities*

For all the selected companies, sustainability is a concept that is a core value inspiring the business idea.

For the company *Quid*, it is clear that «Sustainability can be built by recovering surplus in production». The basic concept of the business is based on solving a problem that characterises the fashion industry and that, if unsolved, creates not only inefficiencies in the business but also problems with waste management. The core asset becomes a strong network of relationships.

The ability to establish partnerships is a crucial resource for female entrepreneurs. What emerges is a positive approach to the problems and the capability to seize opportunities where others see only problems.

#### *Creating empathy*

The creation of empathy by employing feelings can help define a network and establish a relationship with customers who share the same feelings.

*Amorilla* provides a description of itself that highlights two issues: feelings and stories.

«*Amorilla* is a container of Love Stories related to fabrics and clothes».

The choices that define the collections are “thunderbolt” and are inspired by tradition, culture and processes that tell the story of a country; raw materials are chosen on a local base and are eco-friendly. The choice of creating empathy through stories is also connected with the characteristics of the founder: in the case of *Amorilla*, the founder is a well-known social influencer: Cecilia Rinaldi. When talking about the logic that inspires her business, she employs a single word: Harmony. «In one word: Harmony». The choice of this word implies a sense of balance and equilibrium.

The company *Skin of Nature* says, «We won't be perfect but we are responsible. We do unusual things». This is a clear example of empathy creation: the point in real life is not to be perfect but to be responsible.

Woo highlights what has inspired the business starting from a description of the founder's personal story; then she writes:

We believe in the rediscovery of values. In love hidden within the attention to detail. In the family, of all king and of all kinds. In freedom of thought. In craftsmanship and slow fashion. In being unique and being happy to be. Respecting nature, human beings and all living species.

*Communicate how theory turns into practice*

The problem with some overused terms is that there is a general lack of meaning.

Sustainability, ethical issues, and other technical terms, such as circular economy, became part of our everyday vocabulary, but people do not understand their whole meanings in some cases.

*Rifò*, for example, chooses to communicate itself as a circular economy company, as well as *CasaGin*: this facilitates consumers to gain information from details – such as products and activities of the company – (and help understand the whole meaning of some topics).

The attention to process is at the centre of the business idea of *Malia Lab*, which describes itself as «the first sustainable made to order». The company outlines the importance of the process since it reduces waste. Similar considerations emerge for *LaPina Veste*, which allows only preordering of models to minimise waste.

The Company *Souldaze* underlines:

Combining the latest fashion trends to an ethically correct production process, the aim is to have a low impact on the environment by reducing the processes of the fashion industry and favouring natural fabrics (Souldaze).

The company *Tu & Tu* chooses instead to promote a consumer approach based on the logic of capsule collections: in this way, the company fights fast fashion and modifies the approach to fashion among consumers.

Other solutions planned by entrepreneurs can be adopted to make consumption more sustainable.

For example, *MioMojo* declares that:

In addition, 10% of every purchase made online on *Miomajo's* website goes towards supporting multiple animal conservation charities all around the world, including *Animals Asia*, *Four Paws*, *Edgar's Mission*, *Mercy for Animals* and more.

This method not only makes consumers aware but also empirically part of a sustainable process. The idea of ethics and corporate social responsibility become real for consumers who become part of them through their purchasing behaviour.

Companies could also provide inputs for consumers to evaluate the impact of their choices, as it happens for *STAIY*: «On the platform, each brand's score is then turned into “Impact Points”, which can be collected through purchases and then be reinvested into the company's sustainability efforts». The platform is currently more Europe-centric with many EU-based brands but they have plans to expand globally soon. *STAIY* was founded in Berlin by four young entrepreneurs (one is an Italian Woman), and it is defined as the first Italian Sustainable e-commerce company.

#### *An Alternative*

Another important issue that emerges is the communication of sustainability as an Alternative.

«Having a sustainable wardrobe means not only buying quality products but also caring about the quality of life of those who produced the garment and the Earth in which we live» (*Amorilla*).

«So you can enjoy luxury while saving animals, the economy, the planet.

Change the world, not your lifestyle» (*Okoshin*).

Sustainability can become part of people's lifestyle:

«Together, we can make sustainability a lifestyle that ensures the future of human beings and the planet» (*Cecilia Rinaldi*).

«While creating a real alternative to fast fashion, we also contribute to achieving the sustainable development goals set by the UN» (*Rifò*).

The idea is that people who love fashion and nice clothes should not change their opinion about how nice it is to wear a beautiful dress, but they should reflect on the environmental impact of clothes. This means that sustainability becomes part of a lifestyle.

«WOO is not just a brand, but a lifestyle» (*WOO*).

The idea these women promote is a broader concept of lifestyle that is "embraced" when you buy a brand associated with a sustainable business.

*A new relationship with reality: awareness*

«Once you understand what's behind the low price of fast fashion, it's hard not to change your relationship with fashion» (*Amorilla*).

*CasaGin* highlights that its products provide benefits for the environment, for people and their skin. The awareness, in this case, is stimulated at multiple levels, and the company highlights the linkage between doing something good for the environment and doing something good for themselves.

Nature gets near, and it becomes part of the company and the product. *Skin of Nature* explains: «We look at Nature to design our clothes, choose their colors, patterns, shapes and textures, and then we show you where our creative ideas come from and the stories that make our DNA». They have established an easy way to involve Nature in the product and make consumers directly connect with the Environment and Nature.

## 5. Conclusions

This paper has represented a journey into several stories of women who have founded sustainable companies in the fashion business and who have decided to communicate their stories through companies' websites. We wanted to explore how shecopreneurs put

themselves in business ideas and then communicate them through the websites; our premises were that shecopreneurs have some distinctive traits typical of women.

This study can be considered a preliminary study: some insights that emerge from the literature finds a confirmation. With their businesses, female ecopreneurs want to change the world, and they are aware that it is essential to work on the perception of people's lifestyles.

Changing the world by modifying garment choices represents a reasonable solution: shortening the distance between the environment and people (for example, by remarking some colors and textures inspired by nature) is an exciting starting point. At the same time, it is crucial to inform people about critical issues associated with fast fashion production, for example. There is no doubt that when consumers buy a sustainable fashion product, they buy a vision and a story. What is extremely interesting is the implementation of empathy in the communication strategy and the experience of sharing a story, a sentiment.

In light of this, new research questions emerge: what is the role of empathy for shecopreneurs? How do they share their inner motivations and feelings with consumers? Do they have a different approach in creating a relationship with consumers when compared to their male colleagues? Shecopreneurs mainly communicate to women? Research on shecopreneurship is still limited; hopefully, further investigation will explore limits and potentialities of female ecopreneurship in the fashion industry.

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