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**Centre for Sustainable Fashion**

Volume 3.0

**Tactics for Change**

June 2009

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## 1. Centre for Sustainable Fashion

The Centre for Sustainable Fashion at London College of Fashion connects research, education and business to support, inspire and create innovative approaches to fashion. The building of an industry that can flourish, communicating positive change throughout supply chains and beyond, impacts radically on the societal and economic triggers that fashion is able to influence.

The Centre for Sustainable Fashion provokes, challenges and questions the fashion status quo. Through collaboration we design transforming solutions that balance ecology, society and culture.

*'The Centre of Sustainable Fashion is a trailblazer, helping all of us to a better understanding of why the pursuit of sustainability must be on par with the pursuit of business building and design innovation.'*

**Caryn Franklin**

*Ambassador for the Centre for Sustainable Fashion*



## 2. Preface

*'The Centre for Sustainable Fashion has been groundbreaking in its approach to addressing the ecological, social and cultural impacts of the fashion industry, and the Fashioning the Future Summit was a first of its kind, bringing together change makers, policy influencers, and fashion industry experts to formulate ideas and solutions in a stimulating, creative and unbiased arena.*

*'Fashion is an incredible communicator, and we have a time of change in our hands. By galvanising the creative power of our industry we can design new ways of producing and consuming fashion that excite and inspire without compromising the fragile state of our resources. The Centre for Sustainable Fashion offers a platform of expertise, insight and innovation that will affect change in the way that we work, and this report, Tactics for Change, is in tune with our desires and motivations for an industry that survives and succeeds.*

*'I hope you will feel as passionately about these recommendations as I do and will join me in leading the way for change.'*

**Harold Tillman**

*Chairman, British Fashion Council*



### 3. Introduction

The Centre for Sustainable Fashion (CSF) was launched in April 2008 by director of sustainable fashion, Dilys Williams; head of London College of Fashion Dr Frances Corner; and broadcaster and CSF ambassador Caryn Franklin. The first year of activity has seen the Centre engage with undergraduate and postgraduate education, research and development, business support, consultation with industry, government and media.

The first major event for the CSF, the Fashioning the Future Summit, took place on 27-28 October 2008. The Summit brought experts and change makers together to evolve a dynamic and forward thinking approach to sustainability in fashion. The event set up a space in which to foster creative conversations about fashion and sustainability; questioning current practice and behaviour; proposing new and better ways to design, develop and offer product; engaging with current issues of consumption. It drew together representatives from each part of the fashion industrial system: farmer and fashion designer; retailer and workers' rights activist; journalist and dye chemist. We believe that through collective debate and ideas exchange we can create momentum to effect change in our industry.

Alongside the strategy day, we featured the work of twenty-six designers in the Fashioning the Future Show, each interpreting sustainability in groundbreaking and beautiful ways. The collections showcased exemplify the creative boundaries that are being pushed in order to re-explore fashion in sustainable terms. Collectively they represented myriad responses to a complex set of issues threatening the future of our industry, offering much more than a starting point but by no means the solution. These examples of thoughtful design act as a catalyst for further development and exploration at a number of levels. The results are exciting as they are innovative and impart a sense of celebration for the positive transforming power of considered design.

This report, Volume 3.0: Tactics for Change, documents the debates raised at the Fashioning the Future Summit. It also strategises with the help of secondary discourse from our colleagues in research, industry, media and government, to propose new possibilities for the fashion sector which minimise the negative social, environmental and cultural effects of our practices and maximise connection, innovation and positivity. We believe that from our non-partisan, informed position we can guide, inspire and support innovators, radicals and realists to transform our industry or evolve existing structures achieving new definitions for fashion through design in a combination of large and small ways.

Sustainability is both a necessity and an opportunity for the fashion industry. Legislation, customer pressure and supplier demands make change inevitable. Yet industry can also act proactively and find ingenious and innovative ways in which to design and develop fashion; rather than seeing sustainability as a constraint or limitation. This may involve fashion products themselves or new ways of doing business that help us flourish in both our lives and in our economies.

At the CSF we argue that in order to move towards flourishing individuals and economic systems, we need to focus the sustainability debate in fashion on challenging issues like consumption. Buying new products above and beyond what we need supports a fashion production system based on economic growth, but catastrophically damages our resource base and undermines personal satisfaction and contentment. The continual construction and reconstruction of identity through fashion consumption is both a defining feature of the age in which we live and a key cause of the sector's unsustainability. It is our belief that in simultaneously recognising the important role played by fashion products in our lives and the need for sustainability, we can build a promising, forward-looking and multi-layered response to issues like consumption that will help us build a more prosperous society.

We recognise that the UK - the home of the Summit and the CSF itself - is, of course, just one point within a highly globalised industrial system, albeit one with a strong creative industry and retail sector that reach both up and down the supply chain. We also recognise that sustainability of the fashion sector will only ever be achieved by maintaining an international and holistic perspective. It is through strong global partnerships and networks that we can exchange knowledge and strike upon exciting and groundbreaking collaborations within the fashion system that can become a new way of designing, making and presenting fashion.

The discussion outlined in this report is designed to inform and catalyse change. We believe that the fashion sector requires guidance in order for it to make a transition towards sustainability. There are many shared starting points that now need to be taken forward. This process of change will inevitably involve learning through doing; creating shared visions and cycles of agreement regarding sustainability practices; and reflecting and feeding back experiences in order to move forwards. It will also involve creating positive energy for the fashion industry to build confidence about asking the right sorts of sustainability questions; and using many of the radical, revolutionary and convention-defying features intrinsic to fashion for sustainable advantage. There is no prescribed set of solutions to the questions we are facing. But through challenging convention and sharing our hopes and fears we believe a different and stimulating industry can form, balancing ecology, society and culture.

## **A note on terminology**

In this report there are a number of terms that are used frequently. For clarification on the way we use these key terms, please see below.

### **System**

A system can be defined as a group of interacting, interrelated or interdependent elements forming a complex entity. Each element has specific properties that

1 /  
*Galahad Clark speaking at  
'Is Green the New Black?'*,  
*London College of Fashion  
May 2007*

enable the system to function. When we use the term system in this report, we are referring to the combined production, consumption, disposal and re-production activities of the fashion industry and the inter-connections between them.

### **Design**

Fashion design as a discipline is a way of satisfying the yearning to create, to bring energy and excitement to a situation; it heralds a desire to provoke and reflect contemporary society needs. Design is everywhere. It is in all of the processes and the journeys taken in developing fashion, from the initial decision that kick starts the life of an as yet unseen piece, to the final rejection or exhaustion where it is deemed to be over. Eighty per cent of the social, environmental and cultural impact of a fashion product is determined at design stage.<sup>1</sup> Fashion design has, in the main, become decoupled from its fellow protagonists along the supply chain and in so doing has lost sight of the joy of making – through engaging with those involved in the process – the creation of something through the coming together of complimentary, or sometimes opposing, techniques, dreams, ideas and processes.

### **Sustainability**

To work sustainably is to be considerate of the processes of the system within which you work, not solely focused on the product. A product cannot possess sustainability, but it can be designed to respond to its makers and users in a sustainable way. Sustainability is not singularly about minimising negative impact, but also maximising positive impact, allowing individuals, communities and economic systems to flourish. To work sustainably is to question the status quo, challenge convention and find new ways of working that achieve ecological, social and cultural balance that is in tune with human behaviour.

## 4. Opening Remarks

### Colin McDowell

Long-term supporter and friend of London College of Fashion Colin McDowell opened the Fashioning the Future Summit. The writer and fashion commentator believes wholeheartedly in the position of London College of Fashion as a leader in research, practice and debate, being able to forge new ground with ethics and sustainability at the very core of its values.

### Professor Frances Corner

Head of London College of Fashion

The one hundred years that London College of Fashion has existed have seen incredible change in the dynamic industry we know as fashion. Head of London College of Fashion Professor Frances Corner discussed that whilst our passion and preoccupations for this vibrant industry have not changed, the context within which we work has been transformed. We have seen a shift from an elitist system to a democratised industry. We are in a time when all levels of society can buy instant 'fashionable' clothes.

The major question raised by Professor Corner was whether we can consume like this for the forthcoming one hundred years. Jimmy Carter said in 1979 that owning and consuming do not necessarily lead to satisfaction. This is a key issue within the practices at London College of Fashion, where great importance is placed on the wider responsibilities of designing, making, retailing, promoting, consuming and disposing of our clothes. We need to be prepared to pay the real price of our fashion, taking in to consideration the social, ecological and cultural costs, as both fashion professionals and consumers.

London College of Fashion is pioneering sustainability in fashion with great energy and enthusiasm. As a higher education institute we are in a unique position within the fashion landscape to inform, inspire and collaborate. We are doing this through the Centre for Sustainable Fashion. The Centre has been developed to coordinate research, curriculum and industry, challenging all stakeholders to work in a progressive and responsive manner. Through this we can anticipate change and find opportunities within which to flourish.

The three themes of the Fashioning the Future Summit have been developed to stimulate debate and to challenge how we feel and think about the current fashion system and how we can vision a system for the future.

They are:

- > New definitions of luxury
- > Responsibility
- > Better lives

## 5. Keynote Speeches

### Keynote 1: Michael McDonough

As an architect and experimental designer, Michael McDonough was invited to present at the Fashioning the Future Summit to discuss the need for radical revolution in design thinking where designers, scientists, environmentalists and manufacturers need to find ways in which to work together. This call to action is applicable to all designers, irrespective of discipline, and offers a moment for reflection on the values and goals of our industry.

*The full presentation  
can be viewed at [www.sustainable-fashion.com/  
vol3](http://www.sustainable-fashion.com/vol3)*

### **Designing our way out of reliance on non-renewable sources of energy**

Energy is vital to the current consumerist system – it is at the centre of any sustainability debate. We have to trace back to where our energy is sourced from and we have to look at where our energy goes in order to properly understand its role. Our current system is reliant on petroleum, linking our production systems to governments in both the developed and developing countries, and by association with movements of warfare and corruption. Non-renewable energy is cheap to procure but ties us in to a system which is hard to break. Designers have the opportunity to conceive products and supply chains that are not reliant on non-renewable energy. By designing better, the volume of production can be reduced so that we do not have superfluous goods each requiring high levels of energy use.

### **Importance of durability rather than sustainability**

The difference between durability and sustainability is key. The job for the designer is to look at the purpose and function of a product and make the best possible decisions, weighing up all possible impacts. For McDonough, the ultimate goal when designing is to create something that is durable, something that will stand the test of time, thus eliminating the need to produce unnecessary quantities of that item, using excessive amounts of energy and virgin materials. For example, paper as a material in product design may be deemed to be a sustainable source due to it being recyclable and renewable, however often it is not durable, therefore not necessarily the best possible decision.

*'Do we get rid of a plastic coffee cup, and go for a brown recyclable paper one? Plastic doesn't look so sustainable. But here's the dirty little secret: the paper cup takes ten times more energy to produce than the plastic cup. The production of paper and the production of steel are the two most energy intensive activities on earth. Instead, select something durable. Take a steel water bottle, this does not look like nature, but it will last several hundred years. It probably took a lot of energy to make, as much as the paper cup. But it is durable. Paper is sustainable. Steel is durable.'*

### **Importance of appropriate technology**

*'Between science and nature comes technology, where mystery and mechanistic sense come together. [...] The Shinto religion in Japan says that technology is just an extension of who we are. It is an extension of nature as much as it is an extension of science.'*

In embracing technology we can satisfy our inquisitive natures. We can trial and establish new models and concepts, never previously conceived, that challenge what we expect from fashion product. Technology can engage the user in the design process, and allow new levels of communication across the supply chain to establish transforming ideas and ideals.



## **Interrelated nature of our global systems**

The movement of money, resources, people and power across our globe is determined by a linear system of production, distribution, consumption and disposal at a rate which is unsustainable. These currents determine our society and, according to McDonough, can be linked to the post-war era in America and its government's drive to grow production. The current global economic system depends on buying stuff and throwing stuff away in order to maintain economic drivers. The shortcomings of this economic model include a lack of inclusion of the externalities into the equation, the ecological, social and cultural costs in terms of resources used, toxins and emissions created, energy needed and the huge personal cost to millions of people around the world.

*'America makes up 4-5% of the world's population, consuming 24-25% of the world's energy, and 15% of every purchase on earth is made by an American. The average American sees 3000 adverts a day - these comprise a sort of propaganda, and this drives the system. The disposability of the products is essential so that we can continue to consume them. To what extent are these products disposable? On average, six months after production, distribution, and consumption only 1% of what has been purchased is still in use. This is the system.'*

## **Internalise the externalities**

*'The system externalises a lot of people who live in the third world. The system says, 'we don't give a damn about them, they don't buy anything.'*

The current linear system is closed, it does not consider its external impacts. These may be social, ecological or cultural impacts – our consumerist system considers only those directly involved in the production of an item, not the ripples that can be felt beyond it. A new sustainable system for future business is one that has no boundaries, which is considerate of the wider impact it may be having, where the externalities are internalised.

## **Importance of creative design**

*'We shouldn't shrink from the job of having fun and discovering new things.'*

Fashion is often deemed to be frivolous in its nature. As human beings we have a deep need for perpetual discovery and novelty, to be surprised, to be entertained. It is the same impulse that leads a mathematician to discover a new formula. It is this creativity which drives us as designers, and this is not frivolity. Therefore, when we think about sustainable fashion we need to remember that this is connected to who we are as a species. Celebrating something beautiful enables us to invent new ways of being – creativity is rooted in purpose.

## **Guidelines for designers**

*'Be where you are, think about where you are.'*

*'Don't be afraid of technology. It can be the way out, it just has to be appropriate.'*

*'Finally, remember that we need novelty. Your job as creative people is just as important as all the other stuff. The requirement for display and innovation is about who we are as humans. The first dinosaurs that had feathers, they were for display not for flying. Did the dinosaurs that flew ultimately fly because they wanted to, because their feathers were so beautiful that they wanted to celebrate them, so that they evolved into what they wanted to be?'*

## Keynote 2: Sungjoo Kim

Korean entrepreneur Sungjoo Kim, founder and CEO of the Sungjoo Group, first met head of London College of Fashion Professor Frances Corner at the House of Lords in 2007. Sungjoo's inspiring rise to success has seen her overcome gender boundaries to establish a thriving luxury fashion business based on values of transparency, responsibility and innovation.

*The full presentation  
can be viewed at [www.sustainable-fashion.com/vol3](http://www.sustainable-fashion.com/vol3)*

Sungjoo's entrepreneurial spirit could be said to be in her blood. However, her father, a successful business leader in Korea, adhered to traditional Korean family values and disinherited Sungjoo for being female. It was for Sungjoo to create her own fortunes, overcoming a corrupt patriarchal system to prosper in the luxury fashion market.

From this position, Sungjoo concentrated on a university education, studying in Seoul and the US. Gaining her initial experiences of the luxury retail sector at Bloomingdales in the 1980s, Sungjoo soon moved on to growing her own business and the Sungjoo Group was created. In 1990, the Korean government relaxed legislation on imports, and the Sungjoo group began franchising Western fashion brands such as Sonia Rykiel, YSL, Gucci and Marks & Spencer for the Korean market and opened Korea's first fashion boutique as a luxury brand pioneer. In 2005, the German luxury brand MCM was acquired by the group, and Sungjoo Kim was firmly established as a key player in the global luxury sector with global presence in 30 countries and with more than \$200 million annual sales volumes.

The success of the Sungjoo Group can be credited to the value driven business practices of its founder. Sungjoo is a firm believer in the responsibility of luxury fashion businesses. It is their role to lead best practice in an industry rife with corruption and malpractice. Sungjoo is an advocate of responsible luxury, transparency and innovation. These three values are at the heart of her business governing decisions and practices.

The Sungjoo Group has seen times of crisis and adversity, such as the Asian financial crisis of 1988 and the more recent economic downturn. It is by sticking to her principles that Sungjoo has survived, along with recognising the power of creativity. More often than not creativity is separated from business, but by recognising opportunities for innovation, Sungjoo has thrived. The business was an early adopter of online technologies, and has been quick to recognise the power of the Asian female consumer. By bucking the trend for corruption and bribery so frequently apparent in Asian business, the Sungjoo Group has built an accountable and transparent model which has responded quickly to change.

It is this adaptable and responsive model for business which Sungjoo is keen promote as best practice for the fashion industry. The luxury sector should inspire and lead the rest of the industry, with human value, trust and morality imbued throughout. Understanding the luxury consumer can allow businesses to educate and affect positive change, resulting in real joy for all stakeholders. The current period of recession is an opportunity for us to evaluate and challenge the way in which we work, live and consume. By maintaining a long-term perspective on our work we have the power to enhance our society. Creative capitalism starts with the individual.

### **Keynote 3: Anthony Kleanthous**

In order to understand where we are and what our roles and responsibilities are as changemakers, it is crucial for us to look at the evidenced based fact finding and analysis undertaken by informed specialist researchers. The presentation by Anthony Kleanthous equipped us with a basis from which to develop debate in the ensuing breakout sessions and beyond into our various roles in industry, research, education and support.

*The full presentation  
can be viewed at [www.sustainable-fashion.com/  
vol3](http://www.sustainable-fashion.com/vol3)*

The fashion industry is of highly significant cultural and economic importance to the sustainability of our species. Consumption is the cause of the unsustainable position of our society and with the ever increasing consumption growth in fashion, we are not only creating an unsustainable industry, but setting the pace for consumer attitudes to consumption in other aspects of our lifestyles. If businesses are to ultimately thrive, then sustainability has to be a driver of business values. We are borrowing from the future of our children to finance the present, but without a future for nature there can be no future for business. It is a physical impossibility that the current situation can endure as business depends on nature for absolutely everything.

Some stark facts about the crisis and system failure highlighted by Kleantous:

- > We consume in a day what it has taken the planet 10,000 days to produce.
- > 70% of the world's natural systems are in decline. (UN Millennium Ecosystems Assessment)
- > The first and greatest problem is population. Even at relatively modest levels of income, the world can support fewer than 6 billion people living a modern lifestyle. We are now at almost 7 billion, and will reach 9 billion by 2050. (WRI Earth Trends 2008)
- > The world is becoming a series of giant cities and farms as population in rural areas flock to conurbations. (WRI Earth Trends 2005)

These arresting statistics lead us to the undeniable conclusion that current global consumption patterns are unsustainable. It is becoming apparent that efficiency gains and technological advances alone will not be sufficient to bring global consumption to a sustainable level. (World Business Council for Sustainable Development)

- > Access to freshwater is rapidly declining. 1.1 billion people lack such access, and 2.6 billion lack adequate sanitation services. (WWF 2007)
- > 95% of future population growth is expected in these areas of extreme water scarcity. (WWF 2007)
- > 75-250 million people across Africa may face water shortages by 2020. (IPCC)
- > Water withdrawals from rivers and lakes for irrigation, household and industrial use doubled in the last forty years.
- > We are using 500 times the average levels of water in many places in the world.

The assumption that growth in GDP equals success is short-sighted in terms of natural capacity, and personal contentment. As our GDP has steadily risen over the past 30 years no change has been recorded in our happiness levels.<sup>2</sup> Society is suffering from symptoms of classic addiction behaviour – we go and shop, but it doesn't make us happier, so we go back and buy more, but still we are not any happier – yet we are driven to constantly run around this circle of unsatisfied need, the availability of the quick fix and the proliferation of advertising and media images that encourage us back into a repetition of the same consumption habits.

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*For more details on the correlation between money and happiness, see the Happy Planet Index by the New Economics Foundation [http://www.neweconomics.org/gen/z\\_sys\\_publicationdetail.aspx?pid=225](http://www.neweconomics.org/gen/z_sys_publicationdetail.aspx?pid=225)*

*'The promise of business is to increase the general wellbeing of humankind... To create an enduring society, we will need a system of commerce and production where each and every act is inherently sustainable and restorative.'*

**Paul Hawken**

This can be viewed as a fantastic opportunity for business to innovate through new economic models where we can support stocks of natural and social capital as a means to success for business. As powerful encouragers of human behaviour, business has the opportunity to create sustainable economic systems through sustainable consumer behaviour. As manufacture only accounts for 20% of the impact of business what, how and where resources are extracted and what happens in use can be explored through design decisions that can be made visible through full lifecycle analyses (LCAs). By looking at the LCA of a product, business can demystify the situation for all those involved in the design, manufacture and enjoyable use of a product.

3 /  
The World Council for  
Sustainable Development

4 /  
McKinsey Quarterly,  
March 2008

The role and responsibility of business is to:

- > Enhance wellbeing for the greatest majority.
- > Respect resources, local communities and livelihoods.
- > Reduce materials use.
- > Deliver twice as much value with half as much material.
- > Cycle resources in a closed loop system.
- > Eliminate toxins.
- > Eliminate waste.
- > Restore nature.
- > Be accountable to all involved both directly and indirectly in the business.

We must be careful to fix the ‘right problem.’ The focus on manufacturing efficiency, although an area of great resource use, accounts for less than 20% of the total lifecycle impact and therefore only 20% of the risk or opportunity. Current global consumption patterns are unsustainable and if we are to look at ways in which we can change this situation, it is becoming apparent that efficiency gains and technological advances alone will not be sufficient to bring global consumption to a sustainable level.<sup>3</sup> Businesses need to pay far more attention to the behaviour of consumers, over which they have an enormous influence. Recent research suggests that although there is a sharp increase in concern, 53% are concerned but not willing to act.<sup>4</sup>

A number of other research findings from parties such as Defra, Co-Op and TNS all indicate that there is a commercial opportunity for responsible brands to win market share, but they need to be able to compete on price, style, quality and image alongside their sustainable credentials. The opportunity is there for the taking by those who are able to use creative thinking to change current habits, informing and empowering the customer by offering a choice that fulfils its fashion promise on all levels of aesthetics and credibility. Key to this is the ability for a business to understand its customers’ thinking, as different people need different choices – as we know only too well in fashion.



Approach and tools for behaviour change:

1. Innovation – new design thinking, new business models, dematerialisation of value.
2. Choice editing – remove the bad stuff, offer the great stuff, not great amounts of stuff.
3. Influencing – information, knowledge to empower customer choice, use and enjoyment.
4. Marketing and communication – the interface between production and consumption.
5. Branding – important as something to relate to, shared values, a part of identity.

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*A more detailed definition of authentic luxury can be explored by reading Deeper Luxury [www.wwf.org.uk/deeperluxury](http://www.wwf.org.uk/deeperluxury)*

This mix can create aspirational, engaging and successful fashion. Luxury brands are about communicating success and the definition of success is changing. It is no longer about exclusivity, ego and greed – it is now about understanding how to make a positive difference, how to be seen to be caring. The role of luxury brands needs to change in order to deliver human wellbeing. Those involved in the endorsement of brands through their identities need to consider the values of the brands that they are endorsing as it will impact on their own credibility. <sup>5</sup>

Ten point plan for business:

1. Understand your brand.
2. Understand your consumers.
3. Get your house in order.
4. Handle CSR with care.
5. Innovate.
6. Collaborate.
7. Communicate.
8. Sign up your customers.
9. Measure, monitor, report.

*'Sustainability can act as a differentiator between mainstream brands, encourage loyalty and even change people's perceptions of themselves.'*

[www.wwf.org.uk/letthecatcake](http://www.wwf.org.uk/letthecatcake)

### **Concluding points:**

Sustainability can be the driver of innovation and commercial value.

- > The power and excitement of fashion can deliver cultural and functional change.
- > We need the right choices not great choice.
- > We do not have a fall back situation – we do not have enough resources to carry on like this. We have an 8-10 year opportunity to transform our current systems and to reinvent ourselves.
- > A combination of choice editing, choice influencing and innovation can deliver a truly sustainable marketplace.

## 6. Breakout Groups

### Breakout Group 1: Better Lives

Chaired by Dr Kate Fletcher

The Better Lives session opened up discussion around themes and issues that are at the root cause of much of the unsustainability of the fashion sector. The large scale, systemic nature and long-term transformatory effects of these issues was much in evidence during the session and there was frequent reference to changing the shape and structure of the fashion system, overhauling consumerism and the important role of key drivers for change like education, the media and design.

The invited speakers started the session by offering their view of better lives through fashion. For Caryn Franklin, this is achieved when women receive fashion into their lives in a different way. Franklin suggested that the relationship that women today have with fashion media, imagery, trends and clothes buying is destructive both to their physical and psychological health. Her response to this is that we need 'Fashion Rehab': more considerate media, better skilled shop assistants and better garment knowledge for consumers instead of 'trend frenzy'.

For the second invited speaker, Liz Parker, the challenge of better lives raised the question of exactly whose lives we are focused on improving. Is it only about consumers? Or are we also concerned about those lives that are often invisible in supply chains - the workers? Parker suggested that acting to improve workers' lives can have direct and practical effects: 'better lives for workers mean going to the toilet when they want'; but it can also be interpreted as lives that are more meaningful, with far-reaching implications for the fashion system.

The third speaker, Lucy Shea, suggested the aspiration of better lives through fashion could be illuminated by understanding more about what motivates different types of consumers and then working with their desires (rather than against them) to make changes.

Many of the points raised by the invited speakers punctuated the following discussion between all participants. Eight key areas for debate were elicited from the participants that fell into three rough categories: consumption, the structure and shape of industry, and drivers for change.

## **Consumption**

### **> How can we flip from negative consumption to positive consumption?**

Flipping from negative to positive consumption would require that taxes are levied at unsustainable fashion to price it out of the market; that virgin materials are prevented from entering the fashion system and instead industry is reconfigured to produce 'new' product from old materials (closed-loop production); and that sustainability becomes normalised in all fashion.

### **> What does a sustainable fashion shopping experience look and feel like?**

A sustainable shopping experience would take two forms: physical and experiential. The physical experience would be a 'green mall' defined by education and dialogue in shopping. The changes to the shopping experience would include: brands encouraging an ongoing relationship with their customers; considered choices and loyalty rewards through constant interaction; local consumption and local sourcing – consumers and businesses choose the most appropriate methodology for expansion and growth. This would be imbued with a sense of the importance of an economy of scale (not economies of scale) i.e. 'masses of markets instead of mass market.'

> **How do we replace the feeling we get when we consume with something more sustainable without compromising the economy?**

*'Why is it that we consume? If we can work out why we consume we can direct it in a different direction, towards sustainability.'*

Replacing the consumption buzz with something more sustainable would flow from more emotional engagement with fashion; better consumer self-esteem; more knowledge about the design process; greater understanding about the psychological reasons behind our need to consume.

## **Structure and shape of industry**

> **What are the parameters of a universal labelling system?**

A universal labelling system's parameters would include: cost; accountability in terms of ethics of production, environmental impacts and supply chain transparency; the introduction of a measurable point system (e.g. bronze, silver, gold); and attractive membership.

> **How do we make sure that better lives for workers lead to better lives for consumers?**

Better lives for both workers and consumers would flow from aiming for quality of life through quality clothing. This could be achieved by promoting transparency through labelling; which helps to educate the general public and introduce legislation for a more ethical supply chain.

> **How do we avoid a backlash against sustainability in fashion?**

To avoid a backlash against sustainability in fashion would require that sustainability is not seen as a passing trend, but as a solid cultural shift. This shift would be led by good design, 'sustainability in design must be cutting edge – we cannot lower our standards of design to accommodate sustainability.'

## Drivers for change

> **The media's value system needs overhauling, but what should it be replaced with?**

A replacement ethos for the media would comprise slow, 'good' fashion and sustainable, healthy ideals - 'twice the value and half the stuff'; more intimate and meaningful discourse between sustainable industry pioneers with leading members of media; recognising the importance of powerful individuals within media and encouraging them to take an independent stance.

> **How can fashion design be a driver to transform our lives and culture in a deep way?**

*'Design is a driver to transform our existing culture. It is a powerful manipulator!'*

## Conclusions

The session concluded with participants offering key words and phrases as a manifesto for better lives through fashion:

*'More joy per person'*

*'Authenticity'*

*'Collaboration to educate and empower'*

*'More strategic transparency and technology to shift values'*

*'Rejection breathes reinvention'*

*'Be the change'*

## **Breakout Group 2: Responsibility**

### **Chaired by Dilys Williams**

Each stakeholder in the fashion lifecycle has a responsibility for the ecological and social impact of the product that they have designed, made, promoted, sold, worn or been associated with either directly or indirectly. This raises a multitude of questions.

What are the key areas of responsibility for each organisation and citizen involved, be it educator, designer, producer, buyer, seller, promoter, communicator, wearer, legislator or financier? How is this shared responsibility communicated and where does the synergy lie between the powerful and the powerless in the journey from idea to exhaustion? As humans, we care – about ourselves, those close to us who depend on us and upon whom we depend, and we also care about the world because without it we are not here. If we share values, each of us with a different point of emphasis, then how can we combine capabilities that ensure not only that we survive, but that we flourish and thrive? With many agendas and perceptions, who can take a leadership role and how can ideas become action? When can we stop being called consumers and revert to being engaged citizens?

With these and other questions in mind, the discussion during this session engaged expertise crossing the spectrum from design and practice, buying and development of global mass market brands, social enterprise, research, academia, government led initiatives, non-government organisations, communication and sustainability consultancy, through to insights from other industries. The debate was kick-started by the following introduction.

**Dilys Williams**

Director of Sustainable Fashion  
London College of Fashion

*'We need a radical change to the ways in which we feel and behave if we are to achieve the take up of new technology, embrace a new identity for fashion and if we are to design, make and use our wardrobes in a sustainable way. The responsibilities around this are multi faceted like a prism with accent points and interconnectivity.*

*'Perhaps it is time to introduce the idea of sustainability being the responsibility of all of those who touch a garment from the farmer to the last touch, rather than it being the piece that is sustainable – it is not the product's responsibility to be sustainable, it is human interaction with a product that makes it sustainable or not. We then introduce the fact that some of those human hands are more powerful than others: some hands dependent on others, for example the relationship between buyer and seller. There are social issues: some hands are holding from afar, such as government, and some are indirectly holding, such as media. We must also remember that the wearer is only as powerful as the information that they hold and can interpret in their lives.'*



Key speakers contributing to the discussion each gave an overview of their interpretation of responsibility within the context of their work.

### **Diana Verde Nieto**

Director, Clownfish

*'It is like having a big bathtub with lots of holes, we are trying to put plasters on the holes to prevent the water from leaking out – but we are running out of plasters. Maybe we need to change the bathtub.'*

We need to redefine fashion so that we can move away from the two season approach and radically redesign the system. From a product point of view, this means marrying nature, technology and science. Big businesses, who currently just give cash without thought to causes that appease their CSR, should think about this kind of investment in innovation as a real commitment to making the world a better place.

### **Lucy Siegle**

Journalist, founder of Observer Ethical Awards and presenter of the One Show

*'Fashion thrives on its reputation for being lawless and the most famous notions of irresponsibility have captured the media and gained public recognition.'*

People feel that they have the 'right' to cheap fast fashion and feel more allegiance to those who profit most from bringing them back to the till time and time again, than to the hands who have made the pieces that are so quickly discarded. This is an issue for design. It needs to create a whole system approach from concept through each stage of the product lifecycle and include all those involved in it at its many life stages.

## **Tom Fisher and Tim Cooper**

Co-writers of Defra research on the public perception of second hand clothing

### **Top line findings from the Defra research on the public perception of second hand clothing:**

- > The level of awareness of the sustainability impacts of clothing is low.
- > Determinants of 'good' clothes include fashion, price, quality and longevity.
- > Classic clothes associated with an enduring style and good quality are purchased deliberately for particular occasions or purposes.
- > Clothing that is well made and intended to last tends to be associated with quality rather than sustainability.
- > The 'newness' of clothing is for many people an important motivation for purchasing clothes.
- > Even amongst the most pro-environmental clothing choices most often derive from considerations of identity and economy rather than of sustainability impacts.
- > Although the skills and habits that once led to routine clothing maintenance have declined, the desire to repair clothes that were costly or are especially valued persists.
- > The cost of professional repair and alterations services is widely considered to be prohibitive.

### **Suggestions in response to these findings:**

- > Improve knowledge: fashion is 10-15 years behind the food sector in terms of public understanding.
- > Integrate understanding of the issues into the retail environment.
- > Promote good habits and triggers to encourage change in behaviour.
- > Encourage the lost art of repair, cherishing fashion items through care.
- > Design and make more durable pieces.
- > Increase the understanding between reuse and recycle.
- > Deeper understanding of the motivations of the seven groups of customers.

- > Introduce policies around the support of related industries, e.g. tailors, repairers, cleaners.
- > Customers are demanding that the bad choices be removed.

## **Emerging themes**

### **1. A transformed fashion system**

We are seeing a collective awareness of new possibilities that could change everything that we do and the ways in which we do them. We are starting to see a questioning of past practice and we can begin to vision new values, how society defines progress and success and how individuals, businesses and institutions can operate. All real change is grounded in transformative ways of thinking and perceiving; this cannot be done in isolation, collaborations are critical, but how they operate depends on how we all think and interact.

Rather than reacting, problem solving and improving, we should be creating the futures that we truly desire by using our ingenuity to find new systems, not just versions of the past. The prior discourse with Anthony Kleanthous around the lack of correlation between wealth and happiness leads us to consider that curbing our addiction to work and profits could improve our lives.

If we redefine what a high standard of living feels like, we may find that quality of relationships, community, sense of self in cultural terms, high self esteem and empowerment may be aspirational states of being. We can then design, make and offer fashion that fulfils these goals. We can look for ways in which to sustain qualitative development in place of quantitative growth. We need to find ways in which to increase the value of products, through innovation and diversification. We have the technology and the ingenuity in many areas – we just need to invest in creative intelligence to make it scalable, applicable and achievable.

There is a need for more radicals to be visible whose work is grounded in breaking the mould of the current system in a positively provocative way.

## 2. An evolved fashion system

If we are to make the necessary substantial changes to the impacts of the fashion industry, we need to see scalable activity. In order to assess the role of market led initiatives and the need for legislative support, we need to agree the content of these guidelines. There is a call for legislation, regulation and taxation, but how can we expect government to know what to legislate, regulate and tax? It is our responsibility as leaders in the fashion industry to offer advice, experience, knowledge and expertise so that effective legislation can stimulate innovation, design and business sustainability. We also need to take a cross disciplinary approach in gathering this expertise which may go beyond the realms of our own industry.

The counter argument suggests that market led initiatives are more effective than legislation. Industry leaders are often a few steps ahead of government, having the benefit of experiencing the issues first hand and through this devising new ways in which to operate and behave. So where does the balance between the two lie?

*'The issue of workers rights is specific to fashion. Although the responsibility for workers' rights and conditions lies with the employer under national law, in practice, this is about 75% influenced by buyers and buying practices.'*

**Professor Doug Miller**

*Chair in Sustainable Fashion, Northumbria University*

*'What we need to do as governments or organisations is to set the direction but reach out to subject matter experts for the solutions. Sometimes our best solutions come from our contractors. We need a global direction in the field of sustainability but local solutions.'*

**Shammy Jacob**

*Director Sustainable Ventures, Nike*

*'I have seen millions given by NGOs to support developing businesses in Africa. But without great design, these pieces just get stockpiled and the business cannot support itself.'*

**Azim Hasham**  
Director, Voodoo Blue

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[www.reapwhatyousew.org](http://www.reapwhatyousew.org)

Discussion centred around the importance of investment in innovation both by government and industry. Initiatives could include bringing business to, and building infrastructure in emerging markets such as Africa. The analogy with legislation against smoking as a tool to change habits highlights the key to educating the public prior to the introduction of legislation, bringing awareness of the positive reasons for imposing such legislation.

### **3. A connected fashion system**

The complexity of the lifecycle in a fashion piece is such that those working within one part of the industry can be isolated from other stages. This lack of communication is a critical factor in understanding the behaviour of the key players in the process. Within the debate there was a call for standardisation and the development of a credible, comparable system enabling the benchmarking of one product against another, such as the labelling we now expect to see in electronics and white goods, which includes in use and end of life.

In order to achieve this, the complexities involved are enormous, both in ecological and ethical terms. It was acknowledged that improvement in this area could be good for business and that customer feedback is in support of this idea. Companies need to be able to access lifecycle analysis (LCA) information on its products in order to concentrate efforts in the most critical areas for the types of materials, processes and lifestyle relating to the pieces. This will also make the invisible impacts become visible both in human and resource terms.

Reap What You Sew,<sup>6</sup> the work of artist Nicole Hahn showcased at Fashioning the Future, demonstrates the power of making the invisible visible, thus giving meaning to a piece beyond the physical, to embrace the

psychological impact of what wearing fashion means in terms of celebrating culture, craft and meaning in our fashion pieces.

#### **4. An engaged fashion system**

There is a great deal of activity taking place in a number of areas, but there is a need to agree measures that support the diverse range of agendas within the broad scope of sustainable design, development and communication. There is still a huge information gap and a cry for clarification. A benchmarking of knowledge and skills must be undertaken in order to make changes that have great impact. The role of research, education, training and facilitating collaboration looks at all the importance of a dialogue between all levels of education as well as between higher educational establishments. Fashioning an Ethical Industry is an example of a dynamic dialogue that has shown significant impact through its work.

Discussion took place around the role of leadership without reproach and the need for guidelines that are meaningful, transparent and comparable. This debate is an ongoing thread through discussions that have been taking place over the past few years, but as those who are working in this area start to clarify and consolidate their roles and how they collaborate with others, we need to start to turn activity into visible change. Examples of how this is already becoming clear are through the work of those who have made specific pledges on the Defra Sustainable Clothing Action Plan.<sup>7</sup> The sharing of good practice through the preceding roadmap process has enabled specialist groups to drill down into the priority areas identified through the process and will then share their findings with the other areas of expertise.

## **Breakout Group 3: New Definitions of Luxury**

### **Chaired by Fiona Desai**

The aim of this session was to begin to create a new definition of luxury. Luxury is defined in opposition to necessity. But what if luxury could be a necessity? Luxury brands have the ability to change aspirations, affecting the lives of those involved in the creation and production of goods in the process.

Traditionally luxury brands were defined by craftsmanship; timeless products with an inherent emotional durability, created by communities of artisans. Today many brands have sacrificed integrity for fast-money. They will sell almost anything – phones, jeans, licenses and franchises – just to make more money. Perhaps this why many brands have lost their values and so their cachet; they have become disposable and meaningless.

The perfect storm of climate change, economic collapse and the social, cultural and ecological effects of rampant consumerism have rendered the world of ostentatious consumption obsolete. The times we are now facing will give these brands an opportunity to re-evaluate what they stand for and may urge them to go back to their heritage; to re-evaluate quality; and respect the communities involved in production. Three key themes rose to the surface.

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*For more information visit  
[http://www.defra.gov.uk/  
environment/business/  
products/roadmaps/  
clothing.htm](http://www.defra.gov.uk/environment/business/products/roadmaps/clothing.htm)*

### **1. Looking to the past to create the future**

Orsola de Castro remarked that luxury really needs to look to its past as way of knowing its future, where it is going. Historically, luxury was about craftsmanship. This has been lost and the words artisan and craft are little used. In truth, craftsmanship can be interpreted as embodying attention to detail, a love that flows from something that is conceived by one person and passed on to another, who cherishes it and then passes it on to another. If we look at luxury in the past, this is what luxury did signify. If luxury brands were to do this, as highlighted by Timothy Han, luxury products could be the most sustainable form of consumption.

### **2. Beautiful products with a history and story that give back**

At a grassroots level there are brands starting to work with communities to develop products that have intrinsic value. Pippa Small for example, works with an ethical gold mine in Bolivia where all profits go back into the community. Pippa travels the world to learn new techniques so each piece has a history and a story to be cherished. Another example is Savile Row where the tailors produce clothes that last a lifetime, supporting small communities in Scotland where the fabrics are often produced. Perhaps this is new luxury: beautiful products that give back. What if the most coveted and luxurious brands respected and cared for their communities and the environment? This would also redefine what consumers would aspire to. If luxury brands are about aspiration, what if consumers aspired to buying products that gave back to the supply chain more than was taken to create them?



### **3. Transparency**

We are entering a new era of conscientious consumerism underpinned by new values that include community, value, quality, responsibility and the growing need for corporate transparency. People are aware that what they purchase directly affects the lives and well being of others and the environment. It might be that consumers will drive change in their search for transparency and authentic experiences. Now as never before, consumers are looking for transparency. Consumers could drive the change if they knew about the practices of some of the large luxury brands. Perhaps industry can fuel this through exposure of bad production practices. Orsola de Castro's company From Somewhere, through using pre-consumer waste, directly exposes how much waste the production of luxury goods creates. Orsola also remarked that some of the worst sweatshops are in Italy where luxury goods are made. So what would people prefer to know? The history and story of a piece of jewellery, the purchase of which directly contributes to the well being of another person? Or that the scarf they are wearing was made in a sweatshop and directly contributed to landfill?

#### **Key Themes**

- > Accountability: Exposure of current luxury brand practices.
- > Back to the Future: Return to the craftsmanship of emotionally durable products.
- > Luxury Positive: Products that cherish the communities and people that create them.
- > Product Story: Transparency

## 7. Panel Discussion

### Chaired by Professor Frances Corner

#### Panel:

Lucy Siegle

Sim Scavazza

Caryn Franklin

Michael McDonough

Colin McDowell

Diana Verde Nieto

Professor Sandy Black

The panel discussed the three key themes of the day – better lives, responsibility and new definitions of luxury. Contributions were made by the panellists and by members of the delegation.

#### Better Lives

Leading on from the breakout group, within the theme of better lives, the panel raised points regarding markers of success and identity, the emotions elicited by fashion and the fact that the very nature of fashion is competitive, therefore being a great place to start to motivate change that is desirable.

*'How can we analyse how we define ourselves, moving from what we own, earn or desire? How can we define a manifesto for joy?'*

Frances Corner

Michael McDonough commented that we 'organise ourselves by our ideas.' It is by recognising our connection with fashion as an identity marker that we can move beyond the current system of high volume consumption. In adopting this model are we betraying all that is good about fashion?

*'Our current environment makes women feel undervalued, underconfident and amidst a trend frenzy that makes them ask whether they are good enough. Are they entitled to demand a better service? [...] We can afford to be optimistic as the fashion industry is deeply competitive, needing to be seen to be the people who do things first, although they often aren't. With the right incentives or lure of membership we will want to be part of the thing that is right, and not part of the thing that is wrong. It's finding that incentive that we need.'*

See Appendix 1  
for biographies

Caryn Franklin

In highlighting fashion's power to be radical and transformatory, Caryn Franklin's call to action pulls on inherent creativity and innovation to establish a system which is balanced yet undeniably desirable, addressing issues that currently alienate and marginalise individuals according to gender or status.

### **Responsibility**

Responsibility in fashion invoked discussion around business practice and accountability for the external affects of corporations, such as pollution and water usage. The role of government and legislation was a key debate which ran throughout discussion, however there was feeling that a coordinated effort has been achieved through recent initiatives including the Defra Sustainability Clothing Action Plan.<sup>8</sup>

*'The themes raised today include data, labelling, improved clarity for the consumer. There seems to be despair that governments are not tackling these issues.'*

Frances Corner

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For more information visit  
[http://www.defra.gov.uk/  
environment/business/  
products/roadmaps/  
clothing.htm](http://www.defra.gov.uk/environment/business/products/roadmaps/clothing.htm)

*'I think that it is changing, there have been a burgeoning of initiatives. The coordination of these initiatives is what is beginning to happen with the UK government. There will not be voluntary action, there will be a role for legislation, e.g. with organic cotton, GOTS (Global Organic Textile Standard) has come from a coordinated effort across the different certificating bodies. Things seem to be moving frustratingly slow, however the promotion of umbrella organisations can shortcut some of this.'*

**Sandy Black**

In demonstrating a coordinated approach, industry players can communicate with charities, NGOs, support organisations, education and government to internalise the externalities and change consumer behaviour.

*'It is a reality in business that there are shareholders and as long as externalities exist where companies are not expected to pay for pollution and the oil they take out of the ground, there are these competitive pressures. So what can the fashion industry do about this? Perhaps put aside competitive caginess and lobby together for changes in the system.'*

**Anthony Kleanthous**

*'Business dynamics are changing, and as a result sustainability is no longer a 'nice to have' but is something that is core to business practices. [...] But through engaging brands and thoughtful innovation consumers can be mobilised to change behaviour in positive ways.'*

**Diana Verde Nieto**

Michael McDonough raised the example of LEED as an example of best practice.<sup>9</sup> This is a US initiative coordinating the construction industry to embed sustainability practices and develop a programme of certification for buildings. The importance of maintaining a global perspective and not being western-centric was a crucial comment, as was the role that media plays in communicating to the consumer.

*'We are in danger of being very western-centric and self-indulgent.'*

**Colin McDowell**

*'We will get to a point when suddenly everything will be about sustainable fashion, and I don't think we're that far away from it. We should not wait for mainstream media to lead this debate. What we have all achieved today is a million times more efficacious than what a commissioning editor will have achieved in the last six months.'*

**Lucy Siegle**

*'The media circuit as we know it is propped up by the big corporates and they dictate the content. So they are only interested in bringing a group of people to buy in messages on a mass level. They have to hook advertising into the middle of it.'*

**Caryn Franklin**

Finally, there was consensus that a coordinated approach was a very positive step in the right direction.

*'All the different specialists need to come together and find a way of connecting, be able to recognise and understand each others' strengths. It is through forums like this that we can understand ourselves and see where to go.'*

**Dilys Williams**

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For more information  
visit <http://www.usgbc.org/DisplayPage.aspx?CategoryID=19>

## **New Definitions of Luxury**

The panel raised debate around the role of luxury within fashion, and the problematic position it seems to be inhabiting in our current system. Like all other areas of fashion, luxury is complex and takes many forms, however there is a sense that luxury should lead by example.

*'Luxury – is it the heir apparent to sustainability? There is a sense of entitlement that luxury should lead on sustainability. Why is that?'*

**Lucy Siegle**

The role of luxury has changed and has become defined by consumption, shifting its values and motivations. The luxury sector could be a major player in designing transforming systems for fashion that are sustainable, celebrating fashion's best bits.

*'Luxury is embarrassed by excess. Is the idea of consuming less being proposed as a new business model? New paradigms for luxury are essential, however they can be tricky as our current market is dependent on growth models.'*

**Sandy Black**

*'We are at a crossroads. Luxury has become democratised and therefore debased. The luxury sector has become just as much about consumption as everything else has. Luxury has the opportunity to be redefined, to have values put back into products.'*

**Frances Corner**

In understanding luxury's 'hidden value' (Michael McDonough), we are presented with a real opportunity for new models and concepts for our industry. By embracing the radical and the aspirational, luxury fashion has the power to redefine our values, communicating change across the spectrum of the industry and the supply chain, and envisioning a future that is sustainable.



## 8. Tactics for Change





We are currently experiencing a time of unprecedented crisis in both the economy and the environment: global turmoil in the financial markets, rising unemployment, climate change, food insecurity, water bankruptcy and the end of the era of cheap oil. Yet the opportunity exists for us to make use of these crises for positive effect; to utilise the period of reflection and questioning that accompanies such times for a sustainable advantage. To paraphrase Barack Obama's special advisor, 'it's a shame to waste a good crisis'.

To this end, the CSF offers its reflections on the Fashioning the Future Summit as a set of 'tactics for change' for the fashion industry. These tactics were born out of collective discussion at the Summit and aim not only to help industry to survive these times of change, but also to thrive. In navigating the themes of discussion, three key areas have developed. These are our tactics for change.

We have developed these tactics as a barometer to our work and will use them as a basis for our interaction with colleagues, partners, collaborators and other fashion sector experts.

## **1. Building a transformed fashion system**

The fashion industry is based on a model of continual economic growth fuelled by ever-increasing consumption of resources. The unsustainability of this model is widely acknowledged. Yet also acknowledged is the important role played by fashion products in our culture. To create a less damaging, more constructive future for the fashion sector, we suggest that as a sector that we:

### **Start a high level debate about the values, rules and goals of the fashion sector**

The fashion industry is of significant cultural and economic importance to the sustainability of our species yet we must not be afraid of challenging its conventions and business models. At its heart, fashion is radical and thought provoking. The opportunity that this can bring should be celebrated through the visualisation of its positive possibilities. It can rapidly give shape to a new more sustainable paradigm and offer both vision and object that can help in creating a transformed industry. This means reconfiguring the shopping experience beyond the purchase of an unexplained and meaningless object, to a pleasure and attachment maintained through an ongoing relationship with the customer.

### **Recognise the power of design**

We are all designers of our industry, regardless of our role in the supply chain. To adopt a design mentality is to work collaboratively, challenge convention and find possibility where limits are traditionally placed. Design is a key driver to transform our existing culture. We need investment in positive radical ideas in order to make them scalable, applicable and achievable.

### **Share information**

Information is the key to innovation. Competitive advantage is not based on being the holder of knowledge in this area, it is shared knowledge that becomes powerful and distinctive when creatively applied. It is also through our education system that we must empower the next generation of fashion professionals to employ creativity to challenge practices and redefine our motivations and aspirations for the fashion industry.

## **2. Fostering human well-being**

Fashion makes an important contribution to society. It creates jobs and products that satisfy fundamental human needs. Yet it can also damage individuals and societies more widely through appalling working practices, and the detrimental psychological and ecological effect of consumerist fashion. A fashion piece cannot in itself create sustainability – this is created by the way in which we design, make, wear, discard and reincarnate it. We need to design in a way that means that we engage in fashion in a way that is sustainable. We suggest that we re-connect with fashion as a tool for human flourishing and a source of creative employment and productive work by working in three areas:

### **Critically appraise the role of fashion in our culture**

As human beings we have a deep need for adornment, discovery and novelty. Fashion can help us meet these needs. By recognising and engaging with fashion's central role in human culture, we build towards more sustainable solutions that meet needs.

### **Put human well-being at the heart of fashion production and consumption**

Changing fashion practices to improve well-being of workers, consumers, designers, producers is central to a more sustainable future.

### **Educate in a new way**

The job of the creative designer is exciting, powerful and joyful. We need a visionary education system with sustainability at its heart, producing designers who can use their creativity as a tool for communication and employ it across the supply chain.

### **3. Working with nature's limits**

The impact of the fashion sector on natural resources and ecosystems is substantial. There is an urgent need to reduce the negative effects of producing and consuming fashion. We suggest that as a sector we:

#### **Promote transparency**

Work towards making the entire supply chain visible and thus promote information about resource use, labour conditions, pollution, and waste. This involves working with suppliers and developing a culture of trust and knowledge sharing. Transparency is a precursor for accountability.

#### **Measure, benchmark and improve**

We need measurable points with rewards where cost, ethics, ecological impact, supply chain transparency and lifecycle analysis are benchmarked and assessed against agreed parameters. This can only be achieved through collaboration, leadership and transparency.

#### **Be open to new approaches**

Look for change towards sustainability in new places, people and collaborations. Design ways in which to engage with emerging technologies so as to bring efficiencies, novel materials and new opportunities. Celebrate traditional skills and knowledge that contain much collective wisdom.

#### **Factor in the true cost of production**

Businesses need to internalise costs that have been traditionally seen as external. When questioned, 90% of businesses surveyed felt that they had a responsibility for both direct and indirect impacts of their businesses on the environment (Volume 1.0: Fashion & Sustainability, A Snapshot Analysis March 2008). However this is yet to be factored into the cost of a product and against the values by which a company stands.

## **9. Centre for Sustainable Fashion**

The Centre for Sustainable Fashion provokes, challenges and questions the fashion status quo. Through collaboration we design transforming solutions that balance ecology, society and culture.

This report forms part of our activities that link research and education, with business support and knowledge transfer, across our sound local and global strategic networks.

We are currently employing the Tactics for Change through the following activities.

### **Business Support at the CSF**

The CSF is launching a programme of business support aiming to help fashion companies join the growing number of successful businesses that are adopting a sustainable approach to fashion. The programme will introduce the latest developments in materials, production, communications, technology and design, encouraging new approaches to running a fashion business.

To engage in the programme fashion businesses must be London based and have been trading for at least twelve months (two seasons) as a registered business or sole trader. The programme is part funded by the European Union allowing eligible businesses to access support free of charge.

### **Defra Sustainable Clothing Action Plan (SCAP)**

The Centre for Sustainable Fashion has been a key stakeholder in the clothing roadmap process which took place from 2007-2009, led by UK Government Department for the Environment, Food and Rural Affairs (Defra). The resulting Sustainability Clothing Action Plan cites the Centre for Sustainable Fashion as a provider of education and capacity building, strategic networks and information through specialist postgraduate courses, the CSF website, and the development of an accredited programme of business support.

### **Shared Talent India**

The Defra funded project Shared Talent India is now well underway at the CSF. UK and Indian designers are working with London College of Fashion, Pearl Academy and AMFI students to explore the design applications of a range of sustainable Indian textiles. The group will be taking part in a ten-day workshop in Delhi at the end of July to produce concepts to showcase Indian sustainable textiles. The design concepts, a promotional film and photography exhibition will be profiled on the Monsoon stand at Estethica at September 2009 London Fashion Week where an online resource profiling sustainable textiles, Indian suppliers and the design concepts will be launched. The event will then travel to Indian Fashion Week.

### **Fashioning the Future 2009 – The international student awards for sustainability in fashion**

Fashioning the Future brings together a global community of creative thinkers and doers, designers, innovators and entrepreneurs ready to offer the fashion industry opportunities for the future. Building on the success of the 2008 awards, we have developed Fashioning the Future 2009 to include a wider range of disciplines, now with seven separate industry sponsored awards, celebrating and promoting a generation of emerging talent for the fashion industry of the future.

The possibilities for our future lie in the ingenuity of creative minds. This competition is the leading international platform for celebrating innovation in sustainable fashion design, development and communication. The 2009 winners will be profiled at an exclusive event at London's City Hall on 25 November 2009 and alongside the Free Radicals conference on 20 November 2009 at London College of Fashion.

### **Green Collar Graduates Research**

The Higher Education Academy has funded the CSF to engage the UK fashion industry in understanding employers' aspirations for fashion graduates in terms of their understanding and knowledge of the environmental and social impacts of our industry. The research will be disseminated in July 2009 to UK fashion and arts colleges through HEA and Fashioning an Ethical Industry.

### **MA Fashion & the Environment**

The course extends the College's focus on challenging current practice through design intervention to change the landscape of the fashion industry, pushing boundaries in the way that fashion is identified through an innovative and proactive approach to the issues of sustainable creative development. The course is directed towards the current and future needs of the fashion industry as it undergoes significant changes in practice enabled by opportunity and necessity. It educates fashion industry professionals who will be capable of interpreting the ecological, social and cultural considerations of their discipline within the context of the complexities of the fashion industry.

### **Free Radicals**

Free Radicals is testing an interdisciplinary approach to innovation within the universities sector, with a particular focus on innovations for social impact. London College of Fashion's Professor Helen Storey is leading on the project, which aims to embed social responsibility into the activities of higher education institutions and to develop a model whereby universities can work together towards these aims.

Funded by NESTA (National Endowment for Science, Technology and the Arts) and begun in 2008, the Helen Storey Foundation is the cultural partner on this project. Academics from the Universities of Sheffield, Westminster, Ulster, and London College of Fashion, are investigating ways to collaborate across broad disciplines, creating new ways to be socially innovative. Its first theme is water.

### **Gypsy Roma Traveller History Month**

Internationally acclaimed artist, and London College of Fashion's Professor of Art, Fashion and the Environment, Lucy Orta has worked extensively with the Gypsy Roma Traveller communities across Europe, culminating in Survival Strategies - a series of events during June 2009, the second annual Gypsy Roma Traveller History Month. Lucy's work investigates the Roma culture from the perspectives of the arts, architecture, humanities, sociology and human rights, offering an intercultural and interdisciplinary dialogue to build together a better understanding of Romani culture and traditions.

### **Local Wisdom**

Good ideas happen everywhere and often involve creative acts with the things we have around us, like our clothes. These creative actions and ideas are rarely acknowledged and never make it onto catwalks or business agendas, yet we think they have potential to help solve some of the problems we face as a global community.

Reader in Sustainable Fashion Dr Kate Fletcher's Local Wisdom project recognises, honours and gives credit to the many creative ideas and actions that involve our garments. These acts typically need little money or materials to make them happen, but instead tap into an abundance of experience, ingenuity and rethinking. This project captures and celebrates this 'local wisdom', uncovering its value and giving it a platform from where it can flourish and inspire.

*[www.localwisdom.info](http://www.localwisdom.info)*



## **Considerate Design**

Considerate Design, led by London College of Fashion's Professor Sandy Black, challenges traditional design processes to develop personalised fashion products in three different areas. The research project is a collaboration between London College of Fashion and the Engineering Centre at Cambridge University.

The project has a portfolio of three sub-projects:

- > Knit to Fit - Seamless garment knitting for comfort and personalised fit utilising advanced knitting technology.
- > Bespoke Bags - Bespoke functional bags ergonomically designed to fit the body.
- > Evolving Textiles - Rapid manufacturing for pseudo-textile structures which conform to the body.

*[www.consideratedesign.com](http://www.consideratedesign.com)*

Further information on all the activities at the Centre for Sustainable Fashion can be found at

*[www.sustainable-fashion.com](http://www.sustainable-fashion.com)*





















## 10. Appendices

### Appendix 1 – Speaker Biographies

#### **Professor Sandy Black**

Professor of Fashion and Textile Design & Technology at the London College of Fashion and Director of the Centre for Fashion Science. She was a founding director of the University of the Arts Textile Futures Research Group, and is a member of the Research Centre for Fashion, the Body and Material Culture. Her research is inter-disciplinary in its approach and interrogates fashion - its practice and design processes – to connect design, science, technology and sustainability with the aim of developing new applications and concepts for more sustainable products in fashion and textiles. Currently leading a ‘Designing for the 21st Century’ project Considerate Design for Personalised Fashion Products, funded by EPSRC/AHRC. Sandy has a background in design and consultancy, having run her international Sandy Black label knitwear and knitting yarns business before entering academia. She is currently working on a new knitwear book with the V&A Museum. Sandy is regularly invited to lecture at international events and conferences on the intersections of fashion, design and science. She is the founder and co-editor of the new journal Fashion Practice: Design, Creative Process and the Fashion Industry to be published by Berg in 2009.

#### **Dr Tim Cooper**

Head of Sheffield Hallam University’s Centre for Sustainable Consumption. After graduating in economics Tim worked in the food and construction sectors for 15 years. His research interests include the lifespan of consumer products, environmental policy, and consumer behaviour. He has acted in an advisory capacity for the European Commission, European Environment Agency and Council of Europe and been an evaluator for the Research Council of Norway, Irish Environmental Protection Agency and Belgian Federal Science Policy Office. He was specialist adviser to the Commons Environment Committee for its enquiry Reducing the Environmental Impact of Consumer Products. He recently completed a research project for Defra into the UK public’s understanding of sustainable clothing.

### **Orsola de Castro**

Born in Rome in 1966. The daughter of a Venetian artist, she was the youngest printmaker to be introduced into the 'Albo Degli Incisori' aged 14 following a series of group exhibitions of drawings and etchings. She studied printmaking and graphic design at the Scuola Internazionale di Grafica in Venice and moved to London in the early 80s. In 1985/86, a year after the birth of her first daughter, she had five one woman shows in Italy sponsored by Letraset Italia, using their famous Pantone felt-tips and presenting her fashion illustrations and reclaimed vintage hats. Her subsequent collections of hand printed textiles and crochet accessories sold internationally. In 1997 she started From Somewhere, a revolutionary label that addresses the issue of pre-consumer waste and reproducibility in recycling for the fashion industry. In 2004 From Somewhere won the 'Green Apple National Bronze Prize For Commerce and Industry', in 2007 was shortlisted for the 'UK Fashion Export Best Ethical Fashion Label', and in 2008 was runner up at the Observer Ethical awards. In September 2006 Orsola, together with her partner Filippo Ricci, started Estethica, the sustainable fashion area at London Fashion Week which she curates and organises for the British Fashion Council. From Somewhere opened its first flagship store in London's Notting Hill in June 2006. Orsola is a regular lecturer for various universities including the Royal College of Art and Chelsea College of Art and a guest speaker at many sustainable fashion events. Orsola lives in London with Filippo and the youngest three of her four children, the eldest now having joined the family business as a shoe designer.

### **Professor Frances Corner OBE**

Head of College at London College of Fashion, the UK's only college to specialise in fashion education, research and consultancy. With an international reputation for fashion education, the College offers a unique portfolio of courses from fashion design and technology, management and marketing to communication, promotion and image creation. Prior to this Frances was the Head of the Sir John Cass Department of Art, Media and Design at London Metropolitan University and has

worked in senior management of Higher Education Institutions for over ten years. Frances has a D.Phil from Oxford University that researched the effects of the changes that are accompanying the massification of Higher Education on the subject of Fine Art, a subject which she has published on, alongside issues facing Higher Education and the creative industries. Frances is Chair for CHEAD (Conference for Higher Education in Art and Design) and has been instrumental in leading on a number of research projects undertaken by CHEAD including research into the employability of art and design graduates and widening participation. Frances has played an active role in advising stakeholders, including the UK Department of Culture Media and Sport, on the future of the fashion industry and the role that Higher Education can play in the development and support of the creative industries. Frances is an active conference presenter on a range of issues facing the creative and cultural industries, the future of art and design Higher Education and leadership of 21st Higher Education arts based institutions. Frances is pioneering the adoption of sustainable and ethical practice into the fashion education arena and has spoken at a number of high profile conferences and has co-presented a piece on the subject for BBC2 Newsnight. In 2009, Frances was awarded an OBE for services to fashion.

### **Fiona Desai**

Fiona has given up on biographies and job descriptions. People help people, is what she says. And does.

### **Dr Kate Fletcher**

Has been exploring fashion as a positive force for change towards sustainability for the last fifteen years. She has helped develop the concept of 'slow fashion' and has championed innovative approaches to developing sustainable fashion products and services with clients including high street retailers, designer-makers and non-profit organizations. Kate finished a PhD in 1999 at Chelsea College of Art and Design, investigating sustainable design opportunities in the UK textile industry, before working at Goldsmiths, University of London and now as Reader in Sustainable Fashion at London College of Fashion. She is the author of the widely acclaimed book, Sustainable Fashion and Textiles: Design Journeys.

### **Dr Tom Fisher**

A graduate in fine art, has worked as a furniture designer, and did his PhD in the Sociology department at the University of York. His current research concentrates on the materiality of human/object relationships and their implications for sustainability. This interest encompasses the industrially produced designs found in every day domestic spaces such as plastic objects, packaging and clothes, as well as designs that come about through informal processes. In this he draws on his background as a maker and on perspectives from the sociology of consumption. He recently completed a research project for Defra into the UK public's understanding of sustainable clothing. He is currently working on a book for Earthscan about packaging reuse, with Janet Shipton, and is Professor of Art and Design in the School of Art and Design at Nottingham Trent University.

### **Caryn Franklin**

Caryn has worked in the fashion industry for 25 years. A former fashion editor of i-D Magazine, she has interviewed everyone from Yves Saint Laurent to Giorgio Armani and made documentaries on Vivienne Westwood, Philip Treacy, Agnès B and Matthew Williamson. In 1990 she also produced and presented a documentary on garment workers in free trade zones – this serving as a powerful introduction to the need for ethical clothing. As well as running her own consultancy, working for a variety of high street companies, Caryn is always in demand to comment on the fashion industry or style members of the public and has appeared regularly on BBC News, GMTV, LK Today, and This Morning. Her own shows include Clothes Show and Style Challenge for the BBC, Style Bible for Border TV, The Frock and Roll Years for ITV and Style Academy for Discovery TV and the recent three-season revamp of the Clothes Show for UKTV Style. Caryn has written for magazines and has produced four books one of which *Woman in the Mirror*, was a novel featuring a model with an eating disorder in an attempt to look at the underbelly of the fashion industry. Her website [www.howtolookgood.com](http://www.howtolookgood.com) is dedicated to all shapes and sizes and stocks a library of e-books on image and

bodyshape. She is also working on her third collection for Simply Be, this is a premium range for women sizes 14-32. She is co-chair of Fashion Targets Breast Cancer; now in its 12th year and a patron of Beat formally known as the Eating Disorders Association and ambassador for the Centre of Sustainable Fashion at London College of Fashion.

### **Timothy Han**

Founder of what the Financial Times labelled as the 'eponymous cult bath and body company.' A former assistant of John Galliano, Han believes in the notion of sustainable luxury and that it is not necessary to sacrifice luxury in order to live more responsibly. As such, Han's focus is on creating a range which aims not only to fulfil one's expectations of a premium product but also to minimise environmental impact and improve social benefit through the choices made. Han has successfully set out to prove that natural and ethical products can compete against their less than ethical counterparts without needing to play 'the green card.' Han's products have received numerous praises and found fans amongst both celebrities and royalty alike. Until now natural beauty brands are often very herbaceous and for those who have grown up on the complexities of artificial fragrance less than desirable. His range of scents challenges perceptions of what a natural product should be and help to set him apart. One of his first scents, Lemongrass, Marjoram & Lavender was voted the Top Scented Designer Candle by the Daily Telegraph and his recently launched Wild Rose Body Cream was rated the Top Cult Beauty Product by the Observer.

### **Sungjoo Kim**

Founder of Sungjoo Group, consisting of Sungjoo International Ltd. (SJI), Sungjoo Merchandising Inc. (SMI) and Sungjoo Design Tech & Distribution Inc. (SDD). She is also Chairperson of MCM Products AG. Internationally known and respected for her achievements in business, she has been involved in the fashion industry for more than 20 years, beginning her career at Bloomingdale's in 1985 under the direct supervision of Mr. Marvin Traub, the legendary retailer

and ex-Chairman. Since 1990, she has successfully launched and acquired exclusive franchise rights for several globally renowned brands such as Gucci, Yves Saint Laurent, Sonia Rykiel, Marks & Spencer and MCM for the Korean market. Sungjoo Group currently operates more than 90 retail stores for MCM, Marks & Spencer, Lulu Guinness and Billy Bag. It also recently acquired MCM's global business based in Munich, Germany. Its gross annual sales in 2005 amounted to approximately \$100 million. Sungjoo holds degrees from Amherst College (BA in Sociology), London School of Economics (MSc in International Relations) and Harvard University (MTS in Business Ethics & Economics), and was awarded an Honorary Doctorate Degree by Amherst College. As one of the most celebrated businesswomen in Asia, she has received wide recognition and was featured in numerous publications and media broadcasts including Forbes, Asiaweek, BBC, CNN and CNBC. She was selected as one of the '1997 Global Leaders of Tomorrow' by the World Economic Forum in Davos, Switzerland and was chosen to represent one of 'The 20 Most Powerful International Businesswomen' by Working Woman (New York, 1999). Asiaweek also picked her as one of the '7 Most Powerful Women in Asia' (Hong Kong, 2001), while CNN nominated her as one of the 'New Century Leaders' for its The Best of Asia news feature. In addition, she was counted among the 'Top 50 Women to Watch' by The Wall Street Journal (Global Edition on Nov. 8, 2004). As a successful businesswoman with a strong sense of corporate social responsibility, Sungjoo considers serving society as one of her most important duties in life.

This is reflected in her active involvement in many non-profit and charity organisations including Save the Children and Asia House UK. In addition, she firmly believes in the power of women to improve global society and is an International Planning Committee Member for the Global Summit of Women, which supports the works and advancement of women worldwide. A bestselling collection of her autobiographical essays (English title Beautiful Outcast/Wake-Up Call) was published in Korea in May 2000.



## **Anthony Kleanthous**

Researcher and writer on sustainable business, as well as Senior Policy Adviser at WWF-UK. Anthony is co-author of two groundbreaking reports for WWF-UK, *Let Them Eat Cake: Satisfying the new consumer appetite for responsible brands and Deeper Luxury*. His work has helped to create deep changes in the way brands approach environmental and social issues. With a background first in advertising (Saatchi & Saatchi, BMP DDB Needham) and then client-side marketing, Anthony also holds an MSc in Sustainable Development from Imperial College, London. Anthony sits on the Steering Committee of the Chartered Institute of Marketing's Sustainable Marketing working group, is a registered adviser to the UK Government's Foreign and Commonwealth Office, and was a judge in the inaugural International Advertising Association's Annual Awards. He was previously Strategy Director of Clownfish, Global eBusiness Manager at AstraZeneca, Head of Marketing at PayPal and Marketing Director of toptable.co.uk.

## **Michael McDonough**

Award-winning architect who specializes in environmentally appropriate systems and advanced building technologies. He has designed a wide range of buildings and objects including offices, airports, galleries, multi-media environments, resort buildings, shops, furniture, exhibits, jewellery, and custom residences. McDonough believes that traditional design and modern design - nature and high technology – can be advantageously synthesized, and that new types of buildings will accordingly emerge. He has published over 70 articles on architecture and design and authored two books: *Malaparte: A House Like Me*, and *The Smart House*. Long an active artistic collaborator, he has exhibited in museums and galleries worldwide, and worked with painters, sculptors, writers, designers, filmmakers, and scientists, notably author Tom Wolfe and fashion designer Steven Sprouse. Educated at the University of Massachusetts, Massachusetts Institute of Technology, and the University of Pennsylvania, and a cofounder of the experimental Bamboo Research Initiative at Rhode Island School of Design, McDonough has taught and lectured internationally. He has also

designed and built e-House, a zero-energy design and building science laboratory, a house the international press termed ‘the most sustainable building in the world’ having ‘the coolest rooms on the planet.’

### **Colin McDowell**

Has worked in fashion for thirty years, as a designer, stylist, editor, journalist and biographer. The author of sixteen books on fashion and related subjects, he has written on style and design for newspapers and magazines around the world. He is the senior fashion writer for the Sunday Times Style and is the founder and creative director of Fashion Fringe. Colin is also Creative Editor at Large for Net-A-Porter.com and Editor-in-Chief of Distil. Colin was awarded an MBE in the New Years Honours list 2008. He lives in London and Kent.

### **Sim Scavazza**

Has spent eighteen years in fashion buying for some of the UK’s most well known clothing retailers. She joined Arcadia in 2000, as Head of Buying for Miss Selfridge, where she then progressed to Brand Director. In November 2005 she was voted by Drapers Record as one of the most influential people in UK fashion retailing. Before joining Arcadia, Sim was Head of Buying at Bay Trading and Senior Buyer at NEXT, having started her career with French Connection and River Island. Sim left Arcadia in 2006, to pursue interests that reflect her personal ethical values. These activities relate not only to fashion, but also include the Chairmanship of the charity, Mentor UK, which works towards the prevention of drug abuse in young adults. Sim is now Creative Director of online ethical boutique Adili.com.

### **Lucy Siegle**

Journalist and broadcaster on a range of environmental and social justice issues. She joined the Observer in 2000 and has written a weekly ethical living column since 2004. A passionate advocate of ethical issues she is founder of the Observer Ethical Awards. She has also written for a wide range of print magazines including The Guardian, the New Statesman, Marie Claire and Grazia. She also reports and speaks regularly on TV, and currently presents on BBC1’s the One Show. In

2005 she was shortlisted as the British Press Awards as Specialist Writer of the Year and is Visiting Professor to University of the Arts, London with particular ties to London College of Fashion's Centre for Sustainable Fashion. Her second book *To Die For: is fashion wearing out the world?* will be published in 2009.

### **Lucy Shea**

Oversees several teams at sustainability communications agency Futerra and drives international expansion. An expert on internal and external communications for sustainable development, Lucy is also a highly experienced facilitator, with a slightly guilty carbon footprint from regular international training on climate change communications. Lucy is the author of *Communicating Sustainability*, a special UN Environment Programme report, and is a member of the UN's Sustainable Lifestyles Taskforce. She is also co-founder of the RE:Fashion Awards.

### **Jane Shepherdson**

Chief executive of UK clothing brand, Whistles and was previously the brand director for high-street women's wear store Topshop. With a career in the UK high street spanning more than twenty years, Jane has also shared her success with ethical fashion pioneer People Tree and consulted on the recent launch of the Oxfam boutiques. Jane is a Visiting Professor at London College of Fashion.

### **Diana Verde Nieto**

Diana founded Clownfish in 2002 with the vision of creating a sustainability and communications consultancy that makes sustainability tangible for business. Her background sees the intersection of fourteen years of marketing experience, communications industry expertise and an extensive knowledge of sustainability and environmental legislation. As a member of the Chartered Institute of Marketing's Sustainable Programme, Diana also has significant experience on a professional advisory board. Diana has helped some of the world's top brands including Unilever, Coca-Cola, Nike, Timberland and

InterfaceFLOR unlock the value of sustainability. Diana has demonstrated that communication is the key to building long-lasting business relationships. In recent years Diana's commitment to creating net positive change has also seen her working with a number of international Non Governmental Organisation (NGOs) including WWF, Climate Group, Clinton Global Initiative, Tomorrow's Company, United Nations Environmental Programme, British Government and European Union.

### **Dilys Williams**

Dilys is a designer and innovator, as well as the Director for Sustainable Fashion at London College of Fashion. Dilys has been instrumental in the development of curriculum with respect to sustainability at London College of Fashion including a new Masters degree in Fashion and the Environment, whilst setting up of the Centre for Sustainable Fashion. A fellow of the RSA, Dilys' professional background reflects her ethical fashion credentials having worked with Katharine Hamnett for ten years on collections using organically produced materials and promoting awareness of issues surrounding ethical and environmental design and production methods. Dilys is on the steering panel of Fashioning an Ethical Industry and Estethica, the judging panels for the Observer Ethical Awards and the RE:Fashion Awards. Dilys has contributed to Radio 4's You and Yours, BBC 2 Newsnight, BBC Wales News and numerous magazine and newspaper articles.

**Appendix 2 – Delegate list**  
**Fashioning the Future Show, 28 October 2009**

<b>Name</b>	<b>Organisation</b>
Natalie Dembinska	10 Magazine
Emma Gibson	10 Magazine
Kim Jakeman	Abercrombie & Fitch
Ada Zanditon	Ada Zanditon
Laurella Fox-Pitt	Adili.com
Nick Samuel	Adili.com
Sim Scavazza	Adili.com
Lesley Holden	Amsterdam Fashion Institute
Alyson Mowat	Angharad Rees office
Maryse Farag	Arts London
Chuck Ikeh	Arts London
Stephanie Robertshaw	BBC
Anthony Clark	Big Picture
Harold Tillman	British Fashion Council
Katie Darby	British Fashion Council
Simon Burstein	Browns
Joan Burstein	Browns
Judith Brett	Brunswick
Marissa Hoyle-Rhoades	Brunswick
Helen Scott Lidgett	Brunswick
David Buckland	Cape Farewell
Catharina Eden	Catharina Eden
Pat Parish	Cavendish College
Erin Bunting	City Fringe Partnership
Sarah Purvis	City Fringe Partnership
Lyndell Mansfield	CLM
Lynn Crowther	Coca-Cola
Jackie Duff	Coca-Cola
Claire Hamer	Consultant
Anthony Kleanthous	Consultant
Kirsti Weir	Dazed & Confused
Ruth Doyle	Defra
Narinder Leon	Design Council
Ashley Woodfield	Design Museum
Jenny White	Eco Boudoir
Andrew Cowie	Entertainment Press
Joanne Kraysen	Ethical Classics

Jo Maiden	Ethical Fashion Forum
Josie Nicolson	Ethical Fashion Forum
Amisha Ghadaili	Ethical Fashion Forum
Caroline Falce Gozzi	Falgo Ltd
Peta Wilson	Fashioning an Ethical Industry
Jann Bateman	Fenwicks
Vicky Murray	Forum for the Future
Rosie Budhani	Foundation Agency
Jules Hau	Foundation Agency
Deborah Barnes	Freelance
Gunr Dubrrouska	German Student
Floran Herzberg	German Student
Danny Martin	Getty Images
Gerald O'Rouke	Goff Photos
Rose Sinclair	Goldsmiths University
Jane De Teliga	Good Housekeeping
Nin Castle	Goodone
Alex Tham	Green Eyed Monster
Caroline Wall	Green Eyed Monster
Kelly Bowerbank	The Guardian
Melanie Cary	Howies
Anthony Magnani	Hugo Boss
Jo Wood	Jo Wood Organics
Rose Foster	John Lewis
Katie Wright	John Lewis
Sarah Whinyates	Karen Millen
Lindka Cierach	Lindka Cierach
Michael Spenley	Littlewoods
Natalie Stevenson	LK Bennett
Laura Abbatiello	London College of Fashion
Caroline Coulti	London College of Fashion
Sophie Minicz	London College of Fashion
Francesa Schaeffgen	London College of Fashion
Stacey Anderson	London College of Fashion
Felicia Felton	London College of Fashion
Emma Rigby	London College of Fashion
Sharn Sandor	London College of Fashion

## Appendix 2 –

Name	Organisation
Makato Taguchi	London College of Fashion
Clare Tristram	London College of Fashion
Lucretia Munro	London Lite
Olivia Memko	Luchford
Niamh Reid	Luchford
Allana McAspurn	Made By
Nathan Kay	Mail on Sunday
Louise French	Marie Claire
Nicole Smallwood	Marie Claire
Libby Warner	Marks & Spencer
Jessica Satherley	Metro
Patricia Moschella	Naba
David Simpson	New Link
Shammy Jacob	Nike
Stefan Siegel	Not Just a Label
Tom Fisher	Nottingham University
Synnove Saelthun	Oria
Alex Smith	Oxfam
Caroline Swarbrick	Oxfam
Tamara Sivan	Pentland
Carly Stephenson	Pentland
Anna Ward	Pentland
Sean Michael	Photographer
Nihal Arthanayake	Radio 1
Christopher Raeburn	Raeburn Design
Rani Patel	Rani Jones
Caroline Barulis	Roland Mouret
Tim Cooper	Sheffield Hallam University
Alex Fury	Show Studio
Phillipa Randell-Nasson	Style Incorporated
Klenda Sefai	Style Incorporated
Hannah Sandling	Stylist
Damien Santa Maria	Sublime Magazine
Galahad Clark	Terra Plana
Vanessa Knowles	Textiles Magazine
Harriet Reuter Hapgood	The Independent
Lucy Siegle	The Observer

Kala Paul-Rainbird  
Tracey Howes  
Timothy Han  
Nigel Carrington  
Lynette Brooks  
Alison Weldon  
Jessica Bumpus  
Azim Hasham  
Mark Russell  
Jane Shepherdson  
Becky John  
Stella Salmon  
Dierdre Hopkins  
Melanie Abrahams  
Kathy Beyers  
Joe Beyers  
Alan Black  
Simon Brambell  
John Lee Brunswick  
Hannah Bullock  
Jenny Campbell - Colqhoun  
Luis Carvalho  
Jamie Carvalho  
Jeremy Cassar  
Alex Challoner  
Sayali Choudhari  
Adrienne Cleasby  
Catherine Cortaud  
Alan Davies  
Lousie de Caires  
Nichole De Carle  
Kelly Dearsley  
Mackenzie Dearsley  
Buddy Dearsley  
Julea Dunn  
Nick Ede  
Lauren Emmett  
The London Paper  
The Luxury Marketing Board  
Timothy Han  
University of the Arts London  
University of the Arts London  
Viewpoint  
Vogue  
Voodoo Blue  
Warehouse  
Whistles  
Who Made Your Pants  
Woolen Salmon  
Rootstein Hopkins Foundation



## Appendix 2 –

Name	Organisation
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Lampros Fasis	
Clara Freeman	
Liane Friedericks	
Chloe Hayes	
Valerie Hunting	
Toyin Inidayo	
Caroline Johnson	
Oliver Jordan	
Kirsty Kirkpatrick	
Monika Kurtova	
Annabel Leathes	
Phoebe Lee	
Era Leon	
Daniel Lismore	
Mark Longworth	
Justina Machnik	
Alex Macmahon	
Kim Mannino	
Patricia McCarty	
Lois McNay	
Maisie McNay	
Iquise Mila	
Lynda Miller	
Marissa Montgomery	
Annelie Moore	
Jamie Moore	
Radhika Moore	
Paul Morgan	
Kaelene Morton	
Katie Nichol	
Jo O'Hara	
Priten Patel	
Carol Pegg	
Geoff Pegg	
Atlanta Rascher	
Helle Rasmussen	
Kirsten Reichbach	

Sue Riley  
Laura Rudo  
Phillip Sams  
Christina Sanders  
Rowan Secrett  
Libby Simpson  
Alex Stevenson  
Richard Strange  
Henry Trumble  
Summa Verbeck  
Holly Veril  
Tom Vernon-Kell  
Laura Jayne Walker  
Stuart Watts  
Barbara Zanditon

## Appendix 3 – Delegate list

Fashioning the Future Summit strategy day, 29 October 2009

Name	Organisation
Nick Samuel	Adili.com
Simone Ruffin	Adili.com
Caroline Gitsham	Adili.com
Sim Scavazza	Adili.com
Jessica Sherlock	Amoosi
Jan Piscaer	Amsterdam Fashion Institute
Gabriele Buglioni	Antonio Merloi
Giulio Sironi	Antonio Merloi
Michael McDonough	Architect
Nicola Woods	Beautiful Soul
Kirsten Reichenbach	Beyond the Valley
Caryn Franklin	Broadcaster & Consultant
David Buckland	Cape Farewell
Catharina Eden	Catharina Eden
Pat Parish	Cavendish College
Silje Lode	Center for Responsible Design
Mette Date Christensen	Center for Responsible Design
Tina Hjort	Center for Responsible Design
Dilys Williams	Centre for Sustainable Fashion
Kate Fletcher	Centre for Sustainable Fashion
Nina Baldwin	Centre for Sustainable Fashion
Diana Verde Nieto	Clownfish Marketing
Jackie Duff	Coca-Cola Company
Lynne Crowther	Coca-Cola Company
Phil Patterson	Colour Connections
Fiona Desai	Consultant
Deborah J Barnes	Consultant
Anthony Kleanthous	Consultant
Gill Lowry	Consultant
Catherine Courtauld	Cvocka
Dr Dorothy Maxwell	Defra
Wendy Lanchin	Design Council
Paula McKenna	Designedbyme.org
Tamasyn Gambell	Eco Luxury Textiles
Anna Prah	Ecotextile News
Kate Martin	edie.net
Bridget Russo	Edun

Lynette Deutson	Endaba
Katharine Ross	Environmental Justice Foundation
Joanneke Kruijsen	Ethical Classics
Amisha Ghadiali	Ethical Fashion Forum
Joanna Maiden	Ethical Fashion Forum
Caroline Falce Gozzi	Falgo Ltd
Hannah Higginson	Fashioning an Ethical Industry
Liz Parker	Fashioning an Ethical Industry
Deborah Luffman	Finisterre
Vicky Murray	Forum for the Future
Rosie Budhani	Foundation Agency
Jules Hau	Foundation Agency
Melanie Abrahams	Freelance
Sophie Haymer	Freen
Orsola de Castro	From Somewhere
Lucy Shea	Futerra
Miriam Rayman	Future Laboratory
Gary Harvey	Gary Harvey
Rose Sinclair	Goldsmiths College
Nin Castle	Goodone
Alexandra Tham	Green Eyed Monster
Karen Murray	Green Rewards Ltd
Mirjana Ostasevic	Hand & Lock
Marie De Ryck	Howies
Melanie Laing	Howies
Anton Magniani	Hugo Boss
Jo Buckley	Impactt
Jaana Quaintance	Impactt
Kate Nowakowski	Jingando
Jenni Nelson	Julia Smith
Annika Saunders	Junky Styling
Sarah Whinyates	Karen Millen
Elizabeth Franklin	Kings College London
Holly Berry	Leave Me Be
Michael Spenley	Littlewoods Show Direct Group
Maggie Norden	London College of Fashion
Heather Pickard	London College of Fashion

## Appendix 3 –

Name	Organisation
Jan Miller	London College of Fashion
Philip Delamore	London College of Fashion
Mark Lebon	London College of Fashion
Penny Martin	London College of Fashion
Anna-Maria Hesse	London College of Fashion
Duska Zagorac	London College of Fashion
Felicia Felton	London College of Fashion
Jemima Penny	London College of Fashion
Julia Crew	London College of Fashion
Madeline Barlow	London College of Fashion
Sharn Sandor	London College of Fashion
Stacey Anderson	London College of Fashion
Tara Mooney	London College of Fashion
Colin McDowell	London College of Fashion
Prof Sandy Black	London College of Fashion
Anna Millhouse	London College of Fashion
Prof Frances Corner	London College of Fashion
Gillian Evans	London College of Fashion
Nicola Price	London College of Fashion
Rebecca Munro	London College of Fashion
Kristina Houmann	London College of Fashion
Emma Rigby	London College of Fashion
Hayley Brown	London College of Fashion
Katy Read	London Remade
Allana McAspurn	Made By UK
Libby Warner	Marks & Spencer
Mark Sumner	Marks & Spencer
Sungjoo Kim	MCM
Gillian Lipton	Monsoon
Charlotte Ellis	Mosaic Group
Shammy Jaccob	Nike
JJ Hudson	Noki
Stefan Siegel	Not Just a Label
Tom Fisher	Nottingham Trent University
Patrizia Moschella	Nuova Accademia di Belle Arti Milano
Fiona Kelday	Oakdene Hollins Ltd
Jenni Räsänen	Oakdene Hollins Ltd

Alex Smith	Oxfam
Caroline Swarbrick	Oxfam
Stefano Bonfa	Oxford Sustainable Development
Carrie Rubin	Pentland Group
Ian Blackman	Pentland Group
Emily Scholes	People Tree
Jenny Hulme	People Tree
Oliver Stanlin	People Tree
Saori Ito	People Tree
Piers Thomas	Random Company
Simonetta Carbonaro	REALISE Strategic Consultants
M Uddin	Retex Design Ltd
Quay Hoang	Sedex
Clare Brass	Seed Foundation
Anjana Janardhan	Shared Talent India designer
Sara Simmonds	Sharkah Chakra Jeans
Tim Cooper	Sheffield Hallam University
Sophie Luis	Springboard PR
Kate Goldsworthy	TED, Chelsea College of Art & Design
Thida Henshaw	Tesco
Vanessa Knowles	Textile Institute
Lucy Siegle	The Observer
Timothy Han	Timothy Han
Leonora Oppenheim	Treehugger
Mo Tomaney	UCCA / Central Saint Martins
Emma Brandon-Jones	University of Bath
Doug Miller	University of Northumbria
Lynette Brooks	University of the Arts London
Azim Hasham	Voodoo Blue
Jane Shepherdson	Whistles
Becky John	Who Made Your Pants
Stella Salmon	Woolen Salmon
Max Gilgenmann	World Cat Ltd
Alison Harley	
Christopher Bergman	
Clark Adams	
Kiran Passi	

## Appendix 3 –

<b>Name</b>	<b>Organisation</b>
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Yanina Aubrey

Berry Chong

Caroline Conte

Jan de Vries

Kaela Joy

Katie Metcalfe

Cynthia Bernheim

Guna Dubrouska

Natasha Freestone









## 11. Contact us

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[www.sustainable-fashion.com](http://www.sustainable-fashion.com)

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This report has been written to best demonstrate the events of the Fashioning the Future Summit, 28-29 October 2009 at London College of Fashion. We have purposefully refrained from highlighting individual businesses and case studies as the contributors and participants collectively represent a movement towards industry change in a combination of large and small ways.

Every effort has been made to verify the sources and data referenced in this report. It was correct, to the best of our knowledge, at the time of going to press (June 2009).

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## **Collections featured are all finalists of Fashioning the Future 2008**

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