



The CharioCity Workshops Report

Developing education's systemic
design approaches for the UK
charity shop's fashion and textile
value chain

External Report
Spring 2023

 CharioCity

ual: centre for
circular design



This report was authored by
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Circular Textiles Day 2050
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About WCTD

World Circular Textiles Day was founded in 2020 to galvanise the collective ambitions and goals of people, organisations and businesses, towards reaching for a fully circular textiles world by 2050.

We aim to do this by providing a framework for circularity stakeholders to develop and deliver a collaborative, ever-evolving roadmap to 2050 and to chart circularity's momentum annually on 8th October.

About CCD

Centre for Circular Design is based at Chelsea College of Arts, University of the Arts London. A hub of diversity bound together by a common vision of a world transformed by creative thinking. Centre for Circular Design is a leading voice in academic design research and knowledge exchange.

The team focus is on using design practice research approaches to create impactful outputs to steer and support circular economies and communities around the globe.

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How did Covid-19
affect the UK charity
shop sector, in terms
of clothing and
textiles?

>> How can design
education help to
'build-back-better'?

Executive Summary

In March 2020, the pandemic changed our day-to-day life in the UK in ways we could never have previously imagined. All the things we took for granted suddenly shifted, and a 'new normal' slowly emerged as we sought to protect ourselves from the virus. Three years on, we are still working on rebuilding areas of the economy and culture that suffered. Some things may be lost forever, but the charity shops on our street have held on. The pandemic shone a new light on them, as donations piled up like mountains outside them during lockdowns; and elderly volunteers understandably feared coming back to work.

During 2021 we wanted to spend time exploring how design researchers and educators might be able to help them. We brought together key stakeholders from the front of house as well as the 'back end' of the supply chain. We worked with talented designers and students to develop new tools and creative briefs, to support new partnerships between the charity shop sector and design education. We hope you find the results useful and find new ways to make change on with charity shop partners your high street soon.

Professor Rebecca Earley

UAL Chair of Circular Design Futures
March 2023

The CharioCity Cards

The CharioCity Cards – also known as the P Cards - were developed with input from experts that attended a series of online workshops. The set of cards act as a prompt – a design tool for design educators, researchers, students or even industry experts - to be used for and with charity shops partners. Each card addresses an issue or main theme that emerged from the process.

>> [The cards are explained in detail from p.21](#)

The Design Briefs

As a result of the CharioCity Workshops, we have developed five design briefs using the cards as a guide. These can be used as a starting point for design educators from across all levels - from primary school all the way up to PhD level - to engage with charity shops. Each of these design briefs involve different elements, but all use the 'physical space' card as their main card, since this was the most prominent theme from our literature review and workshop outcomes.

>> [The briefs are explained in detail from p.51](#)

Introduction

How did Covid-19 affected the UK charity shop sector, in terms of clothing and textiles? How can design education help to 'build-back-better'?

The project aimed to:

- Explore the impact of Covid-19 on the second-hand/charity textiles sector in the UK
- Bring together key stakeholders from the UK's second-hand clothing sector to discuss ideas around how to recover from the impacts of the pandemic
- Highlight what new opportunities these ideas might provide to industry through education and training.

The project consisted of a series of workshops resulting in a design tool, the CharioCity Cards, a series of design briefs and an internal report and presentation. The project started at the beginning of January and ended in July 2021. Findings and results of the workshop were shared during the World Circular Textiles Day on 8 October 2021 and can be watched on YouTube.

<https://www.youtube.com/watch?v=yMU9zrJNEdQ&t=582s>



VISION

World Circular Textiles Day 2050

World Circular Textiles Day was founded in the Autumn of 2020 to galvanise the collective ambitions and goals of people, organisations and businesses, to reach a fully circular textiles world by 2050.

We aim to do this by providing a framework for circularity stakeholders to develop and deliver a collaborative, ever-evolving roadmap to 2050 and to chart circularity's momentum annually on 8th October.



It is 2050. Full systems change has taken place. This wouldn't have been possible without the immediate action and radical steps taken from 2020 onwards. Many targets had to be identified in the early 2020s and achieved by 2030 to ensure that the 2050 goal happened in full. A sense of urgency, turbo stakeholder collaboration, supportive government regulation and clear, data driven targets enabled the mindsets and systems change needed to transform to a fully circular textiles ecosystem.

A circular economics model underpins what we have created. It reflects and supports a living organism made up of makers, users and restorers, interacting across vibrant and interconnected networks. Checks and balances, alongside transparency and accountability, ensure a healthy system. Financial, environmental, and social metrics have the purpose of serving communities and the planet. There is shared ownership of profit and loss – across all three metrics – throughout the value chain.

This is what we've achieved over the last 30 years.

THE WCTD THEMES

RAW MATERIALS are renewable, recyclable and safe, kept in continual circulation.

Imagine a time when... the raw materials that are used to make things are sourced from existing products and regenerative agriculture, via carbon negative and climate neutral processes. Biodegradable raw materials are used for products with biodegradable end routes. Toxic chemicals have been washed out of the global materials pool, disposed of safely and replaced with beneficial alternatives. Virgin fibres made from fossil fuels have been banned, while secondary synthetic fibres, derived from what was already in the system, are kept in constant circulation as a resource. Circularity accounting methods, built on science-based metrics, help to manage a balanced system of resources, across all industries, and in line with the planet's environmental limits.



Image 2. Worn Again

PRODUCTS AND SERVICES are designed for multiple use and material value retention, with maximum positive impact.

Imagine a time when... products flow via optimal collection and distribution streams into reusable and repairable product platforms. Reuse and access models are dominant, and products are designed for multiple recirculation before biodegrading (if designed to do so), or being broken down into reusable raw materials for production. People only consume what they need. Production and consumption wastes have been fully eliminated and multifunctional, seasonless and timeless fashions are the norm, yet still fulfil our human need for expression and creativity without constraint. All business models, organisations, governments and citizens play a role in maintaining a healthy, functioning circular ecosystem.



Image 3. MISTRA Future Fashion

PEOPLE are valued and supported in an equitable, socially just and resilient society.

Imagine a time when... people and communities are at the heart of any sustainable and circular system. The planet thrives, enabling us to survive with balance and abundance. People are no longer passive consumers, but proactive participants. The 'makers' who design, build, reprocess and recirculate products throughout the value chain are treated equally and are equitable partners in shaping and benefitting from the system. Textiles & garments can be produced and repurposed locally as well as centrally. A blend of craft methods alongside more automated production provides regionalised, multi-faceted perspectives and fulfilling livelihoods, be they high- or low-tech. Wealth gaps are minimised and dignity, equity, equality is a reality for all.



Image 4. Pinatex, Ananas Anam

Context

What is the problem?

We wanted to explore how COVID-19 had affected the UK charity shop sector, in terms of clothing and textiles. We then asked; How can design education help to 'build-back-better'?

Firstly we conducted a short literature review investigating the situation of the charity shop sector and the direct and indirect impacts of COVID-19. Secondly we invited our signatories, advisors and other stakeholders to online workshops to review the issues and discuss ideas about how to create new projects with design educators.

Impact on retail industry

The UK Highstreet took a huge hit from COVID19 restrictions and fatalities. In March 2020 and many shops were forced to shut their doors for the majority of year and into the start of 2021. Over 180.000 jobs were lost in the retail sector in 2020 and this was expected to be even more in 2021, potentially reaching 200.000 jobs, according to the Centre for Retail Research (CRR, 2021). The majority of the losses were from the larger retail industry sector; ie. the collapse of Arcadia, Debenhams, EWM group, Aldo. The main reasons why its challenging for shop retailers on the Highstreet is mainly due to the high costs, low probability, the rapid growth of online competition, lack of preparation, all as a result of the national lockdown(s). (CRR, 2021). Apart from residents taking up over half the addresses on the Highstreet (57.7%), next in line is the retail sector and accounts for nearly a third (29.1%) of our British Highstreet and therefore forms an important part of our communities. (ONS, 2020). To take closer look, charity shops in the UK take up 7.76% of our British high streets, across all regions on average. (ONS, 2019).





“Every month that shops have been closed, UK charities have lost £28m.” - CEO CRA (Guardian, 2021)

What was the impact of the pandemic on second hand clothing and charity shops?

- Profit loss
- Job loss
- Shop Closures
- Loss of community activities

Image 6. Age UK by Julia Roebuck

Short term effects

Within three months of the start of the pandemic in March 2020, charity shops faced significant issues within their organisations:

They were overloaded with donations:

- the majority went down as waste
- temporarily closure of shops

Shops were understaffed:

- Volunteers -> 30-50% (vulnerable, shielding or afraid to use public transport)

Long term effects

Within a year of the start of the pandemic in March 2020, further effects across the wider retail sector were experienced:

- Permanent closures of shops and staff redundancies
- Higher increase of online shopping; both fast fashion and second hand
- Development of new recycling programmes and collaborations
- Rise of creative online communities
- New UK regulations around short letting agreements for retail and rise of pop up.



Image 7. Design Emergency Network

Permanent closures

Age UK closed its doors of 133 shops (a third of all Age UK shops) and cut down on 400 jobs as cause of the pandemic. Sue Ryder also takes the impact and officially closed down 39 branches.

Online shopping increase

Both fast fashion brands and second hand clothing platforms reported an increase in online shopping over the course of 2020, compared to previous years. Boohoo and Asos announced that their online sales went up by around 40%, and Ebay reported a 30% increase in second hand sales compared to the previous year. (Guardian, 2020; Fashion United 2020). Also Depop, an online platform popularised by Gen Z, announced that in March 2020 the listings were up by 40% and the sales by 65% compared to the same month in 2019 (Vogue Business, 2020).

“My idea behind the pop-up shop is about shifting perceptions and context around luxury and secondhand clothes – specifically charity shops” –

**Oxfam’s fashion advisor Bay Garnett
(Fashion United, 2020)**

Pop-ups, campaigns and collaborations

Various campaigns appeared throughout the numerous lockdowns, to raise awareness, fundraise, and reach wider audiences and implement change in the current fast fashion industry.

A few examples include:

- Pop-up Shop at Selfridges in collaboration with Oxfam
- Collaboration between Ebay and Vestiare Collective
- The Real Real and Gucci partnership (Vogue 2020)
- Levi’s Second Hand platform – launch of reward programme to promote recycling of used jeans

Creative online communities: DIY, Rental and Repair

Leading London based fashion designers, Christopher Raeburn and Bethany Williams, encouraged people to join the makers movement and get hands-on through craft, repair and mending of clothes. Alongside the much needed PPE equipment for NHS, many volunteers offered their help to create masks and shrubs through online networks such as the Emergency Designer Network in London. According to the Guardian online arts and crafts stores, including The Works, Hobbycraft and John Lewis, had faced record demands (Guardian, 2020). Further online platforms, YouTube channels and podcasts emerged, and fashion activists started to raise their voices even more in regards to the industry of fast fashion and the urge to reuse, repair, or rent textiles, some of which include (existing and new):

- Repair What You Wear
- Craftivists Collective
- Common Threads
- The Kindness Economy
- Fashion Revolution
- Sojo App

Short let Agreements

With the increase of empty shops, there has been an increase of pop-ups and short lets since the summer of 2020. According to an article from LSN Global the pop-up isn’t about the experience anymore, but about the ‘rescue’ (LSN Global, 2020). Additionally short-letting agents such as Appear Here has been growing year-on-year, and suspect an ever higher interest this year after the collapse of major retailers. According to its Instagram account they suspect 1 in 3 British retail brands to disappear by March 2021. As a result Appear Here have started a campaign #SaveTheStreet, urging the UK Government to give extended support to retailers.

Context

How can design help?

Design education can drive change and can support the second hand industry including the charity shop sector, by not only diverting textiles from going to landfill, but also increasing job opportunities within the sector.

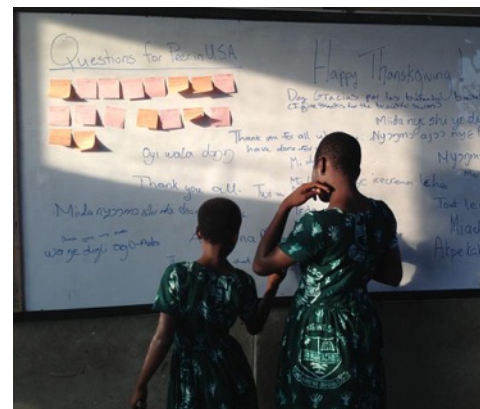
Numerous schools and universities are already embedding second hand clothes in their curriculum and/or work directly with charity shops; for example designer and educator **Julia Roebuck** working closely with the communities in Kirklees Yorkshire and local charity shops, doing various events, workshops and placements. Another great example is **Nottingham Trent University**, collaborating with Emmanuel House, where BA Fashion design students collaborate with the charity to upcycle textile waste for rough sleeping outerwear. One of our experts advisors on the CharioCity workshop was **Helen O'Sullivan**, a secondary school teacher and PhD student; she is another example of incorporating the second hand textile value chain within the curriculum, she set up the Respect programme, where children learned how to repair clothes and upcycle. More recently is the symposium **Second Hand Cultures in Unsettled Times** hosted by University of Cardiff – led by Dr. Alida Payson, Dr. Fiona Tritton and Dr. Jen Ayres. This involves academia and industry discussing, thinking and ideating around the current (and future) second hand textile and fashion industry.

Image 8. Emmanuel House Support Centre x Nottingham Trent University (2021)

Image 9. Bank & Vogue x Chuck Taylor (2021)

Image 10. Love Not Landfill by ReLondon x Beyond Retro.

Image 11. These Things Take Time by The OR Foundation (2011-2016)



Methods & Tools

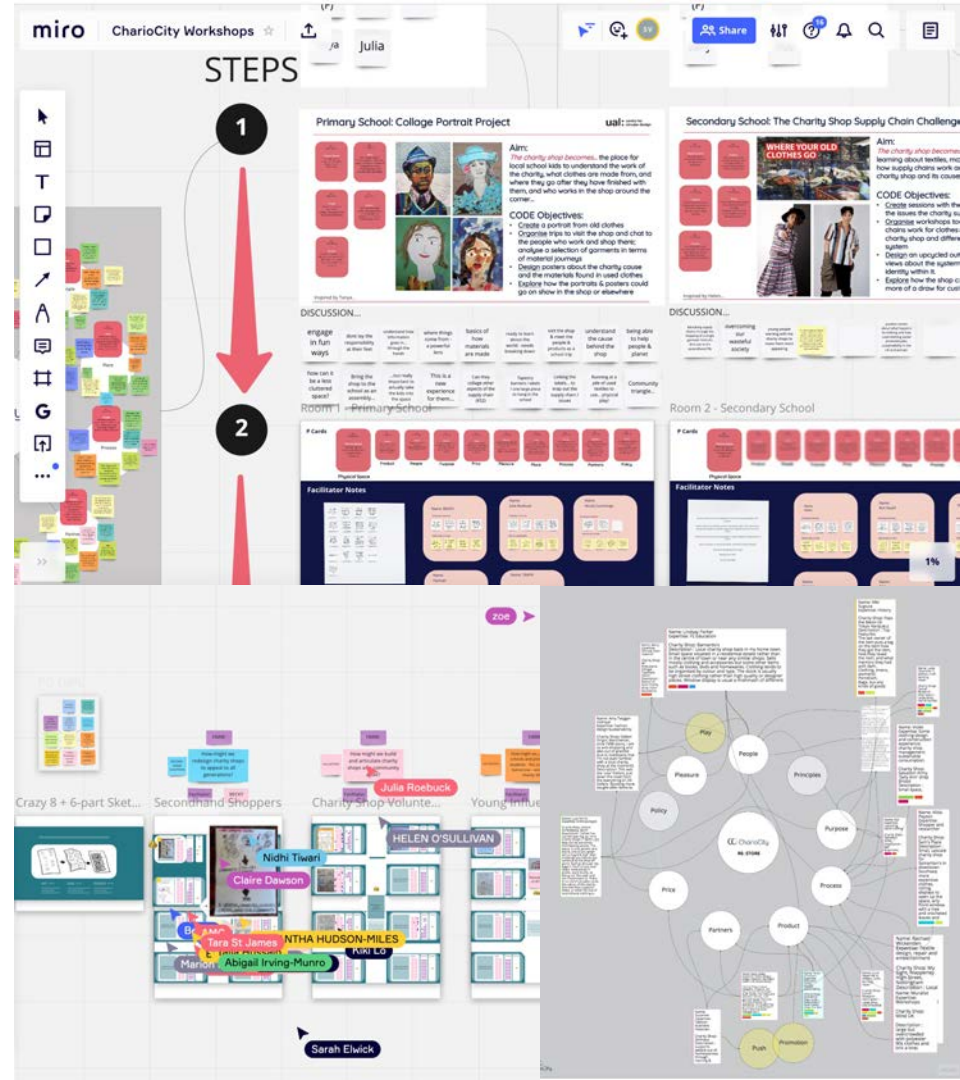
Miro Workshops

Interdisciplinary & participatory research

The design methods used to bring people together involved interdisciplinary participatory action research. This gave people equal opportunities in bringing ideas to the table and enabling discussions around complex issues. The WCTD team set out a range of activities and tasks for workshops participants to engage in, alternating from smaller to bigger groups and using different online software (in particular Zoom, Miro and Menti).

Experts. The first workshops were designed for invite only, selecting people from industry and academia to access the issues that the project focused on. The final workshops were open to the wider public, which enabled the idea of having ‘other’ experts involved. This approach is important when addressing inclusivity and user centred design research, understanding the real barriers and issues not from the top down but also bottom up. This resulted in inviting not from one industry, one angle or highly academic only, but all that is an expert in their own field. “Becoming an expert is something that applies to all of us. We are, all of us, somewhere in a path of getting better at whatever it is.” (Kneebone, 2020)

Designated roles. To run such workshops smoothly and making sure participants felt were in a safe, respectful, creative and inclusive environment The CharioCity team designated roles to each of the active members; including workshop expert roles (understanding greater level of workshop infrastructure, coherence and design of workshops), workshop engager roles (dedicated to engaging with the participants through all formats), workshop engineer roles (focused on running technical aspects including all software, log ins, recordings).



The CharioCity Cards


The CharioCity Cards (also referred to as the ten 'P Cards') have been developed with input from experts that attended the series of workshops held as part of the CharioCity project.

The set of cards act as a design tool for design educators, researchers, students or even industry experts to be used for and with charity shops on the UK Highstreet.

Each card addresses an issue or theme that resulted from the impacts of the pandemic on the charity shop sector. Each aspect can be taken as a single prompt - to use design to help build back better on multiple levels, socially, environmentally, economically and culturally.



Methods & Tools - The CharioCity Cards


CharioCity

Principles

Social Justice
Transparency
Community
Collaboration


v1


CharioCity

Physical Spaces

How to redesign spaces to increase efficiency, storage & user experiences?


v1


CharioCity

Place

How to build and support the community in the local area to enhance the sense of belonging for users?


v1


CharioCity

People

How can we bridge cross-generational and societal experiences?


v1


CharioCity

Pleasure

How can we enhance the joy of finding 'the gems' in charity shops? How do we support new ways to socialise, interact, meet and learn?


v1


CharioCity

Purpose

How can we use design to bring greater awareness whilst elevating the charitable cause and give its mission more meaning?


v1


CharioCity

Product

How do we use design with the current supply of second hand clothes, shoes and accessories?


v1


CharioCity

Process

How do we design systems and processes which include transparency and clear communication across the value chain of second hand goods, from donation to end-of-life?


v1


CharioCity

Price

How can we create new models for pricing within the secondhand clothing industry, focusing on transparency, equity, environmental and social justice?


v1


CharioCity

Policy

What (and how) can new legislative changes lead to secure positive flows of clothing?

v1


CharioCity

Partners

How can we design to develop meaningful local & circular partnerships between brands and organisations, to enable charities to be main recipients of resale schemes?

v1

Methods & Tools

The CharioCity Cards



The 'Principles' Card

What is it and why is it there?

It is extremely important to lay out core principles for the sector, when creating a new design briefs, including:

- **Climate**
- **Transparency**
- **Collaboration**
- **Community**
- **Social justice**

How to use the cards

It is encouraged to select a main card – the core issue/need to focus on first – then choose several more cards to work with and build up the idea (anything between 3-5 is advised). Combine them to ideate a new or existing design brief involving the charity shops and design education.

For those who might be familiar with CCD's research work, will find similarities with the previously developed cards, including The TEN (<https://www.circulardesign.org.uk/tools/>)

>> **Download your own cards from the [CCD website](#).**

The CharioCity Workshops

What we did

After contextual research and conversations within CCD's network, the CharioCity team further outlined **four online workshops** held between February and July 2021, where different stakeholders were invited to, to give their expertise knowledge and experience about the subject, and to collectively generate new ideas.

A mixed-method approach was used, collecting data through **literature reviews**, interviews with academia and industry partners, **digital workshops**, discussions & reflective processes.

Online Workshops. The main body of work developed during this project included four outlined workshops, each with a different intention, outcome and variety of audiences.

All workshops were roughly three hour long sessions, and had a structured programme; often starting with a presentation by the CharioCity team, an introduction of the participants, an interactive element using Miro software and a closing discussion to share findings and end results.

In addition, the team ran two extra workshops between WS2 and WS3 and between WS3 and WS4 in order to test ideas generated from previous workshops with other audiences from within the network. WS2.5 included a brainstorm session with 19 PGDIP students from Chelsea College of Art, discussing three 'How Might We' statements that were generated in WS2.

WS3.5 was an hour long workshop with a different audience, mainly including fashion and textile historians, anthropologists and social scientists, as part of the Secondhand Cultures in Unsettled Times Symposium by Cardiff University.



The CharioCity Workshops

What we did

Interviews

Prior to the workshops we held several small, informal interviews with a selected number of key stakeholders to get insights prior to the four workshops, this including experts like Julie Roebuck (upcycling Fashion), Hannah Carter (Re:London) and Natalia Papu (Circle Economy).

As part of WS2, we invited several experts in the industry to tell their stories of the impacts of covid19, their personal experiences from their part of the sector, what they were missing or need and/or what they would like to see change now and in the near future. We invited :

- charity shop volunteers
- second hand and charity shoppers
- charity campaigners and strategists
- Second hand textile recyclers
- Strategic partners working with charities

During these short 10 minutes interviews the other participants in the workshop were able to write thoughts and notes down, using a model of 'How Might We' statements, a method develop by Circle Economy Amsterdam.

How might we... redesign the charity shop to appeal to all age groups?

Discussions

During and after the workshops, discussions formed a key part of the methods used throughout the project. By having conversations about complex issues, and bringing different perspectives on the table due to the variety of backgrounds (from primary school teachers, to leading textile recyclers to fashion historians). During these discussions it enabled us to hear the further issues and opportunities that otherwise might not have been shared.

Modelling

The results of the internal research and findings from previously held workshops were constantly carefully put into a report setting and visualised the highlights to present in a next workshop. This again enabled us to hear further feedback from the participants all as part of finding solutions and ideas.

The CharioCity Workshops

What we found out

The first question we asked:

*What comes to mind first
thing when thinking
about **charity shops** in
the UK?*

The WCTD team asked the question to a diverse audience to get a first insight as to how we see them....



Illustration 1. Charity Shop: What comes to mind?

The CharioCity Workshops

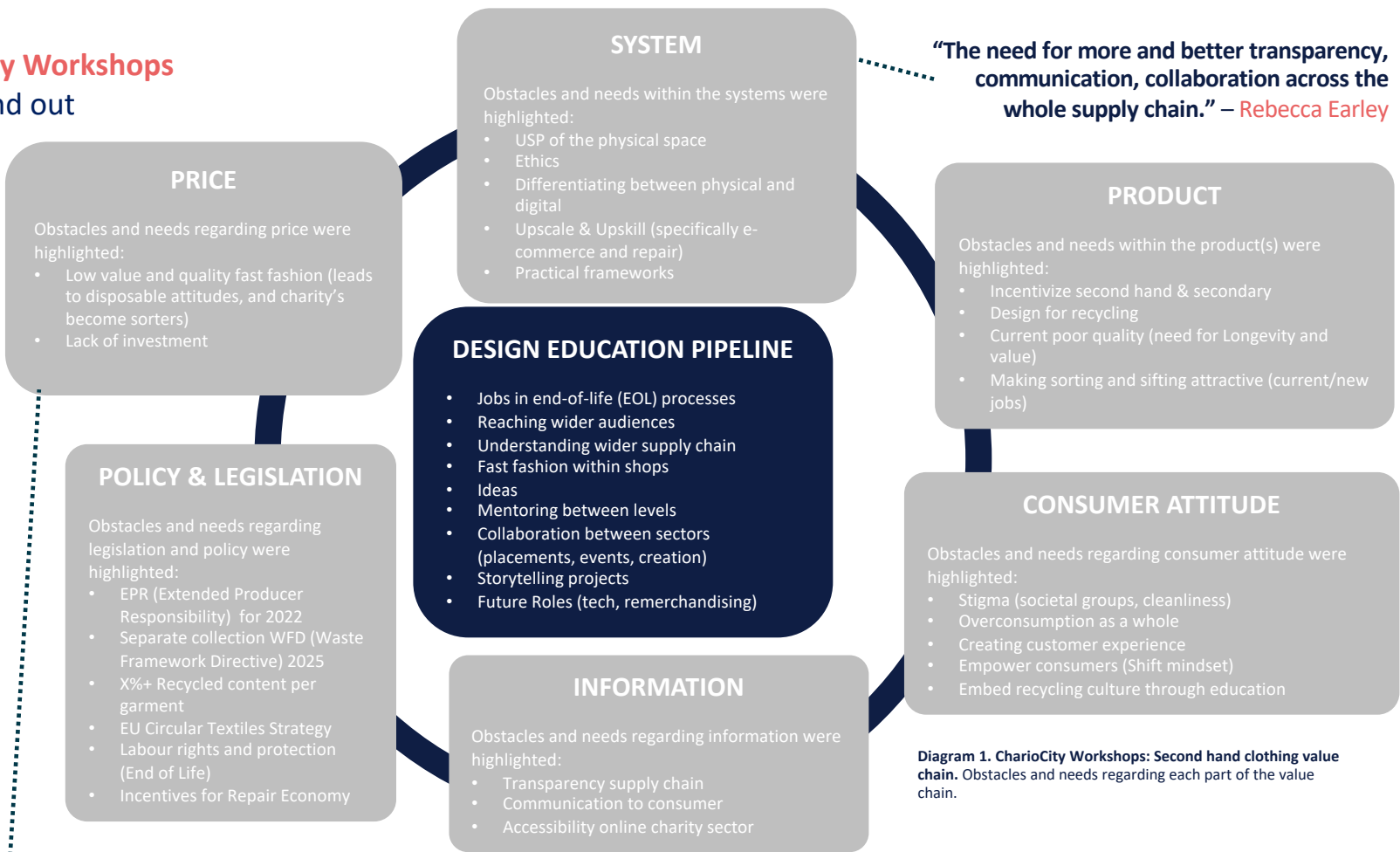
What we found out

SECOND HAND CLOTHING VALUE CHAIN

Needs & obstacles

Throughout the CharioCity Workshops the WCTD team found that there are several needs and obstacles to address and overcome in the six elements that are pivotal with regard to the UK charity shop sector, and how design education can contribute.

This was used as a starting point to understand who is in this field, who is missing, what the crucial leverage points are and how can we start actioning change.



“How can a Charity Shop operate with prices as low as 2 or 3 pounds?” – Steven Bethell, CEO Beyond Retro, Bank & Vogue

The CharioCity Workshops

What we found out

The charity shop sector is connected with different industries, people and systems. It can be difficult to understand who is involved, what happens within, and who is (or isn't) affected by it. As with all products and systems it is key that we understand the sector in more detail - what the barriers are, what the potential opportunities are and how the sector might evolve in the future.

The charity shop sector is divided into the front end and the back end:

FRONT END

The front end is the more visible part of the story, where the clothes are being bought, shared, cleaned and worn. It includes the charity shoppers, donors, volunteers, managers and influencers.

BACK END

The back end is, as the name suggest, the behind the scenes part of used clothing - the processing and the end-of-life stages. The places where used clothing are being sorted, distributed, recycled and disposed of. This includes the second hand clothing collectors, campaigners, sorters, recyclers and strategic partners.

CHARIOCITY WORKSHOPS EXPERTS

Several important key players from six parts of the value chain were invited to the CharioCity Workshops to share their stories and experiences within their specific field.



Illustration 2. Charity Shop: back- and front end

The CharioCity Workshops

What we found out

Front end

Different themes arose across the front end of the charity shop whilst experts including shoppers, volunteers and influencers were being interviewed.

Charity shop shoppers

- Curated, styled & guided content
- Cross Generational & Societal experiences
- Build on History
- Community building and location
- Multi – sensory and dual purpose
- Engaging with younger audiences
- Embracing Uniqueness
- Other: Quality, online, and economic models

Charity shop volunteers

- Elevate volunteer stories and enhance community assets
- Engage young volunteers
- Engage people with distance from labour market
- From dumping ground to quality *stuff*
- Increase efficiency and storage
- Increase the ‘cool’ factor & upskilling

Charity shop influencers

- Fast Fashion Influencers to become ambassadors
- Building second hand leadership and culture
- Understanding the consumer market in nuanced way
- Influencing through schools

Back end

Different themes arose across the back end of the charity shop whilst experts including collectors, sorters and strategic partners were being interviewed.

Second hand clothing collectors

- Experience using a bank
- Operational, logistics around collection and sorting
- Appearance of Banks
- Communication and mindset
- Accessibility and location

Second hand clothing sorters

- Transparency, not secrecy
- Reduce Off shore, Increase Reshoring – Towards UK Circular Sorting
- Tackling High Volume, poor quality
- Policy – EPR
- Optimise sorting processes
- Involving education

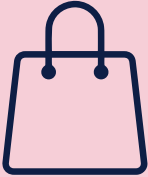
Strategic partners with charity shops

- Creating meaningful partnership models
- Honest communications
- Maximise transport opportunities
- Localised, not centralised
- Reward without overconsumption
- Shared high value donations
- Job creation and engagement

The CharioCity Workshops:

What we found out

Front end



Charity shop shoppers

- Curated, styled & guided content
- Cross Generational & Societal experiences
- Build on History
- Community building and location
- Multi – sensory and dual purpose
- Engaging with younger audiences
- Embracing Uniqueness
- Other: Quality, online, and economic models

Curated, styled & guided content

Second hand shopping often means sifting through piles of clothing and taking the time to find the gems, or simply to find the right size. This is not everyone's cup of tea partially due to busy lifestyles. Additionally time and conscious behaviour is important when reviewing ones wardrobe. Questions around guided, curated and styled content in relation to second hand seems to be a real focal point; How might we design the second hand experience for people that don't have the time? Is there value in having advisors or coaches on board to ease this experience. And how might we overcome the sizing problem when a 'gem' is found? An overall comment in relation to shopping is important to highlight: how might we drive charity shopping without driving over consumption?

Cross Generational & Societal experiences

Two very important messages came in regards to cross generational and cross societal groups: 1. How might we create a charity shop that appeal to all generations? In specific how to bring in the younger generation. 2. How might we promote the excitement of a charity shop hunt to all social groups?

Build on History

With second hand clothing there is always stories and histories attached to each single garment due to its previous 'life'. This is something that very key and significant and in many cases something to celebrate. Therefore questions that arose from this sounded like : How might we share or show the energy and history that charity shops hold for people that don't get it? In other words how might we frame charity shopping as Falling in Love again?

Community building and location

The community is very important as is the location. How might we create greater communities within the Charity shops? Looking at wellbeing of both people within the shop as well as the wider community. Additionally, how might we make charity shop represent the place they are set in ? Or opposite, can they be more mobile, like pop-ups?

Multi – sensory and dual purpose

Apart from community building, multi or dual purpose whilst triggering sensational experiences seems to play a big role for a positive charity shopping experience. How might we enhance the charity shop experience? How might we bring in other senses and systems? Can it be a place to meet friends, go for a coffee and food ?

Engaging with younger audiences

There is a real enquiry to have a younger, diverse, generation engaged in charity shops, but without losing the charm of some of the shops today. Ideas generating around how a younger generation can help overcome the stigma of second hand and secondary.

Embracing Uniqueness

There is a uniqueness around second hand clothing, the idea that no one else can find the same item which is something that can be celebrated more. This unique-ness also opened up questions how different styles can be envisioned. Additionally it is noted that it's important to think of how the current non-charity shoppers, can understand the love and charm of secondary.

Other: Quality, online, and economic models

Other point that were noted included enhancing the quality of stock, building unique online services that bridge with the second hand experiences, and creating robust economic models which make it feasible for charity shops to survive, whilst keeping prices low.

“Beyond Retro online sales are 4 fold over previous year” – Steven Bethel, CEO (CharioCity Workshops, 2021)

The CharioCity Workshops:

What we found out

Front end



Charity shop volunteers

- Elevate volunteer stories and enhance community assets
- Engage young volunteers
- Engage people with distance from labour market
- From dumping ground to quality *stuff*
- Increase efficiency and storage
- Increase the 'cool' factor & upskilling

Elevate volunteer stories and enhance community assets

Many volunteers have great stories behind their shop experiences and have worked in the sector many years, much of which is untold. How might we communicate the stories? Additionally volunteers aren't there *just* to sell product, but can be seen as a service and a talking point for the community. How might we brand and market charity shops as a community asset? And, how might we support the charities as a 'service'? Can it be a place to 'hang out'?

Engage young volunteers

Often charity shops are run by volunteers, more likely of an older generation. There seems to be a need to engage young volunteers with the charity shop or perhaps diversify the volunteers. Initial steps can be taken through collaboration with schools, universities and other education programmes. How might we make volunteering in charity shop part of fashion education? And, how might we use young fashion pupils or students to work on the styling and e-commerce in the charity shop?

Engage people with distance from labour market

Other than the current volunteers and the interest in engaging with younger audiences, there are opportunities to engaging more with people with a distance from the labour market. How might we work with vulnerable, at risk or NEET groups to volunteer at shops? And, how might we make sure work opportunities are meaning, equitable and enriching?

From dumping ground to quality *stuff*

People clearing their wardrobes and donating it in kind can be good circular fashion, but not when the quality is very poor and left on the side of street, especially during times of lockdown. How might we stop people from dumping rubbish at charity shops? Sometimes it happens the 'right' clothing is not located in the 'right' kind of charity shop. How might we channel donations to the right shop, for the right shoppers?

Increase efficiency and storage

Additionally with the overload, both good and poor quality, shops are in need to increase their shop space or liaise with other charities shops or recycling collectors. The organisation and management of this isn't always as efficient and straight forward. How might we increase the space efficiency, for both front and back end of the supply chain? How might we help shops rethink the sorting infrastructure? And, how might we help the charity shops from over-donation of low quality clothes? How might we create more collaboration between charity shops?

Increase the 'cool' factor & upskilling

When charity shops become dumping grounds for low quality materials, there is a need to make the shop more attractive to both shoppers as well as potential new volunteers of diverse age and background. How might we make charity shops more attractive to a wider range of volunteers? How might we generate social media content around charity shops (ie. through TikTok)? When involving social media and other online platforms, there is a need to upskill current volunteers to keep up with the times, in cases where there is no younger generation around. How might we train volunteers so they are digitally savvy?

“Our pop-up shops were really well attended and we took in one day what we would in one week”

– Julia Roebuck, charity shop volunteer and upcycler (CharioCity Workshops, 2021)

The CharioCity Workshops:

What we found out

Front end



Fast Fashion Influencers to become ambassadors

As a result of Hannah's stories it is clear to see that influencers, especially focused on fast fashion consumption is a big deal and needs to be addressed and focused on, especially since they have such a big following. This isn't always easy. How might we get more influencers to embrace the used clothing sector? How might we make the new and second hand blend whilst hijacking the conventional fast fashion shopper market? And, how might we equate charity shopping with social benefits or status – in order to reach influencers?

Building second hand leadership and culture

The ones that are out there and are embracing and utilising second hand for the good need to gain more platform. How might we rally 'influencers for good'? It is important to note that not all young know these influencers, therefore how might we use certain influencer or celebrity's that all (young) people know? In other words, how might we find the Madonna and Boy George for 2020s?

Influencing through schools

Education and diverting another way of donating clothes, is through the use of schools in combination with young influencers. Not only can this engage a younger audiences around the recycling of clothes and the environmental and social benefits, but also it would help divert the amount of waste through other ways. How might we ask influencer to set challenges at local schools, posting second hand hauls on social media? How might we engage with primary school - the consumers of tomorrow – by bridging them with charity's?

Understanding the consumer market in nuanced way

It should be addressed that the consumer market needs more careful thoughts around inclusivity and diversity across the wider shopping market. Consumers range from all generations, all abilities, background and especially include marginalised communities. This isn't always well understood and specifically not given enough attention: How might we identify who uses the shops differently and for what? How might we consider marginalised consumers? To tap in on this, short-lets, landlords and retail experience experts could have an impact here. How might they be of good use in order to drive positive change?

Charity shop influencers

- Fast Fashion Influencers to become ambassadors
- Building second hand leadership and culture
- Understanding the consumer market in nuanced way
- Influencing through schools

“The Love not Landfill campaign is about changing behaviour of young people in London and how they buy, care for, and dispose of clothes. We set out clothes banks, organise social media activity, pop up events. Before the pandemic we worked a lot with young influencers, because we found they were a really good route to get to people who weren't really in the sustainable fashion space when thinking about their impact. Unfortunately because of the pandemic, we had to cancel three big events, including pop-ups, swapping events and fashion week”

- Hannah Carter, Re:London (Interview CHarioCity Workshops, 2021)

The CharioCity Workshops:

What we found out

Back end



Second hand clothing collectors

- Experience using a bank
- Operational, logistics around collection and sorting
- Appearance of Banks
- Communication and mindset
- Accessibility and location

Experience using a bank

Ideas have generated highly around the user experience of clothing banks, specifically since the pandemic has highlighted how depressing the look is of overloaded donations or broken into banks. How might we make the donating a great experience? Do we need to redesign the bin experience and what is needed? Ideas around this circulating the need for implementing technology and digital services to enhance the experience. Other ideas included the need for transparency of clothing like tracking and tracing of the clothes as part of the experience. How might we make the trip to the bank more rewarding?

Operational, logistics around collection and sorting

The pandemic has made donation and the operation of banks very difficult, and some sites turned into dumping grounds. How might we still collect and operate during lockdowns? Since there are seasonal-, and lockdown fluctuations, how might we anticipate times of peak collection? Since both good quality and clean, rag is going into the same banks, how might we give opportunities to drop clothes of good quality that is separately from rags?

Appearance of Banks

Standard collection banks aren't attractive and don't add to a greater experience. The Love Not Landfill campaign is a big fan of adding messaging and works of art to it. This has increased many questions and future ideas around the appearance of the banks. How might we redesign collection bins to make them look more appealing? How might we get more cool artists in to collaborate for decorating the bins?
?

Communication and mindset

Alongside appearance is the communication as a whole. Should we still call them 'bins' or 'banks'? And what do these bins mean to people? How might we connect mentally with the idea of banks being part of looking after your wardrobe?

Additionally there is the educational communication about what happens to *our* clothing after its donated to a bin, which requires more transparency again.

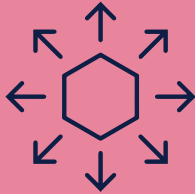
Accessibility and location

It is important that the collection bins are of convenient location. Therefore: how might we install collection bins in every neighbourhood in the UK? Or in other words: how might we locate the collection bins in area's where they are most accessible for the groups that are targeted

The CharioCity Workshops:

What we found out

Back end



Second hand clothing sorters

- Transparency, not secrecy
- Reduce Off shore, Increase Reshoring – Towards UK Circular Sorting
- Tackling High Volume, poor quality
- Policy – EPR
- Optimise sorting processes
- Involving education

Transparency, not secrecy

There is a lot of secrecy and hidden trades within the sorting and collecting industries, which is often not explained (well enough) to shoppers, both within the UK as well as overseas. How might we be more transparent in regards to the sorting and collection processes? How might we have clearer communication about this part of the supply chain? And perhaps, how might we bring in (young) influencers to show these 'behind the scenes' processes?

Reduce Off shore, Increase Reshoring – Towards UK Circular Sorting

With exporting tonnes of partially sorted clothes to Eastern Europe or the Global south, it is highlighted that that is not always as ethical, needed, and efficient for a healthy and circular economy. How might we encourage re-shoring of UK sorters in order to create jobs in the UK? To add to the UK circular economy, how might we encourage UK retailers to buy from UK sorters?

Tackling High Volume, poor quality

Not only the high volume is an issues with influxes prediction post-pandemic, but especially the lounge wear of people coming through, most of which are made of poor quality. How might we deal with the volume of casual clothes coming through clothes banks in the next six -12 months?

Policy

The transparency is not only pointing towards the products, but especially towards labour rights and protection. How might we make sure that only legal practices, such as ethical working condition including legal wages, are being held who are receiving the clothing on *the other side*? Additionally, How might we make sure that only registered and professional sorters benefit from the proposed EPR (Extended Producer Responsibility) scheme?

Optimise sorting processes

Since the sorting process is very labour intensive and has caused most of the textile export going overseas, how might we digitise and optimise the sorting processes instead? If not digitising, how might we unify sorting specification globally? Further ideas have generated around the redesign of labelling and the awareness of sorting specification earlier on in the process of garment production. How might we develop comprehensive sorting specifications?

Involving education

If there is an urge to generate new ideas around re-categorising and optimising the sorting processes; how might we utilise young designers to bring in new sorting categories? Additionally work placement for fashion students are often at the design stage; how might we use work placement for school pupils in the sorting and recycling processes?

“I recommend the work of anthropologist Julie Botticello - she has some amazing ethnographies of sorters and their embodied practices (touching jumpers to neck to feel for wool content...)” – Dr. Alida Payson, Researcher Cardiff (CharioCity Workshops, 2021)

The CharioCity Workshops:

What we found out

Back end



Strategic partners with charity shops

- Creating meaningful partnership models
- Honest communications
- Maximise transport opportunities
- Localised, not centralised
- Reward without overconsumption
- Shared high value donations
- Job creation and engagement

Creating meaningful partnership models

The positive outcomes of the partnership between M&S and Oxfam has sparked new ideas around partnerships between charity's and brands in general. How might we develop new models for other strategic partners to collaborate with assigned charity's? It is important to note that sometimes such partnerships can be misleading to consumers. How might we get brands to creating meaningful partnerships that aren't for example, greenwashing? Since these partnerships involve, in this case, two organisations, what would it look like if design education was more involved?

Honest communications

In line with creating such models is communication again. How might we use the marketing power of big brands to highlight the benefits of charity shops and second hand (without greenwashing)? In addition to that; how might we avoid greenwashing overall? How might we make such partnerships more visible when shopping?

Maximise transport opportunities

Since there is a massive increase in online shopping and therefore delivery drivers on the road, it means there are questions and ideas around maximising this particular transport. How might we utilise transport of online parcel deliveries more for second hand clothing pick up? Ethics and labour politics come into play and it raises the questions, how might we lean in this?

Localised, not centralised

It is clear to see that local systems and models have been very convenient in times of the pandemic. How might we incentivise local circularity only for new partnerships between brands and charity's? Local does not only mean looking at products and materials, it is also looking at maximise the use of local energy and transport. To increase chances of people donating second hand, there could be more encouragement for high street brands to have charity shops in-house.

Reward without overconsumption

Brands often, including M&S, hand out rewards in the form of vouchers to customers to stimulate donation of second hand clothes. Whilst rewarding customers is effective, this could potentially increase overconsumption even more. How might we stop fast fashion brands incentivising customers buying more when donating?

Shared high value donations

In order to make it equal and beneficial to all, there is a need to share the high valued items that are being donated to specific shops and collectors. How might we share the value of good quality second hand clothes between organisations in the value chain?

Job creation and engagement

It is important to highlight how such partnerships can create new jobs into the market, and additionally how existing roles could become more connected with such collaborations with the wider second hand and recycling sector. How might we develop employee engagement programmes and link them with charity shop sector?

THE DESIGN BRIEFS



The following
briefs provide
educators across
the different levels,
specific project
ideas to try out
with their students
& a charity shop
partner

The Design Briefs | A project for Primary Schools: The collage portrait project



COLLAGE PORTRAIT PROJECT

The charity shop becomes the place for local school kids to :

- understand the work of the charity, what clothes are made from, and where they go after they have finished with them, and who works in the shop around the corner
- raise awareness about the secondhand textile clothing industries

CODE Objectives

Create a portrait from old clothes

Organise trips to visit the shop and chat to the people who work and shop there; analyse a selection of garments in terms of material journeys

Design posters about the charity cause and the materials found in used clothes

Explore how the portraits & posters could go on show in the shop or elsewhere

Ideas

- bring the charity shop to the school for logistics
- Instead of portraits, making collages and imagery of the supply chain. (or have both options)
- school could collaborate with a commercial partner in the area, to help fund the project

Challenges

- Accommodate different needs for different pupils
- There might be still a stigma around second hand for some ('yuk' factor)
- To differentiate the wearables and non-wearables (cut up only the non-wearables that can't be resold)

People

Primary school head teacher
Primary school teacher
Pupils
Charity shop volunteer(s)
and /or manager(s)
Primary school Art coordinators

CharioCity cards

Physical Spaces

Place

Product

People

Purpose

Pleasure

Process

Partners

Price

Policy

The Design Briefs | A project for Secondary Schools: Charity Shop Supply Chain Challenge



THE CHARITY SHOP SUPPLY CHAIN CHALLENGE

The charity shop becomes a space for:

- learning about textiles, materials, fashion and how supply chains work and the role of the charity shop and its cause

CODE Objectives

Create sessions with the charity to explore the issues the charity supports

Organise workshops to map how supply chains work for clothes and locate the charity shop and different people in the system

Design an upcycled outfit based on your views about the system and yourself / own identity within it.

Explore how the shop can make its mission more of a draw for customers

Ideas

- Reward by exhibiting or showcasing the designed outfits
- explore the charity shop of the future (and its systems).
- adding hands on skills workshops within a charity shop setting.
- linking it with social media content development

Challenges

- competition with places like Depop.
- how to maintain volunteers after a 'one off project' - can it be a continuous 'internship' for example.

People

Secondary School head teacher
Secondary school teacher
Pupils
Charity shop manager(s)
Charity shop volunteer(s)

Physical Spaces

Place

Product

People

Purpose

Pleasure

Process

Partners

Price

Policy

The Design Briefs | A project for BA Students: The Charity Social Season



THE CHARITY SOCIAL SEASON

The charity shop becomes an experience for :
- different generations to share music tastes and skills – including styling each other in secondhand and/or upcycled clothes

CODE Objectives:

Create opportunities for cross-generational mentoring by bringing users together
Organise regular pop-up events at the student bar on campus and/or empty office spaces, community centres, etc
Design experiences that offer multifaceted services to the audience at these events
Explore opportunities for it to change the shop interiors / space and/or become a mobile model

Ideas

- Often students can be time poor, or other commitments; how could this become a paid opportunity?
- involve a range of other disciplines including media, culture, geography, sociology etc.
- Also using empty shops on the Highstreet

Challenges

- Charity shops are often small and overloaded with clothes; bear in mind how a social interactive engagement can take place in a small space.
- financial support and expertise is more necessary in a project like this

People

Course leader University
BA students (arts & design courses mainly, but multi disciplinary encouraged)
Charity shop manager(s) and / or volunteer(s)
DJ or music facilitation (could be students)
Skilled textile repair maker or sewer (could be a volunteer or student)

Physical Spaces

Place

Product

People

Purpose

Pleasure

Process

Partners

Price

Policy

The Design Briefs | A project for MA Students: Office Swap Lab



OFFICE SWAP LAB

The charity shop becomes :

- the partner in a local project which takes upcycled & repaired second-hand clothes into offices and workspaces. Includes new ways to donate & give to the charity

CODE Objectives

Create new products from the shops stock – with the brief of dressing the local workforce that you have researched

Organise a system for pop-ups and visits to work locations identified in the study

Design the pop-up and user experience; include how donations and commissions can be included

Explore how the pop-ups feed back into the shop space and/or can roll-out to other user audiences

Ideas

- Highlight : the swap office is also there to be a social space; (becomes a reason for people to not only Work From Home post-pandemic)
- Have the option for not only pop ups, but also permanent places like this within an office space

Challenges

- Understand who the audience is your designing this for. Within an office space there can be a diverse range of people;
- The location of the office is important, local systems become a priority (avoid high carbon footprint of transport)
- Understand the benefits for office and charity shop

People

Project leader (from the R&D, Education or charitable department) of a company with office nearby charity shop of choice
Course leader University MA students (arts & design courses mainly, but multi disciplinary encouraged)
Charity shop manager(s) and / or volunteer(s)

Physical Spaces

Place

Product

People

Purpose

Pleasure

Process

Partners

Price

Policy

The Design Briefs | A PhD Project Proposal:

Localised, Logistical, Strategic Partnerships



LOCALISED, LOGISTICAL STRATEGIC PARTNERSHIPS

The charity shop becomes the site for researcher to uncover how a brand like M&S can work with localised regional logistical models for donating, remaking & reselling clothes, in economically viable ways.

CODE Objectives

Create the plan for a partnership based in a specific location, using insights from the experiences of the pandemic

Organise design thinking workshops to develop the relationships and understand needs, opportunities and barriers

Design products & systems for donating, remaking, renting and/or reselling

Explore how the model can be rolled out and how it changes in different regions

Ideas

- Instead of relying on one partner (M&S), adding multiple stakeholders (lighter approach, less pressure on fully committed collaboration)
- Start small (local), to be able to make transferrable to other locations

Challenges

- define what is economically viable for who
 - Consider ethics
- Limited access resources of partner
 - Understand the local needs of a certain demographic/area, and its (waste) flows of materials
 - Create needs analyses of all stakeholders
 - Need financial support

People

M&S representatives (from the Design, Logistics and Sustainability department)
PhD Supervisors (needs a balanced team)
Doctoral Student (Design background ideal)
Community representative
Charity Shop management
Charity shop workers
Public (customers)

Physical Spaces

Place

Product

People

Purpose

Pleasure

Process

Partners

Price

Policy

Appendices | Bibliography

REPORTS

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WRAP (2021) *Textiles 2030 Roadmap*. Available at: <https://wrap.org.uk/resources/guide/textiles-2030-roadmap> (Accessed: 29 April 2021).

BOOKS

Pilkington, M. (2018) *Retail Therapy: Why the Retail Industry is broken – and what can be done to fix it*. Bloomsbury

Castro, O. de (2021) *Loved Clothes Last*. Penguin Life. Available at: [/books/317512/loved-clothes-last/9780241461150](https://books/317512/loved-clothes-last/9780241461150) (Accessed: 7 June 2021).

FILMS & DOCUMENTARIES

Dead Man's White Clothes - <https://deadwhitemansclothes.org/>

PODCASTS

Material is your business
Common Threads

NEWS ARTICLES & PRESS

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- Fashion Revolution (2020) Dead White Man's Clothes [online] Available at: <https://www.fashionrevolution.org/dead-white-mans-clothes/> (accessed 15 February 2021)
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WEBSITES:

CHARITY PROJECTS & CAMPAIGNS

Love not Landfill by Re:London
<https://www.lovenotlandfill.org/>

Oxfam Wastesaver Campaigns
<https://www.oxfam.org.uk/donate/donate-to-our-shops/where-your-donation-goes/wastesaver/>

Nottingham Trent University x Emmanuel House: <https://www.ntu.ac.uk/about-us/news/news-articles/2021/03/ntu-fashion-design-students-upcycle-textile-waste-for-rough-sleeping-outerwear>

Uber & Red Cross
<https://www.uber.com/en-AU/blog/uber-red-cross-clothing-drive/>

Salvation Army x ASDA
<https://www.salvationarmytrading.org.uk/news/tue-10202020-1432/satcol-trial%e2%80%99s-new-drop-shop-concept-asda-sustainability-store>

Salvation Army x Repair and Recycling project -
<https://www.salvationarmy.org.uk/news/recycle-your-bicycle-encourages-salvation-army-blackpool-new-year-appeal>

Salvation Army Zero waste Scotland -
<https://www.salvationarmy.org.uk/news/discarded-designer-zero-waste-scotland-partners-salvation-army-create-couture-collection-pre>

Shoes Have Names by Shelter Boutique
<https://www.shoeshavenames.com/>

Woven in Kirklees Festival in Yorkshire
<https://woveninkirklees.co.uk/>

(SUSTAINABLE) FASHION MEDIA:

Atlas of the Future <https://atlasofthefuture.org/>

Red dress. <https://www.redress.com.hk/>

We are locals - <https://wearelocals.co.uk/>

YouTube channel PAQ - https://www.youtube.com/channel/UCvO6uJUVJQ6SrATfsWR5_aA

FASHION DESIGNERS BRANDS – USING UP- AND RECYCLING

Julia Roebuck - <https://www.upcycle-fashion.co.uk/about>

Bethany Williams - <https://www.bethany-williams.com/>

Helen Kirkum - <https://www.helenkirkum.com/>

Emmeline 4 Re - <https://www.emmelinechild.co.uk/>

Beyond Retro - <https://www.beyondretro.com/>

Christopher Raeburn - <https://www.raeburndesign.co.uk/>

Nathalie Brown - <https://displaycopy.com/story/puff-piece/>

RENTAL PLATFORMS

Loanhood - <https://www.loanhood.com/>

By Rotation - <https://www.byrotation.com/>

Nuw - <https://www.thenuwardrobe.com/>

Hurr - <https://www.hurrcollective.com/>

On Loan - <https://onloan.co/>

Community Couture - @community_coutoure

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RESALE CLOTHING PLATFORMS

Etsy, Ebay, Farfetch, TheRealReal, Depop

Trove - <https://trove.co/>

Display Copy - <https://displaycopy.com/about/>

Cos - <https://www.cosresell.com/>

Secondhand Levi's - <https://www.secondhand.levi.com/>

DEADSTOCK FABRICS PLATFORMS

Queen of Raw - <https://www.queenofraw.com/>

Nona Source by LVMH - <https://www.nona-source.com/>

Fabscrap - <https://fabscrap.org/>

TEXTILE RECYCLING (UK)

Bank & Vogue - <https://www.bankvogue.com/>

LMB - <http://www.lmb.co.uk/>

Re:London - <https://relondon.gov.uk/>

TEXTILE POLICY & REGULATIONS (UK)

Charity Retail Association - <https://www.charityretail.org.uk/>

Textile Recycling Association - <https://www.textile-recycling.org.uk/>

WRAP - <https://wrap.org.uk/>

REPAIR

Repair What You Wear - <https://repairwhatyouwear.com/>

Sojo App - <https://sojo.uk/>

FASHION EDUCATION BLOG

SFI Cincinatti - <https://www.sficincinnati.com/blog>

(FASHION) ACTIVISTS / COLLECTIVES / ORGANISATIONS

Fashion Revolution - <https://www.fashionrevolution.org/>

Aja Barber - <https://www.ajabarber.com/>

Craftivist Collective - <https://craftivist-collective.com/>

The OR Organisation - <https://theor.org/>

CARBON FOOTPRINT CALCULATION TOOL:

<https://www.2030calculator.com/>

Appendices | Project Team

Across the project more than 100 participants were involved in creating the CharioCity project and making it happen. 23 people worked behind the scenes in a variety of roles to deliver the project from inception to final report.

WCTD CO-Founders

The co-founders who led & supported the CharioCity Workshops:

Prof. Rebecca Earley

Co-founder of Centre for Circular Design.
Project Lead for CharioCity Workshops



Cyndi Rhoades

Founder Worn Again Technologies



Gwen Cunningham

Circle Textiles Programme Lead at Circle Economy Amsterdam.
Workshop Facilitation Expert CharioCity Workshops



WCTD Team

The wider team of WCTD that supported the CharioCity Workshops:

Sanne Visser

PhD researcher, KE research assistant at Centre for Circular Design. Research lead CharioCity Workshops



Adam Brady

Communications and brand specialist for WCTD and CharioCity Workshops.



Charlie Dexter

Project manager WCTD and CharioCity Workshops.



Phil Hadridge

Workshop facilitation advisor WCTD and CharioCity Workshops



Signatories

The signatories that supported the CharioCity Workshops:

Alan Wheeler

Textile Recycling Association (UK)

Charles Ross

Outdoor clothing consultant and journalist (UK)

Bernie Thomas

Salvation Army Trading Company (UK)

Simon Smedinga

Salvation Army (NL)

Lynne Wilson

Circular Economy Wardrobe (Scotland, UK)

Ali Moore

LWARB (UK)

Advisors

The advisory board that supported the CharioCity Workshops

Hannah Carter

ReLondon

Ross Barry

LMB

Steven Bethell

Beyond Retro

Caryn Simonson

University of the Arts London & Association of Fashion Textile Courses (FTC)

Emmeline Child

University of Northampton

Helen O'Sullivan

University of Portsmouth

Julia Roebuck

Upcycle Fashion

Michel Rosenquist

Re-Share, (NL)

Dr Alida Payson

Cardiff University

Dr Katherine Townsend

Nottingham Trent University

Appendices | Workshop Participants

These are the participants that took part across all four main workshops and two additional workshops.

Workshops 1 - 4

Charity Shop – shoppers, volunteers, staff

Nidhi Tiwari
Jemma Banks
Tracy Smith
Kayla Hudson
Janet Brown
Liz Smith
Nidhi Tiwari
Jemma Banks

Education – MA & PhD students, course leaders, teachers

Abigail Irving–Munro
Dr Elaine Igoe
Sam Hudson–Miles
Laurence Teillet
Sarah Elwick
Zoe John
Talia Hussein
Claire Dawson
Hannah Mullen
Meghna Menon

Industry professionals

Ann Marie Newton
Dr Marion Lean
Kiki Lo
Linda Parkinson
Tara St. James

Workshop 2.5

Chelsea College of Arts

PGDIP students

Romilly Rinck
Xuefei Bu
Yiyuan Sun
Shuyue Liu
Chen Yang
Hang Jin
Yumeng Hu
Yifan Yang
Xinyan Chen
Xialei Tang
Xiaoyu Yin
Ruoyan Dong
Kanika Sukhadia
Malobika Pal
Yuqi Wang
Sibei Chen
Tianyang Zhang
Cong Li
Hui Zhang

Workshop 3.5

Secondhand Cultures Conference: Workshop participants

Dr. Amy Twigger Holroyd
Kat Roberts
Dr. Lucy Norris
Lucie Hernandez
Anjali Lyer
Dr. Jen Ayres
Dr. Emma Neuberg
Dr. Triona Fitton
Gaby Harris
Christopher Steel
Dr. Kerry Burton
Victoria Hyde
Anna Konig
Lindsay Parker
Rachael Wickenden
Prof. Fiona Hackney
Violet Broadhead
Azadeh Monzavi
Kate Harper
Dr. Suzanne Rowland
Dr. Cheryl Roberts
Prof. Miki Sugjura
Kamila Buczek
CA Cranston
Susana Sampaio-Dias

Workshop 4

Design Educators

Rosalind Studd
Fiona Hamblin
Tanya Saunders
Claudia Catzefflis
Shirley McLaughlin
Victoria Kumaran
Ann Peirson Smith
Ann Packard
Nicola Cummings
Vajira Peiris
Nat Stratos
Áurea Lúcia
Lorenza Wong
Eve Rieveley
Sally Cooke
Sarah Lees
Cathryn Hall

Appendices | Image Credits

Image 1, p.3. Oxfam

Image 2, p.5. Worn Again

Image 3, p.5. Mistra Future Fashion

Image 4, p.5. Pinatex

Image 5, p.6. Beyond Retro

Image 6. p.7. Age UK by Julia Roebuck

Image 7. p.8. Design Emergency Network

Image 8. p.10. Emmanuel House Support Centre x Nottingham Trent University (2021) BA Fashion Design students collaborated with Emmanuel House support Centre for the #EmmanuelhouseNTU project, to upcycle textile waste for rough sleeping outerwear. www.ntu.ac.uk

Image 9. p.10. Bank & Vogue x Chuck Taylor (2021) A quintessential vintage piece, approximately 7,000 Tropical shirts were diverted from landfill and transformed into a vibrant array of one-one-a-kind Converse Chuck 70s, continuing on the iconic footwear brand's legacy of enabling creative expression. www.bankvogue.com

Image 10. p.10. Love Not Landfill by ReLondon x Beyond Retro. Love Not Landfill is a campaign which aims to encourage Londoners to put their unwanted clothes into clothes banks, donate to charity, swap them, borrow them and shop second-hand. <https://www.lovenotlandfill.org/> www.beyondretro.com

Image 11. p.10. These Things Take Time by The OR Foundation (2011-2016) A year-long interdisciplinary curriculum for K-12 students exploring colonization and globalization through the lens of the fashion industry – past, present and speculative/ <https://theor.org/work>

Image 12. p.20. Unknown

Image 13. p.21. Unknown

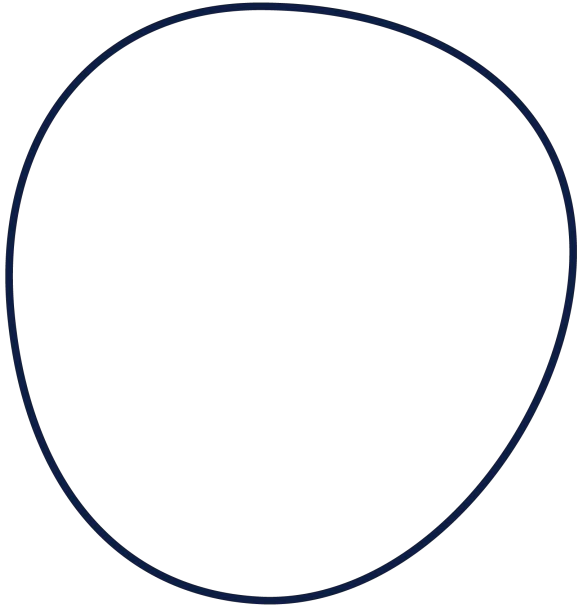
Image 14. p.22. Unknown

Image 15. p.23. Unknown

Image 16. p.24. Unknown

Survey Results

We asked our participants for their feedback about the experience of the CharioCity Workshops and received very exciting, helpful feedback – from educators across levels, non-profits, charities and industry stakeholders.



”I felt that those ideas for primary and secondary schools really embraced the design education elements and had the potential to engage those who will be buying clothes for the future.”

Hannah Carter - Campaign Manager at ReLondon

“We are often stuck in a cycle of upcycling and reuse but charity shops are an archive of modern clothing, a social space, an enterprise, and more. All these aspects give opportunities for design educators and students to innovate or improve practices.”

Anonymous

“No doubt the workshops were food for thought regarding the role of the second hand retail as places of education on better consumption/overconsumption/circularity. And that we should be proud of these such places that do good for people and the planet. SATCoL is a purpose-led organisation that recognises it has a role in helping address the climate crisis. Education is central in this.”

Bernie Thomas

CE and Sustainability Manager at
Salvation Army and SATCoL

“Design education is essential if we want to affect lower consumption, circular behaviours. Engagement opportunities for us as a charity with new audiences and customers – not just in our charity shops, but also at our large reprocessing centres

Bernie Thomas

CE and Sustainability Manager at
Salvation Army and SATCoL

“I think design education could be the key to making more people want to buy second-hand. We have to change what people desire from new, poor, quality clothes to second-hand/upcycled/repaired clothes with a history. And we have the opportunity to educate at the same time. The limits are funding and the yuk factor but various ideas through the workshops addressed these.

I think the CharioCity Workshops were really good and hopefully will lead to a real life pilot project taking place.”

”

Hannah Carter - Campaign Manager at ReLondon

“I am using the tools that the workshops introduced me too in my own research practice and my teaching in HE. The workshops made me rethink about possible impact from my research and inspired me to apply for ESRC-IAA impact funds to explore some of the tensions and challenges that interested me most in our discussions.”

Alida Payson

Educator and Post Doc Researcher at
Cardiff University

“Kids *are* ready for this level of understanding of climate change, even the surface of the complex issues that are going on ie. plastic in the ocean wildlife.”

“I have since completed a live upcycling project with Salvation Army where work was exhibited in their superstore. This has also planted seeds on how to further develop ideas in this area in the future.”

Emmeline Child

Fashion educator at University of
Northampton, PhD candidate UAL

“Generally, the tone and sense of benevolence and common commitment to the challenge at hand, made these workshops extremely energising and hope-inducing. Well done to the team!”

Gwen Cunningham

Circular Economy Textiles Lead at
Circle Economy Amsterdam

“Huge potential for design education to help influence a somewhat outdated sector. Great opportunity to bring research into the retail space to support behaviour change towards a more circular future. Great platform for communicating circularity.”

Cyndi Rhoades – Founder Worn Again

“The CharioCity Workshops were an even platform with experts from across academia and industry, and it gave me a certain confidence to ask certain questions and be an in equal, open playing field that I took forward after the workshops.”

Julia Roebuck

Educator and designer at Upcycle Fashion

“The whole area is fascinating, fundamentally for me I wish we didn’t have a need for charities or charity shops, that all these causes could be funded by society, that’s an idea that grips me the most. From a textile aspect, I would like to take forward the idea of a charity shop as a textile resource centre for my local community. I’d love to do a project where we get folks into a charity shops and start utilising the raw materials in different ways.”

Ann Marie Newton (AMC)

Freelancer and educator in Fashion and Textiles

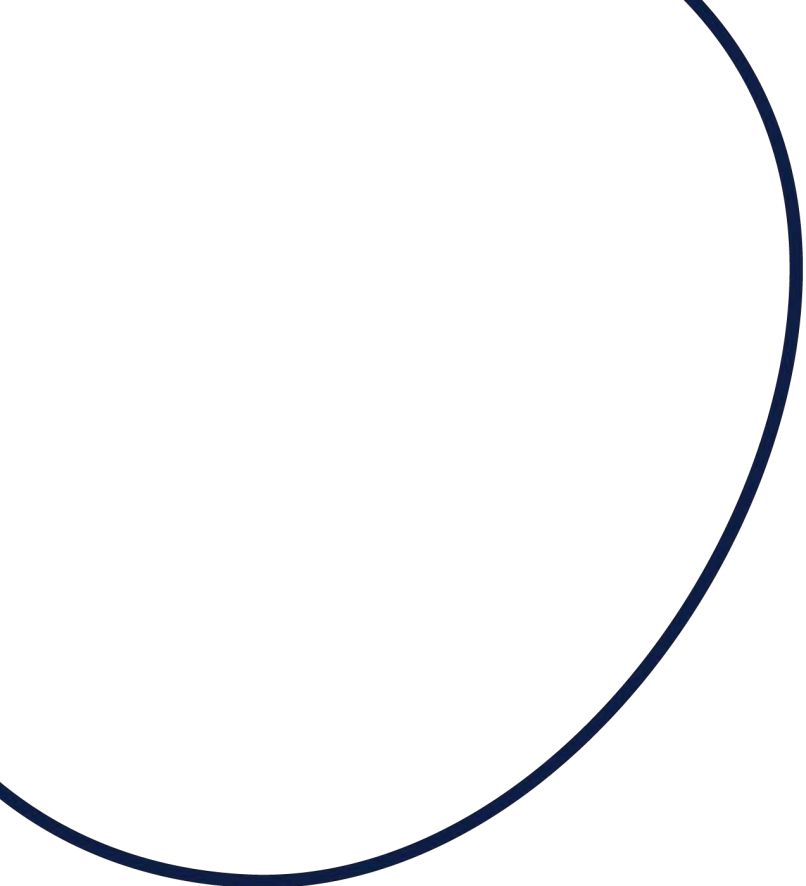
“The most memorable workshops was the one about education-involving MA students. The interactive participatory nature was fun! The ideas I felt had the most potential for design education to help included reimaging the use of spaces, for example in the group I was in examining office spaces. Lots of potential for taking the charity outside of the shop!”

Ann Marie Newton (AMC)

Freelancer and educator in Fashion and Textiles

“I found the facilitation really engaging using Miro alongside other preparatory activities. It was good to have the opportunity to work in small groups to focus on particular levels of education.”

Anonymous



“I believe a key solution to the issues and design education should be including this within current provisions. As we move towards circularity the demand for roles within sorting and recycling of materials increase and we should be preparing young people for these jobs of the future.”

Helen O’Sullivan

Secondary school teacher and PhD student at
University of Portsmouth



Thank you to the University of the Arts London KE Impact fund, in making this project possible.

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