

Tools for Teaching and Learning in Fashion that Contribute to All Our Collective Futures

Project Holders:

Carla Lee Roth, Hannah Higginson, Liz Parker, Dilys Williams and Nina Stevenson

Institution:

University of the Arts London - London College of Fashion

ADM-HEA Learning & Teaching Projects 2010-11

Theme:

Education for Sustainable Development

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Abstract

How can we integrate the principles of design for sustainability into teaching and learning practice so that designers can share a collective approach whilst retaining their individuality? This requires a collective building of knowledge, skills and values in order to develop approaches and tools to individually engage with a collectively agreed set of challenges and opportunities. This is a very new approach for fashion design – a discipline characterised by its elusive nature, its secrecy and its fierce protection of ideas and rights to ownership. It requires a new approach where trust can be fostered and an understanding that it is not knowledge that gives creativity, it is its application. Through a nurturing of thinking, sharing and developing of knowledge and practice, we can evolve ways in which we can teach and learn better ways to approach both what we do and how we do it.

Report

Project Objectives

- To engage students and Higher Education teaching staff in the debates around sustainable literacy.
- To share experiences, thoughts and knowledge of sustainability related to teaching and learning to inspire and enrich each other's work.
- To foster cross-disciplinary approaches to the development of sustainability literacy within or outside of the curriculum.
- To outline approaches to fashion design education that work towards the embedding of more ecologically sound, socially mindful and culturally nurturing values and practice through teaching and learning.

Introduction

The fashion industry is based on a model of continual economic growth fuelled by ever-increasing consumption of resources. The un-sustainability of this model is widely acknowledged. Yet also acknowledged is the important role played by fashion products in our culture and the need to engage fashion students in the sustainability debate. The Centre for Sustainable Fashion (CSF) at London College of Fashion (LCF) was funded by ADM-HEA to engage different fashion course teams with ideas of sustainability literacy and develop new teaching and learning tools for engaging students.

Activity Report

1. Research, approach, and recruit ten undergraduate teaching staff from across the disciplines at LCF to engage in one to one interviews to gather qualitative data on employment of sustainability literacy within fashion teaching and learning.

In the 2009-10 academic year all undergraduate courses at London College of Fashion (LCF) underwent course revalidation allowing each course to develop the indicative content of their courses. This process is being built upon this year (2010-11) when learning outcomes will be reviewed. This context has provided the Centre for Sustainable Fashion (CSF) with a great opportunity for engaging different course teams with ideas of sustainability literacy and the development of new teaching and learning tools. In addition, in parallel to this ADM-HEA funded project, University of the Arts London (UAL), of which London College of Fashion is a part, underwent a teaching and research sustainability audit. The two 'Fashioning an Ethical Industry' staff members involved in this ADM-HEA project were part of the research team for this audit (see notes). Therefore, learning and outcomes from the two projects were shared, and information about how sustainability is being employed within fashion teaching and learning was gathered through the audit process.

CSF identified a 'champion course' from three undergraduate schools - Fashion Design Technology, Fashion Management and Science and Fashion Media - to work with on this project. The courses chosen were BA (Hons.) Fashion Promotion, BA (Hons.) Womenswear and BA (Hons.) Fashion Management because course directors showed significant willingness to develop dialogue and action in this area. One to one discussions were held with the directors of these courses to discuss how sustainability is being incorporated into courses, and to develop ideas for how to work together on this project. This was felt to be more efficient than interviewing individual teaching staff.

A meeting was held with the course directors from each of the champion courses in May 2010. At the meeting the course directors shared with the research team and each other how their staff had incorporated sustainability into courses to date. None of the courses had sustainability as a specific learning outcome, but issues of sustainability were being engaged with to some degree across all courses, and each had a select number of students who had chosen to address sustainability through their final projects. BA (Hons.) Fashion Management students had to consider ethics in their buying modules alongside price, lead-time and quality. An elective module on ethical fashion had been developed for second year Fashion Management students, but this was no longer being taught as there was not enough demand for a stand-alone unit. Students on BA (Hons.) Womenswear had considered sustainable design in an industry project carried out in collaboration with Adidas last year. BA (Hons.) Fashion Promotion tutors had seen regular interest in issues of sustainability from their students, however, they were concerned that student investigations were not deep enough. There had also been involvement from select individuals from all courses (students and tutors) with sustainability ventures such as the Fashioning the Future Awards.

The course directors were introduced to the concept of the ADM-HEA project at this meeting and asked to identify undergraduate staff who could work with CSF on this project to develop teaching and learning tools for use on a particular course.

2. From the ten interviewees, select two action research groups each consisting of three teaching staff to engage in a dialogue around sustainability literacy and to explore current understanding of staff knowledge and confidence.

The course directors identified undergraduate staff and at the end of June CSF hosted a workshop attended by three staff members from BA (Hons.) Womenswear, one staff member from BA (Hons.) Fashion Management and two staff members from BA (Hons.) Fashion Promotion. Not all undergraduate staff that had been nominated by course directors to be involved in the project were

able to attend due to other commitments so individual follow-up meetings were held in July and September 2010 with those staff who had missed the meeting.

At the workshop the concept of sustainability literacy was introduced, highlighting the fact that it is an approach that goes beyond knowledge about sustainability and develops new skills, attitudes, competencies, dispositions and values that will allow graduates to thrive in our changing world. The need for active learning, self-directed enquiry, learning by doing and engagement with real life so people can act was discussed. CSF's 'Tactics for Change' was introduced to provide a framework that the teaching staff could use for the development of the teaching and learning tools for the project (see notes). The framework of 'Tactics for Change' offers three broad headings: Building a transformed fashion system; Fostering human wellbeing; and Working within nature's limits. Many of the ideas within 'Tactics for Change' are reflected in the current literature about sustainability literacy. 'Tactics for Change' provided a framework for the development of the teaching and learning tools through this project. This meant the emphasis was on both allowing students to acquire knowledge about sustainability but also on encouraging them to ask broader questions and develop different values and approaches that allow them to take new action. This deeper and more profound approach to education about sustainability is at the core of sustainability literacy.

Staff from each course were asked to share their ideas for the project and then in action groups discuss what they felt was good about the idea, what the limitations were and how it could be developed. They were then asked to reflect and review the idea in relation to 'Tactics for Change'. At this stage staff's understanding of the general sense of sustainability literacy was reasonable, but lack of resources and information, for example about 'sustainable' fibres, and lack of access to relevant, inspirational speakers were identified at the meeting as barriers to implementing teaching about sustainability.

As a result of the collaborative discussions at this workshop it was decided that the CSF would organise and host *Unique Lectures* in the autumn term. Cutting-edge external speakers were invited to share up-to-date information about sustainability in fashion and inspire students and teaching staff. The lectures were open to all of the students and staff on the undergraduate courses taking part in the project and engaged them in ideas around sustainability literacy, giving them opportunities to share with others from different subject areas. An additional lecture was delivered to BA (Hons.) Fashion Management students by project staff specifically about corporate social responsibility in the supply chain.

3. Development of teaching and learning tools with action research groups work towards the embedding of more ecologically sound, socially mindful and culturally nurturing values and practice through teaching and learning.

Over the summer of 2010 each course group developed a brief for their students that incorporated sustainability values and practice into their courses. Please find a summary of the briefs below.

In addition to the briefs, the following teaching tools were developed (that can be found in Annex 1, 2, 3 and 4):

- A reading list
- Information about sourcing textiles for sustainability
- Information on approaches to sustainable design
- Case study on fashion and activewear brand Timberland

Course: BA (Hons.) Fashion Promotion
Year: Year 2 students
Unit: Broadcaster as Investigative Journalist

Students were encouraged to extend their skills in researching and reporting on a story in order to develop a more considered 'campaigning' response. As media producers, they developed practical skills in image-making as well as exploring ethics, investigative techniques and media law. All students attended the *Unique Lectures* organised by CSF and had to produce an investigative journalism piece into an aspect of sustainability. Assessment criteria included clear evidence of original research relating to selected sources and details (photo/location details) of two interviewees appropriate to their story, a 600 word reflective analysis on how sustainability and the law impacts on the student's chosen film topic and a 4-minute investigative film that would suit a news programme.

Course: BA (Hons.) Fashion Management
Year: Year 2 students
Unit: Creating the Fashion Brand

Through this module students were introduced to the idea that many things go into developing a product - creativity, finance, business approaches, adding value, marketing, etc. As part of this module the students were given a company case study (Timberland) and were asked to develop a clothing brand that adheres to the company's corporate social responsibility principles. Students had to approach the brief from the perspective of a Buying and Merchandising Director or a Finance and Information Systems Director.

Course: BA (Hons.) Womenswear
Year: Year 2 students
Unit: Tailoring Techniques//Sustaining Individuality

Through this project students were reintroduced to ideas that are personal and niche to identity and the great worth (emotional and financial) of considering and reacting to identity when designing. As part of this module the students were given the opportunity to work with or aid students at the prison HMP Send who had a similar brief, offering a deeper insight into individuality and personal sartorial matters. Students were asked to question today's fashion conformist values and beliefs to create with the 'Individual' in mind. In other words, current fashion imagery and regularity were not acceptable in this brief. Students were required to respond in a way they saw fit, designing for a reason, with sustainability in mind and foremost that which considers and values identity.

4. Trial of teaching and learning tools with action research group. Follow up consultation to review, adaptation and revision of the tools and approaches to teaching and learning to take place.

The teaching staff involved in the project implemented the briefs described above in the autumn term 2010. A follow up and evaluation meeting took place in January 2011. The reflections from teaching staff are discussed below.

BA (Hons.) Fashion Promotion: Active learning, self-directed enquiry and learning by doing are key elements of sustainability literacy and the research and reporting required of the students to create short films in the Fashion Promotion Broadcaster as Investigative Journalist module was an excellent

teaching tool for supporting students to practically explore sustainability. The Promotion students particularly benefitted from having the *Unique Lectures* from industry speakers as part of their teaching programme, which provoked them to develop the investigative element of their pieces and promoted interesting storytelling work. The module developed the students' critical thinking skills though more time could have been given to fostering debate so this was fully realised.

BA (Hons.) Fashion Management: The Fashion Management team introduced sustainability into an existing course that already covered supply chains, buying, merchandising, finance and ICT through the development of a case study on the brand Timberland as a new teaching tool. The case study allowed students to consider sustainability within fashion business. Students were asked to analyse how Timberland's corporate social responsibility impacted on different areas of the business. As a result of the unit students were able to relate sustainability to supply chain management, business practice and merchandising. Students on this unit benefitted from the *Unique Lectures* and the presentation of a member of the project team but the unit was also taught through seminars, which allowed for discussion. Whilst the course was well received by students it was felt that the module tried to cover too much and if sustainability was to remain in the course other elements such as ICT would need to be dropped.

BA (Hons.) Womenswear: The Womenswear team based the brief on the idea that in these times of high brand fidelity and the desire to achieve a perfect state (visual or otherwise) we have surpassed and forgotten our own 'deeper' state: what we want to look like, what we stand for, what we represent. In order to develop students critical thinking the tutors asked students to consider their own identity. They used questioning as the teaching tool for getting students to engage with their values and in the research stage of the design process asked them, 'to look to ourselves for inspiration - what do we like, what's our life about, why do dress they way we do, what will we wear, what wont we wear, and how do we wear it?' Starting with the personal was a great mechanism for encouraging students to reflect on their individual values and from this explore their responses to sustainability.

Giving the Womenswear students the chance to work with a very different group of students – prisoners from HMP Send - this course was a great tool for deepening their learning and was incredibly powerful for the students. Nevertheless, the project was not without its difficulties as the resources available in the prison were limited and access to sharp object like scissors strictly controlled.

5. Dissemination and final reporting through website and HEA networks.

During the implementation of this project, the Centre for Sustainable Fashion has been awarded funding through the Centre for Learning and Teaching in Art and Design (CLTAD) at University of the Arts London to develop teaching and learning resources for online dissemination. This project funding seeks to build upon the growing body of literature on sustainability literacy within design education and to relate it to the experiential learning taking place through the Centre for Sustainable Fashion's projects, including the teaching tools developed through this ADM-HEA funded project. The development of online resources will include high quality visual and text-based resources for design for sustainability for use by tutors and students; the sharing of best practice and to enable a platform for contribution by others via the UAL online portal, thus creating an ongoing development for the resource base; to offer more accessible and targeted ways for courses to develop sustainability literacy through their work; to offer a voice for design for sustainability within

and outside of UAL; offering shared resources outside of UAL contributing towards the goal of recognition as global leaders in education for sustainability within the arts.

The ADM-HEA teaching resources will be designed and developed as part of the online sustainability teaching tools which will be available on the Centre for Sustainable Fashion <http://www.sustainable-fashion.com/resources/> and Arts Learning and Teaching Online ALTO <http://www.arts.ac.uk/alto/> disseminating digitised materials offered freely and openly for educators, students and self-learners to use and reuse for teaching, learning and research. The collection of sustainability resources will be disseminated online in July 2011.

The learning from the project will also be disseminated at London College of Fashion at an event in October 2011 'Celebrating Sustainability in Fashion – working with undergraduate students at London College of Fashion'.

Conclusions

Overall, the project successfully engaged course directors, teaching staff and students in the debates in sustainable literacy and, more importantly, in practical ways they could engage with the subject. The project has a significant degree of ownership amongst teaching staff, all of whom are committed to building on their experience in future years. In addition, the learning for the Centre for Sustainable Fashion has been significant in that they have been able to develop their understanding of the needs of teaching staff and to develop tools to allow them to build on this experience.

Feedback from students suggests new attitudes, 'It has changed my outlook', new competencies, 'I am seeking new ways to talk about sustainability', new dispositions, 'I will definitely think more than just the design process', and new values 'I believe in sustainability' (student quotes from feedback forms).

The key factors that led to the success of the project were:

- The support from course directors for the project
- The interest and commitment of the teaching staff on all the courses in integrating sustainable literacy into the courses
- The support provided by Centre for Sustainable Fashion and Fashioning an Ethical Industry in offering external expertise and organising the inspiring *Unique Lectures*
- Developing new resources like the Timberland case study, information about sourcing sustainable textiles and approaching sustainable design and reading lists
- Introducing sustainability into existing courses and tailoring the teaching and learning tools to the particular course
- Interest from some of the student body.

Factors that could be improved include:

- A clearer evaluation of outcomes with the teaching staff involved
- Building the *Unique Lectures* into the course syllabus to ensure full student participation
- Allowing the students more time for debate to develop critical thinking.

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Timberland (2009a), *Timberland Takes Sustainability One Giant Step Forward with its First Recyclable Footwear*, Company Press Release. <http://finance.yahoo.com/news/Timberland-Takes-bw-15616055.html> [accessed 26/06/2009].

For further information see: www.timberland.com www.earthkeeper.com

Notes

'Fashioning an Ethical Industry' is a 'Labour Behind the Label' project that supports teaching and learning around sustainability in fashion at further and higher education institutions.

<http://www.fashioninganethicalindustry.org>

Tactics for Change: CSF published *Tactics for Change* as a result of collective discussion at the Centre for Sustainable Fashion Summit held in London in October 2008. It is available to download at <http://www.sustainable-fashion.com/resources/>

Annex 1. Reading List

- Birkeland, J. (2003) *Design for Sustainability*, London: Earthscan
- Cooper, T. (1994), *Beyond Recycling: The Longer Life Option*. London: The New Economics Foundation.
- Durning, A. (1992), *How much is enough: the consumer society and the future of the Earth*, London: Earthscan.
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- Thorpe, A. (2007), *Designers Atlas of Sustainability*, Washington DC: Island Press.
- Fletcher, K. (2008), *Sustainable Fashion and Textiles: Design Journeys*, London: Earthscan.
- Black, S. (2008), *Eco Chic*, London: Black Dog.
- Hethorn, J. and Ulasewicz, C. (2008), *Sustainable Fashion: Why Now?* New York: Fairchild Books.
- Fuad-Luke, A. (2009), *Design Activism*, London: Earthscan.
- Jackson, T. (2009), *Prosperity without Growth*, London: Earthscan.

Further resources:

Centre for Sustainable Fashion

Students and tutors are encouraged to put forward contributions for the website. For further details about our work across the three areas of our activity and CSF publications:

www.sustainable-fashion.com

Fashioning an Ethical Industry

An excellent network of fashion educators focusing on worker's rights. Website and regular events provide outstanding information available to tutors and students, including a tutor handbook for sustainable fashion:

www.fashioninganethicalindustry.org

WWF

Published a series of excellent reports, including <http://wwf.org.uk/deeperluxury/> UK Water Footprint, Weathercocks and Signposts, Let them eat cake, <http://www.naturalchange.org.uk/> www.wwf.org.uk

Defra

Download the Sustainable Clothing Action Plan and access specially commissioned reports on lifecycle impacts.

<http://www.defra.gov.uk/environment/business/products/roadmaps/clothing/>

New Economics Foundation

<http://neweconomics.org/>

Forum for the Future

<http://www.forumforthefuture.org.uk/>

Brighton University Sustainability Network

<http://arts.brighton.ac.uk/research/sustainability-network>

Particularly relevant is the <http://www.sustainability-literacy.org/>

Ethical Fashion Forum

Information and statistics on specific issues, along with networking opportunities for students.

<http://www.ethicalfashionforum.com>

Annex 2. Sustainable Sourcing for Fashion Designers

Sourcing fabrics

Companies make a variety of ethical and eco claims. Some are doing ground-breaking work and are making a real difference, others are more hype than substance. The following companies that claim to supply 'eco-fabrics' have not been vetted. It is up to you to look beyond the marketing and make up your own mind about their ethical and eco credentials.

There are many different interpretations to ethical or eco sourcing. We recommend you spend some time figuring out what is important to both your values and your design process before you begin the process. You may find you cannot source everything you are looking for and need to weigh up what is most important to you.

You may like to consider the following questions when beginning sourcing:

- Have you considered your own personal values and how these may affect your sourcing decisions?
- Is your supply chain traceable enough for you?
- Are certifications important to you? What level of communication do you plan to have with your consumer?
- Are you looking to support local crafts and heritage, or investigate technological innovation for improved performance and fit?
- Have you considered the 'in use' and 'end of life' aspects of your product lifecycle? Does this affect your fabric choices?
- Is your fabric choice and quality in keeping with the market level of your product?
- Are you compromising the final quality of your product in order to use sustainable fabrics?
- Have you considered how you use your fabrics, not just which ones you use? You may want to consider design and manufacture for reduced waste, design for reduced laundering, design for disassembly, etc.

Resources & directories

Shared Talent (<http://www.sharedtalentindia.com/>) – a sourcing toolkit for designers looking to work with sustainable Indian suppliers, compiled by the Centre for Sustainable Fashion.

Ethical Fashion Forum (<http://www.ethicalfashionforum.com/>) produced a directory of suppliers for their global sourcing market place and have a <http://fashioninganethicalindustry.org/context/textiles/sourcingfabric/>

PAN (<http://www.pan-uk.org/>) have put together a organic directory of cotton fabrics and yarns.

Treehugger (<http://www.treehugger.com/>) have put together a mini directory of green fabrics.

CLASS (<http://www.c-l-a-s-s.org/2009/about/index.asp>) works to help create new opportunities, drive sales and provide focused communication for commercially available eco-textiles, yarns, processes, finished products and services. There is a comprehensive materials library in each showroom (London, New York, Milan), available for businesses, designers and buyers. CLASS

connects materials producers with designers and retailers, clarifying what's available in the marketplace, where to find it and making the search for eco-friendly materials for fashion, lifestyle and home even easier.

Forthcoming events

Ethical Fashion Source Expo, this year it will take place alongside the http://www.ecotextile.com/headline_details.php?id=10192 at Central Hall Westminster, on the 6 October 2010.
<http://www.ethicalfashionforum.com/ethical-fashion-source-expo>

Researching textiles

Book: Kate Fletcher (2007) Sustainable Fashion and Textiles – Design Journeys (<http://fashioninganethicalindustry.org/resources/books/SustainableFashionandTextiles/>) This book brings together for the first time information about lifecycle sustainability impacts of fashion and textiles, practical alternatives, design concepts and social innovation.

Publication: Guidelines – A handbook on the environment for the textile and fashion industry (<http://www.scribd.com/doc/31602007/Guidelines-A-handbook-on-the-environment-for-the-textile-and-fashion-industry>). The book examines the responsibility and role of the designer and buyer when they consider sustainability in their work. It includes company case studies, the environmental impact of textiles and checklists, which are intended as a tool for the designer and the buyer to include environmental considerations in their daily routines.

Publication: Environmental Impact of Textiles (<http://www.fibre2fashion.com/industry-article/textile-industry-articles/impact-of-textiles-and-clothing-industry-on-environment/impact-of-textiles-and-clothing-industry-on-environment1.asp>) Examines what effects all phases of textile production and use have on the environment, from growing or making fibres to discarding a product after its useful life has ended.

Teaching Resource: The Real Price of Cotton - a collection of teaching resources that will enable students to explore the ethical and environmental dimensions of the cotton industry.

Report: Child Bondage Continues in Indian Cotton Supply Chain (<http://www.indianet.nl/childbondagecotton.html>) This report, from the India Committee of the Netherlands, details the plight of the 416,000 mostly female children who are involved in (often bonded) child labour in India's cottonseed fields.

Report: Environmental Justice Foundation's latest report Slave Nation (http://www.ejfoundation.org.uk/shopforejf/index.php?route=information/news&news_id=11) exposes how cotton production in the Central Asian Republic of Uzbekistan remains one of the most exploitative enterprises in the world.

Report: Environmental Justice Foundation's The Children behind Our Cotton (http://www.ejfoundation.org.uk/shopforejf/index.php?route=product/product&path=35_36&product_id=60) details the use of child labour in cotton production.

Report: Environmental Justice Foundation's The Deadly Chemicals in Cotton (http://www.ejfoundation.org.uk/shopforejf/index.php?route=product/product&path=35_36&product_id=71) details the impacts of chemical use in cotton production worldwide.

Report: Environmental Justice Foundation's White Gold (http://www.ejfoundation.org/pdf/white_gold_the_true_cost_of_cotton.pdf) investigates the environmental and social impacts of cotton production in the unique context of Uzbekistan.

Report: WWF's Cleaner, Greener Cotton: Impacts and better management practices, (http://wwf.panda.org/about_our_earth/about_freshwater/freshwater_resources/?uNewsID=115940) shows how WWF is working to address the key environmental and social issues associated with cotton farming, focusing on making cotton more sustainable, which in turn, helps keep the environment it depends on healthy.

Report: University of Cambridge's Well Dressed (http://www.ifm.eng.cam.ac.uk/sustainability/projects/mass/uk_textiles.pdf) offers a comprehensive round up of the environmental impacts of clothing and textiles.

Film: The Dollar a Day Dress (<http://fashioninganethicalindustry.org/resources/ChinaBlue/dollaraday/>) - BBC's Panorama travelled the world to create a dollar a day dress - a symbol of how the global garment industry can harm poor countries.

Website: Eco-textile News (<http://www.ecotextile.com/>) - The magazine for sustainable textiles and clothing. Also produces the Eco-Textile Labelling Guide (<http://labels.ecotextile.com/?id=labelguide2010>) which breaks down the different certifications available for textiles.

Website: Wear Organic (<http://www.pan-uk.org/organic-cotton/wearorganic-homepage>) is a project from Pesticide Action Network UK aiming to reduce the problems from pesticides used in cotton, particularly by promoting organic and fair alternatives.

Website: <http://www.katefletcher.com/> 'the eco textiles and fashion filter with its roots in diversity, creativity and ecological awareness'.

Website: Traid (<http://www.traid.org.uk/>) - aims to help the environment both in the UK and abroad by reducing the amount of textile waste sent to landfill and providing a stylish alternative to buying new.

Website: Textile Environment Design (<http://www.tedresearch.net/>) Research Centre at Chelsea College of Art and Design: The main aim of TED is to look at the role that the designer can play in creating textiles that have a reduced impact on the environment and to provide a toolbox of designer-centred solutions.

Website: Business & Biodiversity Initiative (<http://www.business-and-biodiversity.de/en/about-the-initiative.html>) In May 2008, Germany hosted the 9th Conference of the Parties to the Convention on Biological Diversity - CoP 9. The conference was attended by more than 5.000 delegates from

about 190 signatory states and sent strong signals concerning the collaboration with the private sector. On this account the Business and Biodiversity Initiative 'Biodiversity in Good Company' was established as an international). This initiative aims to intensify the engagement of the private sector in achieving the objectives of the Convention on Biological Diversity by encouraging:

- Companies to incorporate the conservation and sustainable use of biodiversity into their management systems by signing and implementing the Leadership Declaration.
- Companies to publish their best practices.
- Companies to actively take part in the 10th Conference of Parties in Nagoya/Japan in 2010.
- To broaden the international profile of the initiative

Website: CREM (<http://www.crem.nl/>) CREM wishes to contribute to economic, social and ecological sustainability at the local, national and global level, by conducting research, consulting and performing process management for international organisations, governmental bodies, multinational companies, non-governmental organisations and certifying bodies. Fields of Work section on website gives details of completed projects covering subjects such as CSR, biodiversity, codes of conduct, child labour and sustainable supply chains.

Website: Better Cotton Initiative (<http://www.bettercotton.org/>) The Better Cotton Initiative (BCI) exists in order to respond to the current impacts of cotton production worldwide. BCI aims to promote measurable improvements in the key environmental and social impacts of cotton cultivation worldwide to make it more economically, environmentally, and socially sustainable. For the last two years, the BCI has been working with organisations from across the cotton supply chain and interested stakeholders to facilitate a solution for the mainstream cotton sector. The BCI's philosophy is to develop a market for a new mainstream commodity: 'Better Cotton' and thereby transform the cotton commodity to bring long-term benefits for the environment, farmers and other people dependent on cotton for their livelihood.

Website: Sustainable cotton initiative (http://wwf.panda.org/who_we_are/wwf_offices/pakistan/projects/index.cfm?uProjectID=8W0011) The initiative focuses on some of the globally most important cotton producing areas where cotton production severely threatens high value aquatic ecosystems (e. g. Australia, Pakistan, India and Central Asia). The Sustainable Cotton Initiative is aimed at the reduction of water extraction for irrigation of cotton to an extent not negatively affecting the aquatic ecosystems anymore but at the same time, safeguarding the livelihood of the local farmers. As such, the project will contribute to the biological, economic and social sustainability of these focal regions. The project is crucial to help overcome the threatening global water crisis, benefiting natural biodiversity and the livelihood and health of millions of farmer families in some of the poorest regions of the world.

Website: Australian BMP Cotton (<http://www.bmpcotton.com.au/>) Australian initiative supporting cotton industry to offer auditing and traceable supply chains for improved cotton production. Downloadable factsheets available.

Website: Cotton made in Africa (<http://www.cotton-made-in-africa.com/en/>) – Initiative to promote the development and sustainability of the African cotton industry.

Website: The Sustainable Cotton project (<http://sustainablecotton.org/>) Located in California's Central Valley, the world's most productive agricultural region, the Sustainable Cotton Project (SCP)

focuses on the production and use of cotton, one of the most widely grown and chemical-intensive crops in the world. Since 1996, SCP has brought farmers, manufacturers, and consumers together. SCP's guiding philosophy of "cooperation for a change" fosters information-sharing among these groups to develop a Cleaner Cotton™ industry.

Suppliers

Bishopston Trading Company (<http://www.bishopstontrading.co.uk/shop/index.php>) sells wholesale organic fairly traded hand-woven cotton from India.

Cloth House (<http://www.clothhouse.com/>) sell organic cotton, hemp and peace silk online and in their Soho shops.

Greenfibres (<http://www.greenfibres.com/pages/default.aspx>) supply a range of organic fabrics, stuffings, hemp and wool yarns.

Hempfabric (<http://www.hempfabric.co.uk/>) sell, yes you guessed it, a range of hemp fabrics!

Nearsea Naturals (<http://www.nearseanaturals.com/>) have a range of natural and organic fabrics.

Organic Cotton Plus (<http://www.organiccottonplus.com/index.php>) are based in the USA and sell a range of organic cotton.

Annie Sherburne sell ecological yarns.

Denise Bird (<http://www.finefayre.co.uk/denisebirdwoventextiles/>) has a collection of organic cotton, organic pakucho, bamboo and hemp fabric swatches.

MUMO Fabrics (<http://mumo-uk.com/home.html>) a selection of silks, cottons, latex, wool, recycled PET and ecological leathers.

E-leather (<http://www.eleatherltd.com/index.php?mod=eco>) sell products composed primarily of a waste product of the leather industry.

Natureally Organic Leather (<http://www.natureally.co.uk/>) is produced from British Organic Soil Association certified organic cattle hides using an environmentally friendly non-toxic, 100% chrome-free tanning process, natural finishing and dyeing methods.

Zameen Organic (<http://www.zameen.org/>) is a pioneering farmer-owned marketing company for Fairtrade, organic and pesticide-free cotton. Zameen supplies organic and Fairtrade cotton lint, cotton seed, yarn, fabrics, garments and home wear.

Standards & Certifications

IFOAM (international Federation of Organic Agriculture movements) www.ifoam.org

GOTS (Global Organic Textile Standard) www.global-standard.org

Fairtrade labelling Organisation <http://www.fairtrade.net/cotton.html>

Pesticide Action Network www.pan-international.org

Soil Association www.soilassociation.org

Support organisations

Solidaridad www.solidaridad.nl

Icco www.icco.nl

Organic Exchange www.organicexchange.org

Made By www.MADE-BY.org

Helvetas www.helvetas.org

Max Havelaar Foundation www.maxhavelaar.nl

Organic Trade Association www.ota.com

Fashioning an Ethical Industry <http://fashioninganethicalindustry.org/>

UK Sustainable Clothing action plan

<http://www.defra.gov.uk/environment/business/products/roadmaps/clothing.htm>

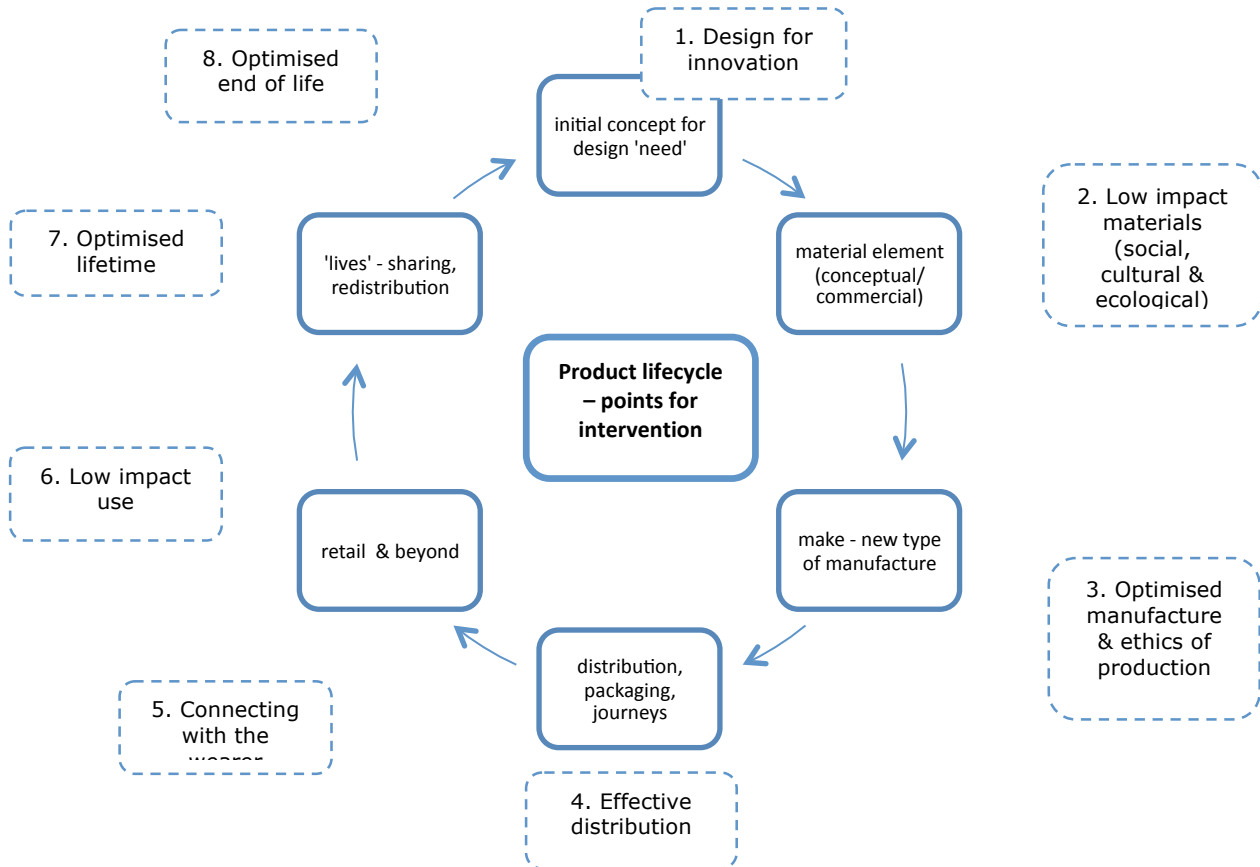
Compiled with thanks to [Fashioning an Ethical Industry](#).

Centre for Sustainable Fashion 2010

www.sustainable-fashion.com

Annex 3.

Options for Sustainable Fashion Design



1. Design for Innovation

Design to provide 'benefit'. Could include service design. Integrate product to serve needs provided by associated products, e.g. manufacture and maintenance

Build in flexibility and adaptability, e.g. mass customization, modular design

Design to mimic nature (biomimicry), e.g. new materials development

Design for de-materialisation, e.g. zero waste pattern cutting etc.

Design for community engagement

Design for durability

Design to celebrate craft, heritage and culture

Design for new definitions of fashion

REFERENCE Boudicca

The Centre has just begun working with recent CSF graduate Martina Spetlova, Martina constructs modular garments based around zipping panels of fabric together. The garments are highly flexible, panels can be worn open or sections of a dress can be removed to create change the function. The CSF is working with Martina to develop relationships with fabric and component suppliers as well as garment manufacturers to utilize streams of obsolete or recycled fabric in the construction of the garments. The simplicity of the patterns and the minimal amounts of fabric utilized in each panel

allow flexibility in design, materials, and construction and of course offers the wearer an opportunity to customize the garment.

A number of other designers working with CSF are evolving innovative ways to minimize waste, be this through the use of scraps and off cuts for garment embellishment and accessories, or through the development of approaches to pattern creation that maximize fabric usage. Very often the challenge lies in up scaling these approaches, manufacturers are unfamiliar with the patterns and construction techniques and unwilling to take the time to learn. Understanding and capitalizing on the potential commercial benefits of minimizing waste through design is key to success in this area.

2. Low impact materials (social, cultural and ecological)

Use readily renewable resources – sourcing and connecting

Database/ information / data / application

Use reused or recycled materials, by-products and associated waste – design and manufacture, e.g. re-manufacture facilities

More rigorous testing of materials/ processes – quality/ make, e.g. traditional techniques/ quality control

Ethically sourced materials

Ecologically sustainable materials

Sourcing for diversity

REFERENCE From Somewhere, Finisterre, Patagonia, Christopher Raeburn, Stella McCartney

As the need to address issues of biodiversity and environmental degradation becomes ever more pressing, an increasing number of sustainable alternatives to traditional fibres are being evolved. Many of the CSF designers are working with innovative new fabrics that are derived from renewable plant fibres or from other industries by products or in fact recycled from existing materials.

Designers are increasingly seeing the benefit of collaborative approaches to sourcing. Four of the CSF designers are currently working together to address issues with minimum orders and maximize access to innovative sustainable fabrics. This approach could be up scaled much more easily with the input and support of CMT and production units.

3. Optimised manufacturing and ethics of production

Design for ease of production and quality control

Minimize energy/ water/ manufacturing waste in production – reduce, reuse, redirect

Minimize number of production methods and operations

Minimize number of components / materials

Dematerialisation

Design within ethical parameters

Design for maker engagement

Maximise skills and resources

Design for new fashion systems and cycles

REFERENCE Nike's Considered Design

4. Effective distribution

Packaging methods/ materials/ systems
Reduce product and packaging weight
Use reusable or recyclable packaging
Use an efficient transport system
Use local production and assembly
Finish close to point of sale/ delivery
Understanding local and global systems
Distribution within ethical parameters
New systems and centres of distribution

REFERENCE Puma shoe box

5. Connecting with the wearer

Communicating trust and transparency
Brand values
Use of appropriate labelling and markers
Appropriate retail environment
Exploring new retail environments
Reconsidering the role of fashion in society

REFERENCE: People Tree

6. Low impact use

Design and make *for* reduced energy/ water use beyond point of sale.
Design for different care systems
Design for longevity
Design for appropriate lifetimes
Design for emotional durability

REFERENCE: Howies

7. Optimised lifetime

Design and make for reduced obsolescence, e.g. considered design for longevity/ emotional durability/ shared ownership
Build in user's desire to care for product long term, e.g. design products that are considered precious and durable, that foster sentimental value and improve with age.
Build in durability in different facets
Design and manufacture for maintenance and easy repair capabilities
Design and manufacture for upgrades/enhancements
Design and manufacture for second life with different function
Create 'style' not fashion

REFERENCE John Smedley, Nudie Jeans

8. Design for optimised end-of-life

Provide/integrate methods for product collection.

Provide for ease of disassembly.

Provide for material recycling or closed-loop recycling.

Design reuse, or “next life of product” see also 6.

Provide for reuse of components.

Make biodegradable or at least use only easily recyclable materials.

REFERENCE Patagonia

Annex 4.

Company Case Study: Timberland

Timberland is a difficult company to classify. As a producer the company has rich brand heritage as craftsmen of heavy work wear and indestructible hiking boots, available through a well established network of specialist footwear retailers and department stores. As a retailer Timberland has a global spread of feel-good stores selling a range of casual, stylish, and outdoor-orientated footwear and clothes for men, women and children. In addition, the iconic yellow boots that became a must-have fashion accessory in the early 2000s gave the Timberland name a somewhat uneasy status as a fashion brand; traditionally the company has focused on menswear and children's wear, but the pink Nelly boot brought out in 2005 placed the brand firmly in the consciousness of the young female shopper.

The company has its roots in New Hampshire, US but with 750 retail locations worldwide Timberland is a global concern, and is now a holding company with a portfolio of casual and outdoor attire brands including SmartWool, Gollite, Howies and Ipath. The organisation has an International Design Centre in London and the European Distribution Headquarters are located in the Netherlands (Timberland.com, 2009). Additionally, Timberland has a very extensive wholesale network. In the US market the brand is represented in mainstream footwear retailers and department stores, and the company works with those outlets to build successful symbiotic marketing relationships; for example the new relationship between Timberland and Saks Fifth Avenue includes a line of boat shoes that are exclusive to that department store (Just-style.com, 2009).

Timberland's retail network covers North America, Europe, Asia, Latin America, South Africa and the Middle East. Through the early 2000s Timberland sales grew steadily based on global expansion, but in 2007 the company started to experience a drop in profits. Other trendy footwear styles, such as the Ugg and the Croc became more popular and imitation yellow boots became ubiquitous, causing the Timberland to look expensive and dated. In the heavy-duty market Caterpillar and JCB provided an alternative in work wear boots and in 2007 it was reported that a store rationalisation programme across the globe would be introduced (Bokaie, 2007).

In 2005 Timberland launched Timberland Boot Company, a premium line of clothes and footwear that was aimed at a different target customer from the 'regular' Timberland customer. Supported by unique retail environments such as the Spitalfields store in East London, the products were around one third higher in price with an edgier styling than the main line, using pre-treated leather and hand-finished or vintage denims. More recently the brand has placed more emphasis on eco-conscious product benefits, such as the recently introduced Mountain Athletics line, which combines performance and the well-established green credentials of the company, as does the purchase of eco-lifestyle brand Howies in 2006. In 2007 a transactional website was launched which featured the opportunity for customers to customise their own boots in a choice of fabric and colours.

Corporate Social Responsibility

Corporate social responsibility (CSR) is a process whereby a company voluntarily assumes responsibility, across its entire supply chain, for the social, ecological and economic consequences of the company's activities, reports on the consequences and constructively engages with stakeholders, who are groups who have an interest in or are affected by the company's activities, from retail staff to garment workers. The environment is also sometimes included as a 'stakeholder'.

Corporate Social Responsibility is at the heart of the company although Timberland is not predominantly viewed as an 'ethical clothing' company. This is probably because the company philosophy is so embedded that it has been reluctant to publicise on this issue, knowing how complex it is: "there were too many holes, too many questions and not enough concrete, tangible, reliable information to share" (Swartz, CEO talking about the lapse of time between company CSR reports, Just-style, 2005). In 2008 Timberland launched a long-term CSR strategy based on four strategic goals in order to provide clear guidance for stakeholders of the business on the key areas of ethical concerns (Ref 3)

Timberland produce an biannual report (the last was 2007-8), which looks at the social and environmental performance of the business. They also produce quarterly reports on key social and environmental responsibility performance indicators These can be found on the website <http://www.earthkeeper.com/csr>. The company also publishes a list of its suppliers at: http://www.earthkeeper.com/Resource_/QuarterlyReport/64/Q1%202010%20Factory%20list.pdf

Direct Employees

In 1992, when many other companies were only just beginning to understand what the letters CSR stand for, Timberland introduced The Path of Service Programme which offers 40 hours of paid leave to allow employees to perform service in their communities, and in 1993 the company signed a series of production guidelines from the Coalition for Environmentally Responsible Economies (CERES). More recently employees have been able to apply for a \$3000 stipend towards the purchase of more environmentally friendly vehicles and in 2005 Timberland donated gear to the Hurricane Katrina disaster relief effort and offered employees a service sabbatical program with the Red Cross. On the point of responding to the recession Timberland's view on sustainability remains on a long term horizon; whilst they understand the pressure on consumers to avoid high expenditure in times of economic downturn, the environmental difficulties do not go away "we are hoping those [environmental] choices will continue to resonate, even quietly, with consumers" (Swartz [CEO Timberland], quoted in Bouchard 2009). Internally Timberland continues its environmental concern with reductions in energy demands and emissions at company owned facilities and by using web conferencing to reduce executive travel. Employee response to this company ethos is very positive, with the company included in Fortune Magazine's Best Places to work list for ten years from 1997 (Timberland.com 2009b).

Environment

Timberland is committed to the three Rs of environmental consciousness: Reduce, Reuse, and Recycle. The most visible pursuit is that associated with recycling product. In 2007 the company trialled the idea of taking back old boots, and whilst the 'built to last' boots proved to be a challenge to take apart, leather uppers were reused and the out soles, liners and laces were replaced with components made from recycled materials and trim waste (Bouchard, 2009). The product proved to be very popular and this autumn the Earthkeeper 2.0 boot was launched which is designed to 'close the loop' of corporate environmental responsibility, joining a broader collection of eco-conscious footwear.

The company environmental ethos is also embedded into the supply chain; for example organic cotton is used in clothing and leather from tanneries that gain industry awards for water, waste and

energy management (Timberland, 2009). Timberland has also embarked on a partnership with Green Rubber Company to make outsoles that have 42% recycled tyre rubber content.

Timberland have introduced a consumer labelling scheme that rates the product in relation to three areas: climate impact, chemical usage and resource consumption. They were given a score of 8 out of 16 by the Dutch based 'Rank a Brand' <http://www.rankabrand.com/Timberland>, scoring high for carbon emissions, low in relation to environmental questions and medium for social responsibility.

Workers' Rights

Timberland have 300 suppliers in 38 countries with 274,000 workers making Timberland product. They own one factory directly in the Dominican Republic and source from four factories in the UK. The company has a code of conduct and have a team of 11 full-time Timberland employees, 2 part-time members and 2 contractors to monitor their progress in terms of working conditions. The company itself notes that *'Currently, our program's effectiveness is self-evaluated and self-promoted. Our program can be enhanced by a subjective and expert analysis of our assessors, our process, and our investments'*.

Timberland's code of conduct is similar to many other brands codes, although it fails to meet industry best practice by stating that workers should be paid a living wage, which is a wage that is sufficiently high enough to provide food, shelter, education and healthcare for a worker and their family and save for the future. Instead, the company states in its code of conduct that *'For regular work hours, employees must receive wages and benefits that at a minimum meet all applicable laws governing minimum wage and mandated benefits;.*

Colleen Von Haden, Senior Manager Code of Conduct, in a web based seminar (webinar), discussed Timberland's approach to purchasing practices on working conditions. She explained how the publication of the Oxfam report *Trading Away Our Rights* about the impact of purchasing practices on working conditions in 2004 prompted a lot of internal discussion within Timberland the impact of decisions made by Timberland buyers had an effect on workers. In 2006 they carried out isolated projects to look at why suppliers had such high levels of excessive overtime. In a case-study factory, they noted that Timberland actions did have an impact. One issue was demand on factories. In times of peak production, the total demand of all buyers at the factory could exceed the production capacity of the factory in question. The second highlight of the case-study was that the breadth of Timberland product range in development drove the demand for samples from the factory beyond the capacity of the sample room. These can all lead to pressure on workers to work overtime. On the basis of that case-study they launched three projects that showed that changing the way Timberland did business did have an effect on working hours.

By 2010, according to the report *'Best Current Practices in Purchasing: The Apparel Industry'* by As You Sow Timberland had developed a production management system to ensure that factory capacity levels were taken into account when planning production, which has led to fewer overtime hours (although they do not say if this also resulted in lower wages due to fewer hours work). This was based on benchmarking to determine the length of time it takes to execute different manufacturing procedures. In addition, for its larger-volume styles, Timberland produces *"produces 50% of the volume early and gets them out of the peak period. That helps us to level load, take stress out of the production cycle, and gives vendors a more efficient manufacturing volume"* (p. 10).

In the same report, it is reported how Timberland is looking to *"longevity"* for its garments. *'By designing styles and using fabrics that are "classic Timberland" the company is able to utilize "base*

fabrics and styles that will repeat every year. Longevity of fabrics enables us to book raw materials in advance on 55% of our main line styles. Booking raw materials ahead of time gives us flexibility in the supply chain so that we aren't pushing last minute and decreases risk to us and our vendors.” (p. 7)

Much of the Timberland product is sourced in China, and there is an element of discomfort within the company about this. For example, in 2006 Swartz was reported to be not entirely happy about using an “industrialised sourcing model for a post industrial brand” and goes on to suggest that it could be possible to use a network of local shoemakers in the future to make boots (Anderson, 2006). The company’s commitment to corporate social responsibility does not sit well with running factories in a country where factory workers are subject to poor working conditions and little political freedom. However in an effort to improve things Timberland impose a code of conduct that factories must adhere to, imposing a maximum 60-hour week (2006)

Marketing

Timberland has used lifestyle marketing to position its brands and products. The product brochures contain active outdoor shots and there is an emphasis on product utility and styling. Stores are designed to reflect the theme of ‘living’ as well as environmental stewardship. For example, the 2005 refurbishment of the Covent Garden store used reclaimed wood, stone, metal and leather, suggesting a journey through the outdoors, within the retail environment (Ryan, 2005). In 2005 the company received press acclaim for the preservation of original features of the grade 2 listed fruit wholesale store in Shoreditch. The continued relationship with retail design company Checkland Kindley-side led to the striking design for the Westfield store, which opened in 2008. This store features a mix of reclaimed, reused and recycled materials and was constructed using processes and materials with the lowest environmental impact. The store features a ‘nutritional label’, an idea originally used on products, which shows the store ‘ingredients’ in terms of construction materials and energy consumption. (Timberland, 2008). Timberland extend this environmentally consciousness into their B2B marketing, with a show stand made from salvaged shipping containers which doubled up as shipment crates and exhibition stand. The stand also featured several eight-foot versions of the shoebox nutritional labels (Exhibitoronline.com 2009)

Until relatively recently the company has relied on traditional marketing, including outdoor and press advertising, and the retail environment. However a competition in 2003 paved the way for a more integrated and direct approach, capturing entrants’ details on a data base (Bold, 2003) and in 2005 the company began to place more emphasis on sponsorship and events; “The company is moving away from the big glossy ads to adopt a ‘multiple-touch approach’, for example, the sponsorship of sailing events, and the organisation of urban hikes and riverside cleanups to coincide with events such as Earth Day’ (Anderson, 2006). More recently Timberland sponsored an expedition to the South Pole, which combined the opportunity to demonstrate specially designed high endurance product with environmental concern (Hosea, 2009)

Timberland has recently embraced new marketing media. At first the company felt that communicating via the web and Twitter would be irrelevant for a traditional boot maker, but it came to realise how much the younger consumer in particular uses this medium for communication and information gathering; “it was necessary to make that jump because that is where our consumers are talking when they are not outdoors” (Reuner [Margater Morey Reuner, head of Values Marketing, Timberland], quoted in Bouchard (2009). Timberland created the Earthkeeper.com blog, which has developed into a substantial online network designed to inspire behavioural change in response to environmental matters, blending company information with user-generated material.

In spite of strong message advertising used in 2008 (see scan Earthkeepers Ad) focussing on product unique product attributes (lightweight, organic and recycled) commentators have voiced the opinion that Timberland has not communicated strongly enough about the environmental polices: 'Timberland needs to work harder to stand out...'it has the underlying benefit of being a genuine product but it is an incredibly competitive world out there....I don't think it has pushed its communication around sustainability strongly'' (Reed, quoted in Hosea, 2009). However, Timberland's ethical profile is 'intrinsic to its brand image (Cooper, 2009) and as a company with credibility and the programmes to back it up, it is a point of differentiation that resonates increasingly strongly with consumers and the company is scaling up its CSR communication to take advantage of its leadership position.