

Manual for Organising Fashion Education Activities

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Objective

The objective of this manual is to provide materials for fashion education activities which support the acquisition of relevant skills, such as:

- critical thinking about the fashion industry and its impacts on environment and people within fashion value chain
- research skills to find for, critically review and verify information and to recognise signs of greenwashing
- consumer skills including the ability to critically evaluate your shopping behaviour and habits and to identify empathetic and ethical alternatives
- citizenship skills including the ability to critically analyse and evaluate how you can participate in decision making as a young activist to actively get involved in ethical fashion campaigning
- practical skills including how to care for, repair and remake your own clothing

Description

This manual outlines activities which can be used to inspire, instruct and organise the RecyCOOL Imperfections program. Educators or organisers can also use these activities in their own practice or adapt them for other groups of students.

This manual has three parts:

1. One-off Activities

Ideas for a single activity that takes place in a formal education environment (e.g. at lessons in schools), non-formal education environment (e.g. at youth centres) or as a free time activity (e.g. with a group of friends).

2. Fashion Wanderings

Ideas for a half- or whole- day event where participants are invited to 'wander' between multiple fashion activities in one place. They can dip in and out of the activities in any order and join some or all of them at their own pace.

3. Upcycling Club

Ideas for a one week program for fashion enthusiasts who would like to (re)make their own clothing. This is ideal for summer holidays.

Who is this manual for?

This handbook is for educators, youth workers, teachers working with young people, and also for young people who want to work with their peers.

Where can you use this handbook?

This handbook can be used in formal and non-formal education settings, from schools and universities to youth centres, churches, clubs etc. It can be used for free time or family activities too.

How to use this manual

Educators using this manual (teachers, youth workers or young people organising these activities for their peers) can adapt each activity to the needs, age, geography, demography, education or background of their students. Activities can be carried out as outlined or adjusted to the personal, time or financial resources, access to internet or setting where they take place.

Participants benefit most from these activities when they connect to their own realities. The activities outlined in this manual treat these realities as materials to work with as participants see fit. One size does not fit all.



One-off Activities

These activities can be used alone, or mixed and matched, to fit your education setting and your participants. A step by step description of each one's process from beginning to successful end is provided. Each one should take between 40–60 minutes, but some could extend to 2–3 hours.

List of activities:

- The mystery of our clothes
- Dress me up!
- Fashion map
- The journey of our clothes
- We all should be activists
- In fashion and verified
- How much?
- Logo mania
- Children's lives in fashion

1 The mystery of our clothes

TIME

45–60 mins

OBJECTIVE

To involve participants in a search for the origins of their clothes.

To evaluate how much we really know and are able to find about fashion production.

DESCRIPTION

In this activity participants search for the origins of mystery items of clothing given to them on cards. They seek out information online to try to answer a series of set questions. At the end they present their findings and evaluate their access to verified information about who made these clothes.

TOPICS

Transparency in the fashion industry
Fashion production

TOOLS

pens and paper
access to internet for online searching

ACTIVITY

This activity starts by asking participants questions related to clothes they are wearing, clothes they have in their wardrobe or their favourite garments.

Sample questions:

Look what you are wearing today – how much do you really know about the clothes you are wearing?

What are the names of the brands that made your clothes?

Do you know where they were designed and by who?

Do you know who cut and sewed them?

What materials are they made of?

Where were these materials produced and by who?

Where and how did you get these clothes?

Do you have any idea what will happen to them once you no longer want them?

Leave space for participants to think and, if they want, let them write down their answers.

Divide participants into groups of 2–5 people or, if necessary or desired, they can work individually. Each group or individual is then given the story of a mysterious garment (see below) to work with.

Then, the task is the same for everyone:

- to search for the answers
- to these questions about their chosen garment, online or offline

- to think about why it may have been so easy or difficult to find these answers

Tell them that they can search anywhere – on websites or social media.

NOTE

Since at this time there is very little independent verified information about fashion production – e.g. some of it may be published by the brands themselves, and some may be from unverified sources – participants will most likely have some difficulties with this search. They might find some independently verified information, as well as a lot of information that is not relevant to the garment they are investigating, but is related to the brand or its production of other garments. This information is useful and they should be allowed to present a story about their garment and what they did and did not find out about its production.

At the end of this

research process, you can ask one participant per group to present the group's findings as a garment production story. Depending on what they could and could not find, lead the conversation about it and reward them for their efforts. You can use following questions:

Have you found all of the information you were searching for?

How did you search for it, what words and terms did you use?

What websites did you use for search? Where did you find stories of garment production?

Have you found any surprising, disturbing or suspicious information?

How do you know the information you have found is correct and honest?

How did you verify the information? (You can use this link.)

Are you happy with the information you found?

To close the discussion, you can ask them questions about information they have about other products they are using.

What do you know the most about: the food you eat, the clothes you wear or the electronics you use?

Is it important or interesting for you to know more about your clothes – why yes or why not?

What could happen if we do not have sufficient information (as customers) about how our clothes or any other products are being produced?

How do you feel knowing you can or cannot find any information about your clothes?

METHODOLOGY TIPS

- Participants might need guidance while doing this task. Monitor group work and give them support if needed.
- Some participants might get frustrated while doing this task – this can be turned into an experience and clear understanding of the complexity of the information we are given (or rather not given).
- Monitor group dynamic and make sure each participant is involved in the search. The group's search methodology is up to them.
- Add something about what it means to verify information?

TIPS ON ONLINE ACTIVITY

Participants can do this activity by video using free online meeting platforms and work collectively in breakout rooms.



CARD 1

Mysterious t-shirt

Fashion garment

Plain white t-shirt

Material

Your t-shirt is made of fibres infamously grown and harvested on American plantations by enslaved African-American people, until the end of the Civil War in 1865.

Question: What's the name of the material?

Origins of material

Your t-shirt's material comes from a country which is one of the biggest world exporters of this material. Growing the plants from which these fibres are harvested caused the almost total disappearance of the lake (called in some languages ,sea') located between two countries.

Now, most of this fibre that's in your t-shirt's material is grown elsewhere, all around the world. In 2014, its need for irrigation in one growing place notoriously caused a nearby sea to almost totally disappear when all of its water had been taken for this purpose. This sea was located on the border between two countries. After harvesting, these fibres were woven into cloth in a local factory.

Question: Which two countries were these?

Dyeing

Your t-shirt's cloth was then dyed blue in a factory along the River Padma.

Question: Can you find out what country these factories were in?

Brand

When your t-shirt was manufactured, a world famous brand logo was added. What started as a small, local fashion brand is now a well known fast fashion giant, founded 1947 in Sweden.

Question: What's the name of the brand?

Design

This t-shirt was designed at the headquarters of this brand.

Question: What city and country is it in?

Production

The majority of your t-shirt's production (cut and sew) was done in a country sadly known for one of the biggest tragedies in the fashion industry (in 2013).

Question: What was this tragedy and in which country did it happen?

Ownership

You picked up this t-shirt at a clothing exchange event in your local community.

Question: What's this kind of event called?

Afterlife

When you finished with this t-shirt, you recycled it through a textile collection box. It was exported to an African country where the import of second hand clothing hadn't yet been banned.

Question: Which African country banned the import of second hand clothing in 2018? Why did they do this?

CARD 2

Mysterious jeans

Fashion garment

Sandblasted stretch denim jeans

Material

The stretch denim in your jeans was made of two fibres:
The most used organic fibre grown by the world's second
biggest producer of this fibre in 2022.

Question: What material is it?

Where it was grown?

The most used elastic fibre, developed in Virginia (USA) in the
1950's, made by the world's biggest producer of this fibre in
2022.

Question: What's the name of this fibre?

Where was it made?

Brand

Your jeans were by one of the most popular Japanese brands
which was sued for US\$5.5 billion in 2019 for not paying
severance pay to factory workers and for the abuse of their
human rights. This brand is owned by one of the richest men
in Japan.

Question: What is the name of the brand?

Production

These jeans were manufactured in many countries outside
Japan, one of which was the country where his lawsuit began.

Question: Which country is it?

Design

Your jeans were designed at the headquarters of this brand.

Question: What city and country is it in?

Ownership

You bought these jeans on sale in November during the day
known for the biggest discounts and sales of the year.

Question: What's the name of that day?

Afterlife

Once you finished with these jeans, you decided to recycle
them at a textile collection point near where you live.

Question: Can you name at least one of the companies
collecting textiles in your country?

CARD 3

Mysterious leggings

Fashion garment
Leggings

Materials

Your leggings are made from a mixture of two fibres:
The most used synthetic fibre manufactured by the world's biggest producer of this material in 2022.
Question: What's the name of this fibre?
Where was it made?

The most used elastic fibre, developed in Virginia (USA) in the 1950's, made by the world's biggest producer of this fibre 2022.
Question: What's the name of this fibre?
Where was it made?

Brand

Your leggings are by one of the biggest sport brands, known for many cases of human rights abuse along its supply chains. It is, for example, featured to a 1996 newspaper story including a photo of a Pakistani boy hand-stitching its football.
Question: What is the name of this brand?

Design

Your leggings were designed at the headquarters of this brand.
Question: What city and country is it in?

Ownership

You bought these leggings online, because you saw them in video by an influencer that you follow. They made a video showing all of the garments they had recently bought.
Question: What is this kind of short shopping video called?

Afterlife

Your leggings fell apart and you cannot wear them anymore, so you decided to dispose of them.
Question: Can you throw such leggings into communal waste containers or do you have to dispose of them in textile waste containers? Does your country have any legislation requiring disposal of textile waste only in textile containers – and, if not, is this legislation coming soon?

ANSWERS

Mysterious t-shirt

Material

Q: What's the name of the material?

A: Cotton

Origins of material

Q: Which two countries were these?

A: Kazakhstan and Uzbekistan

Dyeing

Q: Can you find out what country it is?

A: Bangladesh or India

Brand

Q: What's the name of the brand?

A: H&M

Design

Q: What city and country is it?

A: Stockholm, Sweden

Production

Q: In which country has this tragedy happened?

A: Bangladesh

Ownership

Q: What's this kind of event called?

A: Swap or clothing swap

Afterlife

Q: Can you name the African country which banned import of second hand clothing in 2018?

A: Rwanda

Mysterious jeans

Material

Q: What material is it? Where it was grown?

A: Cotton. India.

Q: What's the name of this fibre? Where was it made?

A: Spandex / Elastane. Turkey or China

Brand

Q: What is the name of the brand?

A: Uniqlo

Production

Q: Which country is it?

A: Indonesia

Design

Q: What city and country is it?

A: Yamaguchi, Japan

Ownership

Q: What's the name for that day?

A: Black Friday

Afterlife

Q: Can you name at least one of the companies collecting textiles in your country?

A: Answer varies for each country.

Mysterious leggings

Materials

Q: What's the name of this fibre? Where was it made?

A: Polyester. China.

Q: What's the name of this fibre? Where was it made?

A: Spandex / Elastane. Turkey-China

Brand

Q: What is the name of this brand?

A: Nike.

Design

Q: What city or country is it?

A: Beaverton, Oregon, USA

Ownership

Q: What is this kind of short video about shopping called?

A: Shopping haul.

Afterlife

Q: Can you dispose of your leggings into communal waste containers or do you have to dispose of them in textile waste containers? Does your country have a legislation requiring disposal of textile waste into textile containers – and if not, is this legislation going to be valid soon?

A: Answer varies for each country.

BUY

LESS

CHOOSE

WELL

2

Dress me up! (styling game)

TIME

45–60 mins

OBJECTIVE

The objective of this game is to develop participants' understandings of the qualities of pre-owned clothes and how they can be transformed through creative styling.

DESCRIPTION

In this activity participants try three different ways of styling and creating new outfits from pre-owned shirts: Style One involves working with one second-hand shirt, Style Two with two, and Style Three with three. Participants work in small groups and show the outfits they create to the whole group after each styling.

TOPICS

Repurposed clothing

TOOLS

mens and womens pre-owned shirts / blouses (3 per group)
pins
accessories such as belts or scarves (optional)

ACTIVITY

Participants work in groups of at least 2, but ideally 3–5, people.

Each group gets 3 shirts – mens or womens. Try to provide a good mix in sizes of these garments (and possibly a good mix of colours or patterns), so each group has a similar mix.

Before you start, ask them to look at their shirts and answer following questions:
Are these shirts just shirts or do they have any other function?
How do you – if ever – wear a shirt?

Each group picks one person to act as a model. The other participants will be the stylists.

There are three styling options for participants to take, each one with three rounds. After each round, the 'model' can step to the front to show their group's styling, or even do a quick catwalk around the room, so everybody can see the outfit they are wearing. The models do not need to change or undress from their own clothes, because the styling is made over their clothes using pins and safety pins to fit the garment to their bodies.

From round to round, each new outfit should be different from the previous one, but the groups are allowed to be inspired by each other's looks. Shirts can be turned inside out, upside down, tucked in, wrapped, tied, etc.
There are three styles and each has three rounds.

STYLE ONE

Give each group one shirt to work with and ask them to do the following (3 minutes maximum for each round).

Round 1 – stylists dress the model in one shirt. This most likely will be the basic and usual wear of the garment.

Round 2 – stylists need to dress the model in the same shirt, but differently than in the first round.

Round 3 – stylists need to dress the model in the same shirt, but differently than in the first two rounds.

STYLE TWO

Give each group one more shirt to work with, so they now have two, and ask them to do the following (4 minutes maximum for each round this time).

Round 1 – stylists dress their model in two shirts.

Round 2 – stylists dress their model in both shirts, but

differently than in the first round.

Round 3 – stylists dress their model in both shirts, but differently than in the first two rounds.

STYLE THREE

Give each group one more shirt to work with, so they have three. In this round at least one outfit needs to be wearable on the street – meaning that all parts of the body should be covered and the look should be complete. Each round should take a maximum of 5 minutes this time.

Round 1 – stylists dress the model in all three shirts.

Round 2 – stylists dress the model in all three shirts, but differently than in the first round.

Round 3 – stylists dress the model in all three shirts, but differently than in the first two rounds.
After all of this has taken

place discuss as a whole group the following questions:

Which style was the most difficult? With 1, 2 or 3 shirts? Why?

Have you ever before considered that there is more than one way to wear a shirt – as a skirt, as a headband?

Have you been inspired to wear a shirt in a different way now?

Would it be difficult to do this activity with other garments, like a pair of jeans or a tshirt?

Are the garments in our wardrobes to be used only for their designed purpose, or can we use them in different styles and as different garments (let's say trousers as a jacket)?

Have you enjoyed your role – as a model or a stylist? Why?

METHODOLOGY TIPS

- Make 100% sure that the participants are comfortable with each other in their groups, especially the person modelling for this activity. If possible, let the participants create their own groups to avoid embarrassment or uneasy emotions.
- Monitor the groups and their styling work to encourage new ideas each time, but without interfering with their creative flow.
- Play quiet music in the background and, when the 'runway' begins, turn it up a bit louder.
- Reduce the number of rounds, if necessary, according to time or circumstances. You could do Style 1 in three rounds, Style 2 in two rounds and Style 3 in one round – with the final chosen outfit being the most spectacular and the best outcome of the whole activity.

Fashion map (Outdoor activity)

TIME

2–4 hours

OBJECTIVE

The objective of this game is for participants to discover fashion in their surroundings by searching for local fashion stories. They develop their communications, team working and orientation skills by creating a fashion map.

DESCRIPTION

Participants form groups to find and map 'fashion points' – places of fashion interest – in their area according to the map and instructions they are given. At each fashion point, they obtain as much information as possible about it from local people and the internet and add it to their map. At the end of this activity, they present their findings in a story or a presentation to the whole group.

TOPICS

Recovering history
Storytelling
Fashion points

TOOLS

Map of area where search will be held
Access to mobile phones with access to internet (can be done without)

PREPARATION

The organiser makes a list of interesting fashion points within the walking distance of the location of the game. These can be in a city centre, a fashion quarter, a neighbourhood or a community.

These fashion points should be related to fashion but should be more than just shops. They could include, for example:

- artisan workshops
- independent fashion

brands

- designer studios
- fashion or cultural museums art galleries
- fashion schools or educational institutions
- fashion production points non-profit organisations whose activities relate to the fashion industry

This list could also include organisations whose activities are related to sustainability or circularity – anything that could help explore the topic of fashion in practice. Ideally this list would include places related to different areas of fashion and the fashion industry – craftsmanship, production, design, history, innovation.

Each point place should have an interesting fashion related story to tell. So, the organiser researches the story for each of these points that is based on relevant and verified information eg. a museum with an exhibition about fashion, the history of a building that was once

a garment factory, and the story of an artisan workshop. The organiser then adds these points to a map and creates a route that connects them for the game that their participants then play. The participants will discover this route through pictures that show search points (they will be shown these later).

The organiser will need to take these pictures themselves – directly at the spot – and should not use downloaded pictures from the internet or elsewhere. Each picture should show a part of the fashion point, but only a part of it (for example a single letter from a building sign, a specific ornament on a building, a statue, a sign on the pavement...). Each picture will need to contain just enough for the participants to recognise a fashion point once they are there in person.

ACTIVITY

Before you explain the task, as a group activity, ask participants to share and discuss each other's ideas about what a 'fashion story' can be.

- Is it a story related to a designer, to a brand, to a fashion business?
- Is it a story of the craftsmanship behind a garment?
- Is a story of people making our clothes as well a fashion story?
- Is it a story that is in the present day, the past, and/or the future?
- Is it something else too?

So let's play the game:

Agree on an app that the whole group will use for communication.

Divide the group into smaller groups and name or number them. It's enough if one participant per group has the app, not all of them need it. Communication will be done through this

participant's phone.

Give each group 2–3 photos indicating the place they will be searching for – in printed version or send it by app to a group chat, so everybody can access it

Provide players with the following task:
Search for the 'fashion points' in the pictures and take a photo or video of them (can be a selfie) when you find them.

Try to find and write each fashion point's story'. This should describe the basic story of the place, but you are encouraged to investigate more closely, to reach out to people around and ask them about their knowledge of this place, and to go online to see what they can find.

Make a presentation / video or audio recording / performance / song from the stories you have found about your fashion points. Present this to the whole group at the end, and discuss any

connections you see between the fashion points that people talk about.

Send participants out. The time needed for this activity will depend on the size of the area, the age of the participants, and the time available. Adjust this as needed.

Communicate with participants through the app about their whereabouts, the time they need, their progress on their task or anything they might need help with.

At the agreed time, all groups return and present their stories of the fashion points that they found.

The following support questions may help the participants to put together their stories (these are only suggestions, they can do their own storytelling):

- How is/was this place connected to fashion?
- What have you found online about this place?
- What story was told to you by local people? Who told you

the story – were there some oldtimers remembering the times before it was a fashion point?

- How was the place founded, how did it start?
- What are the main events or activities of this place these days?
- Have you connected with people working or performing in this place?

METHODOLOGY TIPS

• Make sure the groups are mixed and comfortable with each other.

• Always consider participants' ages, abilities and levels of education. Since they will be working outdoors, some group members should have good orientation skills.

• Let them do presentations in their own way. It can be performance, narrative storytelling, reels for social media, etc.

4

The journey of our clothes

TIME

60min

OBJECTIVE

The aim of this activity is to make participants aware of the connections that our clothes make with the lives of people elsewhere in the world, understanding the route our clothes took on their way to the store where they were sold, and where they usually end up after we finish with them.

DESCRIPTION

This task involves group work with a world map and cards describing the stages in the life cycle of a white t-shirt.

Participants are encouraged to visualise the journey of this t-shirt by placing these cards on a world map. This activity helps them to think critically about supply chains in the fashion industry as well as the life cycle of their clothing.

TOPICS

Life cycle of a fashion product
Supply chains in the fashion industry

TOOLS

outline world map
cards describing the life cycle of a fashion product – t-shirt

ACTIVITY

To start, read the following text to participants:

Our clothing is made of different materials, parts and components. Before these materials become a garment, they travel thousands of kilometres and then, as a completed garment, they continue to travel even further to be sold on store shelves all around the world. Our clothes travel so far for a number of reasons. One is the use of cheap labour in Third

World countries. Another is the impossibility of growing cotton or other plant fibres in all climatic conditions. Another still is the location of specialist skills and technologies – e.g. for embroidery, weaving and dyeing – in different parts of the world.

Then ask them the following questions:

Do you ever look at clothing labels to find out where your clothes were made?

Do you think all the work that went into your clothes took place only in the 'made in' country listed on the label?

Do you have any idea what the life cycle of your clothes is like?

Next, divide the participants into groups of 3–5, and give each group an even number of cards and one outline world map. Ask the participants to place the cards on the blank map according to where they think each stage of the life

cycle is located. Then ask them to suggest in which phase of the life cycle the cards are located and what the overall life cycle of the selected piece of clothing could therefore look like. After 10–15 minutes of discussion, ask each group to present their suggestions and start a bigger discussion about the order and location of each stage in this t-shirt's life cycle.

METHODOLOGY TIPS

- The educators will have at their disposal a list of the cards in the right order, which they can let the participants look at after the activity has been completed:



Design

The team of designers in Europe working for a brand that sells t-shirts creates a few clothing collections a year. For one collection, they designed this very white cotton T-shirt, which they then commissioned for production in the Savar region of Bangladesh.

Primary raw material

Cotton is a natural fibre derived from the cotton plant. The cotton in our t-shirt was grown in a field in the state of Telangan in central India.

Fibre production

The raw cotton harvested in Telangan India was bought by a factory producing cotton yarn – known as a mill – in the state of Tamil Nadu about 800 km away. This mill produced from it a birch-coloured cotton yarn.

Textile weaving

This cotton yarn was later sold to a weaving mill in the Gazipur region of Bangladesh, about 2,000 km away. There, it was turned into a fabric called poplin which is suitable for making ordinary t-shirts.

Pattern cutting, sewing and garment completion

This bright white poplin fabric was then transported around 200 km to the Savar region of Bangladesh made into t-shirts. The region became infamous on 24 April 2013 when 1,138 workers died during the collapse of the neglected and inadequately operated Rana Plaza clothing factory complex. The production of our white T-shirt involved several phases that took place in different parts of a factory in Savar. In the first phase, its body, neck, pocket and sleeve panels were cut from huge sheets of cotton poplin. These were subsequently sewn together to make the t-shirt in separate workshops, where each worker was responsible for sewing the same seam – e.g. joining the neck to the body – several thousand times a day during a work shifts that was often 12 hours a day long, 7 days a week.

Dyeing and bleaching

This poplin fabric was transported to a textile dyeing and bleaching factory about 50 km away in the centre of Dhaka, the largest metropolitan and industrial area of Bangladesh with a population of about 22 million people. Here, its beige colour was bleached to a bright white. This process involved the use of toxic chemicals that were later washed into the Dhaleshwari River which is famous for the rapid loss of biodiversity as a result of chemical pollution from factory dyes and bleaches.

Packaging and shipping

Now complete, our white T-shirt was packed in containers with hundreds of thousands of identical others and driven on a truck to the Indian port city of Kolkata 350 km away. There the container was loaded, just like thousands of others, on an international cargo ship whose journey had started originally in Beijing, ready to sail to the Italian port of Trieste.

Transport

The tshirt took a month-long journey on this cargo ship travelling around 6,600 nm (approx 12,200 km), and consuming thousands of litres of fuel oil. On arrival in Trieste, its container is unloaded from the ship by a transport company and placed on a truck. (distance was calculated at ports.com)

Distribution centre

The tshirt's container was then driven from Trieste to the brand's distribution centre in the German state of Hessen, about 950 km away. Germany is the European country which imports the most textile products made in Bangladesh.

From the distribution centre in Hessen, the brand's clothes can be delivered to stores not only all over Germany, but also in Denmark, the Benelux countries, France and Austria. Our t-shirt was sent to the city of Vienna in Austria where our t-shirt brand owns 3 shops. Here, our t-shirt was stored for several weeks in one of the brand's warehouses near Vienna, even after the launch and sale of the new collection of which it was designed to be part began.

Sale

Almost at the end of the season, our T-shirt was delivered to one Vienna store for sale as a discounted product and its price dropped from the original 29 EUR to 9 EUR. It was later bought at this discounted price. The brand still profited from the sale, because the production, transport and retail cost of this t-shirt was only 5 EUR.

Textile waste container

You were aware that there was a textile waste collection container a few blocks away from where you live in Vienna (Austria). The container's green colour and stylish branding made you think that the collecting company would donate your old white T-shirt to someone who needed it. In good faith, you threw it in the container with other clothes you didn't want anymore.

Consumer (me)

You bought this T-shirt 'on sale' in a store in Vienna for 9 EUR. You wore it a few times and, although you washed it at the recommended temperature of 40C, after a few washes, the seams rolled over. After two years of storing it unworn in your closet, you realised that it no longer looked good and decided to get rid of it.

Sorting station

Of the remaining 90%, 45% was sold for downcycling into car seat fillings, 10% was burned, 30% was directly exported to developing countries to be sold to textile dealers, and 5% went directly to those in need locally (e.g. homeless people).
(based on data from Oxfam, 2015)

Second hand dealer

The saleswoman hung your t-shirt on the display. It was valued based on its quality and the brand listed on the label. The second-hand store is part of a larger chain of second-hand clothing stores across several European countries. After a few weeks nobody had bought it, so it was bagged up and loaded onto a truck to be sold in the chain's store in Bratislava (Slovakia).
(based on Oxfam, 2015)

Dump

Unfortunately, nobody was interested in buying your t-shirt in any of these stores. The chain then resold it, along with lots of other unsold second-hand goods, to a dealer in used textiles who sent it on a huge container ship that stopped off in various African port cities. Your T-shirt ended up at a market stall in the city of Nairobi (Kenya). It is a street market similar to ones in Europe where used clothes are resold as second-hand clothes. But nobody wanted to buy your t-shirt here either so it was packed into a black plastic bag and driven to the city's Dandora solid waste dump, one of the largest landfill sites in Africa covering an area of 12 hectares. The bag was thrown in there with countless others and this is where your t-shirt remains.

Once this task is complete, ask the participants to reflect on what they have learned. Start the discussion by asking the following questions:

How did you feel when you saw how long the journey of one garment can be?

Do you think it is necessary for your favourite clothes to travel much more than you do? Is the journey of a garment traceable?

What do you think is right and wrong with the current production of clothes for fast fashion?

How many people do you think might work to make, transport and sell one piece of clothing?

What do you think should be changed and how? How can you influence the life cycle of your clothes, including where they end up when you have finished with them?

METHODOLOGY TIPS

- The educators will have at their disposal a list of the cards in the right order, which they can let the participants look at after the activity has been completed:

Design

Primary raw material

Fibre production

Textile weaving

Dyeing and bleaching

Pattern cutting, sewing and garment completion

Packaging and shipping

Transport

Distribution centre

Sale

Consumer (me)

Textile waste container

Sorting station

Second hand dealer

Dump

If the participants want to explore the topic of transparency in fashion supply chains, they can be directed towards the

[Fashion Revolution website.](#)

TIPS FOR ONLINE

Instead of using a physical copy of the outline map and cards, this activity can take place online. Participants with access to computers and the Internet can use online platforms like Whiteboard, Mural or Miro for this task.

RESOURCES

- +World map
- +Cards (garment life cycle)

Sample map:



5

We all should be activists

TIME

40 min

OBJECTIVE

The objective of this activity is to develop understanding of how activist organisations and campaigns are positively influencing the fashion industry, and what specific issues they are focused on to motivate people to join these campaigns.

DESCRIPTION

Participants are asked to search the Internet to gather information about non-profit organisations or campaigns that target the negative effects of the fashion industry. They are tasked to gather information about what these organisations' and campaigns' work or content consists of, and the ways in which they invite people to get involved in their activities.

Based on a set of prepared

questions, they are asked to present the ways in which these organisations and campaigns identify and attempt to address problems in the fashion industry.

TOPICS

Activism

TOOLS

computer/ laptop/ smartphone/ tablet with access to the Internet
blackboard or flipchart and chalk or pens

ACTIVITY

Divide the participants into groups of 2 to 5 people. Let them answer the following questions and, if they want, they can write them down on the blackboard or flipchart:

Have you heard about any negative impacts of the fashion industry on the environment or people?

Who in the world do you think can challenge these impacts and make positive change?

Who are they?
Inspirational individuals (influencers)?
Ordinary individuals – each of us? Groups of people working together on campaigns or in organisations? Governments? Companies? etc.

Do you know of any organisations or campaigns that try to challenge the negative effects of the fashion industry? How do they try to do this?

An example of an organisation challenging the negative impacts of the fashion industry:

Fashion Revolution

Fashion Revolution was launched as a reaction to the collapse of the Rana Plaza clothing factory complex in Dhaka, Bangladesh on 24 April 2013, where 1138 mostly female factory workers were crushed to death in a neglected and unstable building. The goal of this global movement is to transform the fashion industry through transparency. Since Fashion Revolution was launched, it has mobilise publics to participate in #WhoMadeMyClothes happenings worldwide, in person and on social networks.

Thanks to Fashion Revolution Week, organised every April, journalists and influencers are constantly calling for systematic change within the fashion industry.

Fashion Revolution is also known for its annual Fashion Transparency Index, which evaluates the transparency of

the world's biggest fashion brands. The organisation is also contributing to the improvement of working conditions of garment workers, most recently through the Good Clothes, Fair Pay campaign.



Next, for 10 minutes, ask the members of each group to use their smartphones/laptops/tablets to find organisations or campaigns that challenge five different negative impacts of the fashion industry. Each member could focus on one of the following:

1) An organisation/campaign focused on the human rights of garment workers.

2) An organisation/campaign fighting for a decent minimum or living wage for garment workers.

3) An organisation/campaign trying to tackle the animal rights issues related to clothing and footwear production (for example for fur and leather production, etc.).

4) An organisation/campaign challenging the impacts of the fashion industry on the environment.

5) An organisation/campaign that encourages consumers to take action in order to create positive solutions to issues caused by the fashion industry.

Then ask the groups to briefly present their findings to their peers (verbally and/or using the whiteboard) and then ask them the following questions:

- Can you explain the difference between an organisation and a campaign?
- What organisations and what campaigns have you found?
How difficult was it to find organisations for each topic?
- Do any of these organisations work in your area (city, state)? Where are their nearest offices?
What results have these organisations or campaigns achieved so far?
- Which organisation would you join as a volunteer or ambassador? What would motivate you to do this?
What activities that you found interested you most? Why?
Do they share your values?
Were you already interested in those issues?

METHODOLOGY TIPS

- If the participants are struggling to find local organisations, they can search for global ones that have offices in their country. Suggest that they search for organisations and campaigns in English, and help them with their English if they ask.

TIPS FOR ONLINE

In the online version, participants use a platform like Whiteboard, Mural or Miro instead of a flipchart to share the information they have found about organisations or campaigns.

6

In fashion and verified

TIME

50 min

OBJECTIVE

The objective of this activity is to develop skills to recognise greenwashing in fashion brands' marketing and to gain skills to identify and verify any information they provide.

DESCRIPTION

Participants are given 4 examples of sustainable fashion advertising and discuss their goals, missions, credibility and impact on the environment and people. Next, they try to find out which campaigns are socially and environmentally conscious and which use greenwashing techniques. The main aim is to encourage participants to start to think critically

about the current green / sustainable campaigns of fashion companies that are targeted on them.

TOPICS

Sustainable fashion
advertising
Greenwashing
Verification

TOOLS

Cards with sustainable fashion advertising
Smartphone or laptop with an internet access
Pen and paper

ACTIVITY

Divide the participants into groups of 3-5 members and ask them to write down their answers to the following questions:

Do you follow fashion advertising campaigns?
What is your opinion about them?

Do you find a lot of fashion ads in your social media space?

Do you remember some of them?

How do you usually interact with fashion ads?

Have you ever come across "green" or "sustainable" fashion ads?

Do you think their "green" and "sustainable" claims are credible and trustworthy?

Can these claims be verified? How?

Why do you think companies are interested in looking sustainable?

Do you think that there are companies which are actually sustainable?



Can you name some?
Can you explain what you think is sustainable about them?

Have you come across the term "greenwashing"? What do you think it means?

Next, give each group a card with the definition of "greenwashing". You can find it at the end of this activity.

Next, give each group a card detailing a green or sustainable fashion campaign. Ask the group members to spend 10 minutes researching on the Internet (on brand websites, reading articles from reliable sources, etc.) and then to debate the credibility and trustworthiness of their campaign. Ask them to write down their findings.

The following questions can help them to think critically about the campaign they have been given:

Are the campaign's claims about environmental benefits confirmed by the facts?

Does the brand use terms like 'eco', 'green' or 'natural' with or without precise definitions?

What certificates does the brand rely on to prove it is green or sustainable? Are they traceable and credible?

How does the brand present itself on social media?

What's the tone or voice of their campaign? (add a couple of examples of what this means?)

What is the brand's reputation today and what was it like in the past?

Is the brand known for fairly treating the people who

work in its supply chains?
Does the brand have a history of unfair treatment of its garment workers?

Is the brand transparent?
Do they publish information about their clothes' production, garment workers or pricing?

Can you identify information that they do not disclose (e.g. they are transparent about parts of their supply chains, and not all)?

How clear is it to you that the brand is truly environmentally responsible?

Next, ask each group to write their findings and ideas about their brand's advertising campaign (approx 30 minutes) on a sheet of paper.

Then, ask each group to bring their paper to the front of the room to show what they have found. After these presentations, start a wider discussion using the following questions as prompts:

What do campaigns have in common and how are they different?

Was it possible to find facts confirming the authenticity of your brand's green / sustainable fashion campaign?

How can you verify the green or sustainable claims that a brand makes?

Where can you find out more about greenwashing?

Will you try to verify claims about green or sustainable fashion in future purchase decisions?

Ask the participants to evaluate what they found out and to discuss their opinions about green, sustainable and greenwashed fashion campaigns they are familiar with. This is a space for open discussion.

Finally, make sure to emphasise that there

is no need to feel guilty about having supported greenwashing campaigns in the past. Motivate them to try to find more information about any fashion goods they purchase in the future and their related campaigns. Tell them that greenwashing is happening everywhere, in every industry, and that it is sometimes very hard to recognise despite all our efforts.

METHODOLOGY TIPS

- Groups can share the information they find on whiteboards or online (see below).
- Show them this guide on how to verify online information.
- For deeper exploration of the concept of transparency in fashion supply chains, suggest they read about it [here](#).

TIPS FOR ONLINE

In the online version of this activity, participants can use the online platforms Whiteboard, Mural or Miro to share the information they have found about the brands and their campaigns.

RESOURCES

1. card with the definition of greenwashing
2. cards detailing green or sustainable fashion campaigns

1. H&M Conscious

"With us, it's super simple to find out where your clothes were made. We believe that being transparent is an important part of becoming more sustainable. Sharing knowledge about our business and how we make our clothes gives you more power as a customer. The more you know, the more informed decisions you can make. We want you to feel confident that the products you buy from us are made both responsibly and sustainably."

When you click on an H&M product, you can find out which materials the product is made from, which countries it was produced in and which suppliers and factories we partnered with to make it. You can find all this, as well as information on how to recycle your clothes in our Product Background section on the product's page. The only exception is products made before our tracking system was developed."

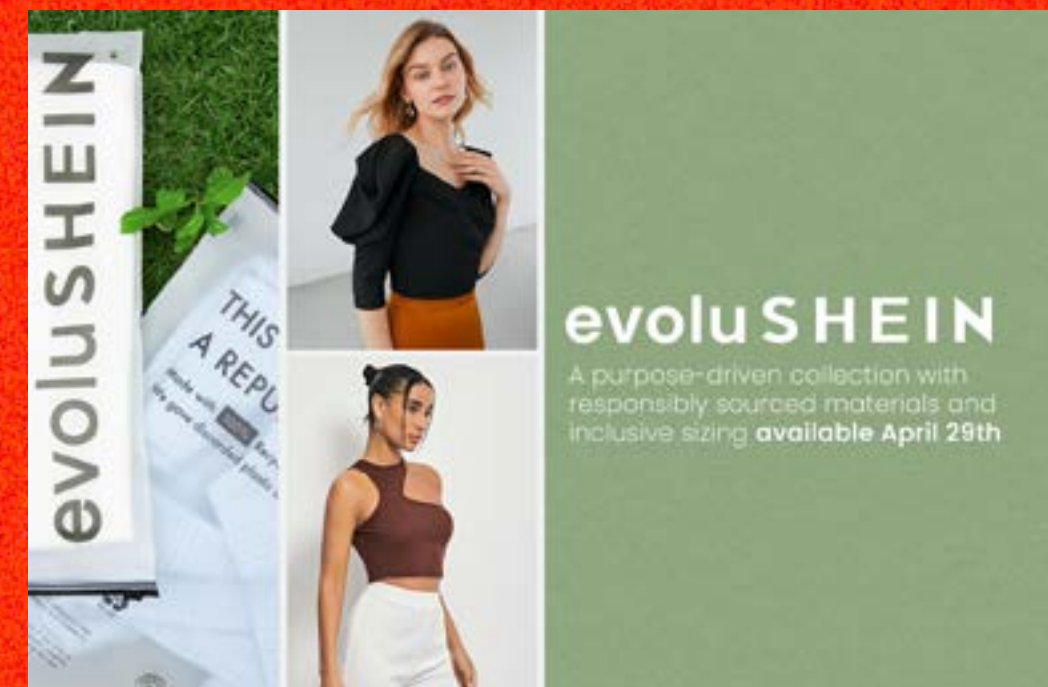
Source: https://www2.hm.com/en_asia/sustainability-at-hm/our-work/transparent.html



2 evoluSHEIN

"We are committed to building a more responsible fashion ecosystem," said Adam Winston, Global Head of Environmental, Social and Governance at SHEIN. "Launching evoluSHEIN is one important step in our sustainability commitments this year, which touches on each of our key focus areas – protecting the environment, supporting communities, and empowering entrepreneurs. We invite all our partners and customers to join us in the journey."

Source: <https://www.sheingroup.com/shein-launches-evolushein-new-clothing-line/>



3.

Levi's – "Buy Better, Wear Longer"

"Made better, buy better, wear longer, but less, waste less and change for good": this is the mantra on which the "Buy better, wear longer" campaign launched in 2021 by Levi's is based. The protagonists are young people who can inspire the younger generations, such as Jaden Smith, Xive Bastida, and Emma Chamberlain, spokespersons for the brand's commitment to creating quality garments that last over time and that respect the planet at every stage of production. "Levi's denim is meant to be worn for generations, not seasons. With this campaign we want to encourage consumers to be more aware of their clothing choices," said Jennifer Sey, president of the brand. The campaign also includes Levi's commitment to adopt more sustainable production, which includes eco-friendly materials and technologies and significant savings in terms of unused water. To be cool and respectful together, but also as individuals, rethinking the fashion system."

Source: <https://www.theitalianreve.com/the-green-side-the-most-iconic-sustainable-fashion-campaigns/#:~:text=Levi's%20%E2%80%93%20%E2%80%9CBuy%20Better%2C%20Wear,2021%20by%20Levi's%20is%20based>



4.

Trace Collective

"Trace Collective was born to reimagine the way that the fashion industry interacts with the environment. We believe that if new clothes are to be produced in today's world, we need to make sure that these pieces are not just damaging less – they must play a role in actively repairing the environment and the very fibre of the local communities where our clothes are produced.

That's why to produce our pieces, we work only with fully natural, organic fabrics that have regenerative properties in the ecosystems where they grow. We assess these properties in three main areas: increasing soil fertility, increasing soil biodiversity and increasing the rate of carbon sequestration from the atmosphere..

Source: <https://www.thetracecollective.com/regeneration>



7

How much?

OBJECTIVE

The objective of this activity is to develop a deeper understanding of how much our clothing really costs by using Cost Per Wear calculations.

DESCRIPTION

Participants calculate the Cost Per Wear of their outfits and then choose their cheapest item of clothing (i.e. lowest CPW). Next, they write a love letter to it (max ½ A4) – describing where it was made, what material it is made from, where they bought it, how often they wear it, how they wear it, what they wear it with, what they like about it, etc. Then they post a photo of this piece of clothing together with its love letter on their social media channels.

TOPICS

Consumption
Cost Per Wear

TOOLS

Pen and paper
Calculator
Phone camera
Printer
Computer

ACTIVITY

During this activity participants work individually.

Ask them if they have heard of Cost Per Wear and then ask them the following questions:

Do you know when and where you bought the clothes you are wearing today?

Where were your clothes made?

How much did they cost?

How many times have you worn each item? How often do you wear them?

What materials are they made from? What do you like about these materials? How comfortable are they? How functional are they?

How do you relate to each garment in your outfit? What memories or meanings do they contain?

How often do you buy clothes and how much do you spend?

What price ceiling applies to you when you buy clothes?

Do you get money for buying clothes from your parents or do you pay for them from your earnings or savings?

Cost per wear (CPW)

is a formula that tells you how much it costs to wear a piece of clothing based on its purchase price and the number of times you've worn it. The more you wear something, the lower the cost per wear. If you only wear something once, its CPW is its full purchase price. Calculating CPW can reduce impulse purchases that you may wear only once or twice.

Price / Number of wears to date = Cost Per Wear

$$\text{Cost per Wear} = \frac{\text{Cost of item}}{\text{Number of wears}}$$

Cut-priced trendy dress
worn once



Cost of item: 15 €
CPW 15

Dress from a local fashion
designer worn 12 times



Cost of item: 150 €
CPW 12,5

fashionrevolution.org

You can demonstrate the meaning of CPW by using the following two examples:

Example 1

Emily bought a woollen coat for EUR 300 which she had saved for over several months. She has now worn this coat for 3 years, during part of each autumn and the whole of each winter – around 4 whole months = approx. 120 days per year. Over three years, she has so far worn it for 360 days.

**CPW 300 / 360 = 0.8333
EUR**

**This EUR 300 coat has
cost 83 cents per wear.**

Example 2

Jane bought a purple T-shirt at a discount for 4 EUR. Purple was the colour of the season and Jane wanted to have a piece with that colour in her wardrobe. It was an impulse purchase. Small pieces of fabric lint appeared on it after just a few washes so she stopped wearing it. Jane has only worn it 4 times and may never wear it again.

CPW 4 / 4 = 1 EUR

**This EURO 4 t-shirt has
cost 1 euro per wear.**

Ask participants the following questions and invite them to critically compare Emily and Jane's purchases:

When is the price and the CPW the same?

What do you think you can do before the purchase so that the CPW of your pieces is as low as possible?

Next, give the participants some paper and pencils. Ask them to make a list of all the clothes they are wearing at the moment and to calculate the CPW for each item.

Then, ask each participant to choose the item on their list with the lowest cost per wear.

Then ask them to write a love letter to this piece of clothing (max ½ A4) making reference to everything they know about it or any meaningful experience they have had with the garment – where it was made, what material it is made from, how the garment came to be, how often they

wear it, who is there when they wear it, what they like about it, what it gives them, how it is functional or decorative, etc.

Next, ask them to take a photo of their garment and place this with its printed love letter on a board or post them together on social media, using hashtag #lovedclotheslast or creating their own hashtag if they prefer.

Then ask them to reflect on this activity using the following questions:

Were you surprised by which of your clothes had the lowest and highest CPWs?

Is the item with the lowest CPW also your favourite piece of clothing?

Do you think that you can change the CPW of garments in your wardrobe? How?

What was it like to write a love letter to your chosen garment? What was difficult and what was easy? How did this affect your thinking?

METHODOLOGY TIPS

- If the educator has a polaroid camera, garment photos can be taken and developed during the activity and save some time.

- If educators don't want their participants to write love letters, they can suggest they make a one-minute long video about their chosen garment.

- Participants can compete among themselves to see which of them has made the most economical purchase.

- Educators can suggest that participants pin their love letters to the bulletin board.

- Educators can also suggest compiling these photos and love letters into a magazine, which they can use to promote the meaning of CPW to their peers.

TIPS FOR ONLINE

Participants can post garment photos and love letters on their social media networks and, if necessary as a group, also choose a common hashtag to mark their posts.

RESOURCES

For inspiring fashion love stories watch this:

<https://youtu.be/SNMUDPngDLw>

or read this:

https://fashionrevolution.org/wp-content/uploads/2016/03/FashRev_LoveStory_18.pdf

TIME

1.5 hours

OBJECTIVE

The objective of this activity is to give participants hands-on experience with handwork related to textiles, so they can understand the principles and value of hand-made clothing.

DESCRIPTION

Participants design their own simple logo on paper, which they then try to embroider on a piece of prepared clothing or textile. As an alternative they can paint on the logo.

TOPICS

Value of human labour

TOOLS

Embroidery hoops, threads and needles

Scissors

Paper and pencils

Own piece of clothing or other textile

Textile paint as an alternative

ACTIVITY

This activity should be led by an educator/professional who is experienced in handwork with tools and understands health and safety precautions.

This activity is carried out by the participants working on their own.

At the start, ask them the following questions:

Can you imagine the effort and time it takes to create a garment, its parts, embroidery, a textile etc.?

Have you ever tried to fasten a button? Fix a hole? Do you have any experience with embroidery?

If a piece of clothing is damaged (e.g. if it tears or there is a hole), what do you do with such clothing next? Throw it out / repair it

yourself / give it to someone else to help you with its repair?

Give each participant a piece of paper and ask them to draw their own logo design within 15 minutes. There are no limits to their imagination, but you should emphasise that the whole activity should take a minimum of 1.5 hours. A more complex logo will take longer to embroider.

Next, ask the participants to show their logos and explain the meanings behind their design (if they want to).

Next, ask them to consider where they wish to place that logo on their item of clothing or textile. Encourage them to be creative with their placement. Explain to them that this is their way of customising their own clothing. They can make a statement which will stay on it.

Show them how to put a piece of their clothing or textile in

the embroidery hoop and instruct them to draw a draft of their logo (max. 5x5 cm) on their designated spot on the stretched fabric with a marker or pencil. They can then choose threads and needles with which they will embroider their logo in the time available.

Introduce to participants the rules of a safe practice when using sharp objects – needles, scissors, etc.

Tell them that they can use following stitches:

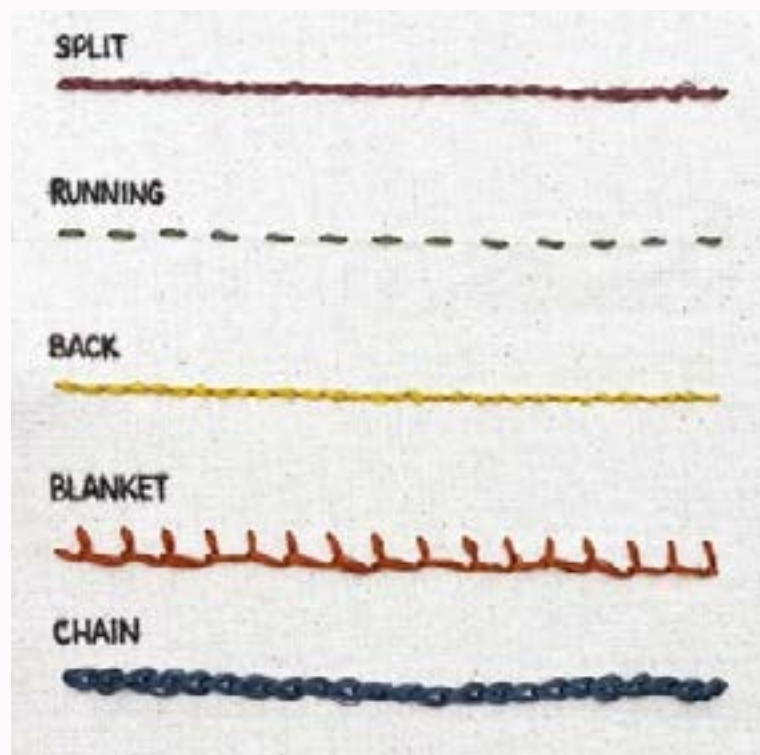


Photo credit: <https://www.hgtv.ca/easy-stitches-hand-embroidery-beginners/>

After they have finished embroidering their logos, ask them the following questions:

What is the story of your logo?
What does it mean?

Did you have enough time to complete your embroidery?

How would you describe the final quality of your work?
Are you satisfied with your embroidered logo?

What could you have done better? What would you say is successful about your logo?

What did you realise while working on this activity?
What did you learn?

Do you think the work of a garment worker is difficult? (sewers, knitters, weavers, embroiders, printers etc.).

What are the challenges of these professions / crafts? Can you imagine embroidering, for example, 8 hours a day without a break, like lots of fashion and textiles workers in third world countries?

Can you imagine having your own clothing brand? What would the clothes you would make look like?

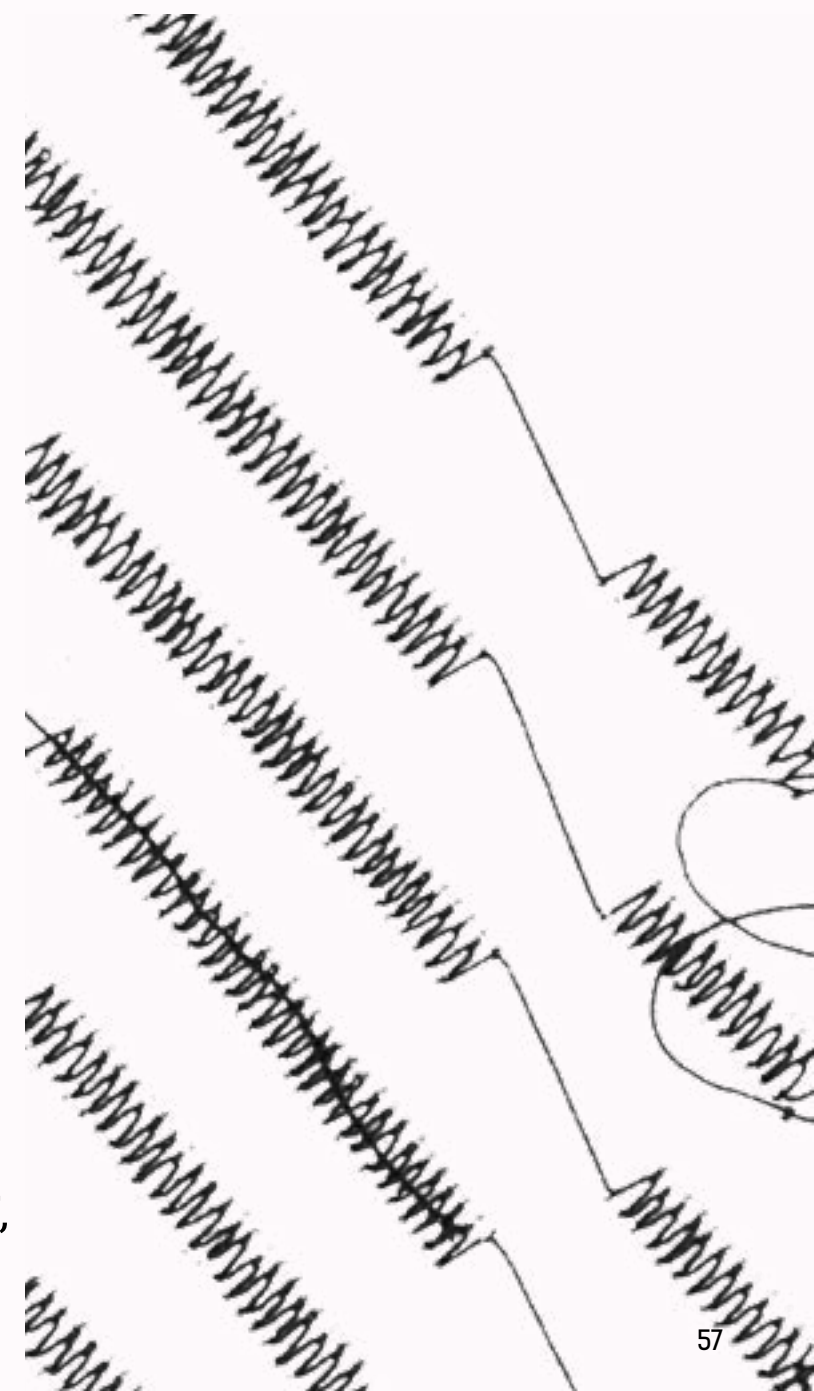
METHODOLOGY TIPS

- The educator will ideally know basic embroidery techniques (stitches, working with an embroidery hoop).
- Try to source materials and thread as responsibly as possible. Use yarns and threads that you already have at home or that you can get from family members or friends.
- Have participants share images of their logo embroidery on their social networks. You can also create a common hashtag related to this activity.
- Instead of embroidery you can suggest painting a logo on the clothing or textile. This can be easier for younger participants to do.

TIPS FOR ONLINE

Participants can design logos on their computers, with the help of a software they know how to use – Corel Paint, Adobe Photoshop or Illustrator, etc.

It also might be helpful to use online embroidery tutorials that you can familiarise the participants with before the activity. With the online version of the activity, you can send the embroidery hoops, needles and threads to individual participants at their addresses.



9

Children's lives in fashion

TIME

45–60 mins

OBJECTIVES

To appreciate the life experiences and opportunities of children whose parents work in the fashion industry internationally.

To appreciate how these life experiences and opportunities are connected to their own.

DESCRIPTION

This activity introduces stories about children whose parents work within the fashion value chain around the world. It is a role play activity in which participants inhabit and compare the life experiences and opportunities of themselves and the characters they play.

At the end of the activity, participants reflect on the emotions evoked by putting themselves in other people's shoes, and discuss the concept of empathy.

TOPICS

The lives and lifestyles of people who live in different parts of the world

Where child labour takes place in fashion value chains

TOOLS

Cards with printed stories

ACTIVITY PART 1:

WHO ARE YOU?

Each player has a different child's story written on a card (cards below). It's OK if more than one player has the same card. They read it quietly, and try to imagine themselves being the child described. To help them do this, you can ask them:

What is it like being a child where you live?

What does your house look like?

What games do you play?

What jobs do your parents do?

What's a normal day for you?

What do you do in the morning? Afternoon, evening?

What's your lifestyle?

What do you do in your free time?

Do you earn money? If you do, how much?

Do you get pocket money? What do you spend it on?

Where do you spend your vacation or holidays?

What makes you happy?

What are you afraid of?

*pause after every question to make sure they have enough time to imagine the person they are playing.

*the stories of these children's lives were put together from detailed online research, and further reading / watching / listening recommendations are provided for each one:

Kizza's story – for [more on Uganda's second-hand clothing trade listen here](#)

Azad's story – [read more about child labour in Bangladesh here](#)

Eva's story – based on life in Slovakia as described by authors

Babar's story – [read more about garment workers' lives in Pakistan here](#)

Radhakrishnan's story – [read more about cotton farmers' lives in India here](#)

David's story – based on life in Czech republic as described by authors

Jekaterina's story – [read more about Europe Floor Wage for garment workers here](#)

ACTIVITY PART 2: HOW CAN YOU LIVE YOUR LIFE?

Ask your players to stand side by side in a straight line. Then read the following situations and statements so they can all hear them.

Give them some time to think each time and, if their response is YES, ask them to take a small step forward. Make sure they are comfortable in their decision to stand still or step forward. But ask them to keep their identities secret for the time being, to move silently without making comments.

Every now and again, as the players move in response to the statements, ask them to look around to see how far they have travelled in comparison with their peers.

You have a nice and safe home.

You have never experienced financial difficulties.

You can go to school and learn basic literacy.

Your community accepts your language and culture.

Your opinions about society and politics matter to the people around you.

People are interested in your opinion on other matters.

You know where to look to ask for help.

You never felt discriminated against.

You have social care and healthcare.

At least once a year you can go on holiday with your family. You can invite your friends home for dinner.

You enjoy your life and are full of optimism for the future.

You are not worried about being abused or attacked on the street.

Now and then you can go to the cinema or theatre.

If you have children in the future, you are confident they will live a good life.

You can buy new clothes once every three months.

You can fall in love with whoever you want and are allowed to date them.

You have access to the internet and can freely use it.

Participants end up standing in a pattern – some further ahead, some further behind – in a space. They look around as they do this. Let them take final look and ask themselves:

Why are they arranged the way they are?

Who is who?

Where do they live in the world?

How are they involved, and connected to the fashion value chain?

ACTIVITY PART 3: REFLECTIONS

Ask each participant which card they have been given (e.g. Babar, Eva, etc.), then ask for a volunteer to read out loud what each card says. Then ask everyone with the same card the following questions:

Did you have any questions during the game?

Did you want to raise any issues?

How did you feel when you couldn't take a step forward?

When did those of you who were making progress notice that the others were staying behind?

Have you had a feeling at some point that basic human rights were not being respected?

Can you list the basic human rights which were not respected?

Could you guess the other participants' stories?

Was it difficult to play your role, live your story?

Do you think that this activity mirrors your own society? If yes, how?

METHODOLOGY TIPS

- Make sure that the players understand they will be answering questions on behalf of the character they are playing – not on behalf of themselves.
- Stepping forward means just putting one foot in front of the other (making tiny steps, each one the same) to save space
- As a leader of the game, try to be aware of the players' emotions. Some may become overwhelmed by the depth of the feelings – e.g. about injustice – brought out by this game. So make sure to acknowledge how this game can make different players feel.
- The discussion at the end should be moderated, so that it stays focused on the task but allows the players space to express what they feel.



Kizza

Your name is Kizza. You are a 16-year-old girl and you live in the suburbs of Kampala in Uganda. You have 3 siblings and you play with them and your friends in large landfills near your city. You like to play 'hide and seek', because you find lots of interesting things when you're looking for a hiding place or trying to find your friends there. You ride to school on a bike, which you found in the landfill and your father fixed for you. You like dancing and playing theatre with your girlfriends. Your parents have a second-hand clothing business and, when they sell enough, you and your siblings get ice cream treats as a reward for your help.

Eva

Your name is Eva. You are a 17-year-old girl and you live in Kosice, Slovakia. You are studying at a bilingual grammar school and your father drives you to school every morning. You like geography and you would like to travel. You have already visited Thailand and Indonesia with your parents and this summer you are planning to visit Italy. One day you would like to go all the way to Australia. Your younger brother has everything that he asks for and you think it's not fair that you need to clean up after him. Sometimes you go to a clothing store and buy nice new things for yourself. Recently you have discovered second hand stores. You instantly liked them for their cheaper prices, so you started to shop there more. You are attending a protest against climate change with your classmates and you would like to support our planet and help the environment.

David

Your name is David. You are an 18-year-old boy and live in the city of Brno, in the Czech Republic. You are a student at textile secondary school. You have had a part time job since you were 15 and your parents want you to be independent. You go on holidays once a year with your parents and brother. With your friends you go to festivals or go camping. You feel different and like to show your own individuality. You enjoy rummaging around second hand stores or flea markets. You mostly wear clothes that you have made yourself and like the idea of sustainable fashion. This topic is very close to your heart, and will be even more so, when your secondary school opens a new course called EcoTextile.

Barbar

Your name is Babar. You are a 14-year-old boy and you live in the suburbs of Karachi, a city in Pakistan. Your parents commute to the threading factory and when they work, and you look after your 13 and 15 year old sisters. Your parents are often away, so you enjoy their company and the tasty food they bring when they return. Occasionally you attend school and often you play with your friends on the street. Your friends are mostly children from Bangladesh or Afghanistan, who came here with their families to work and are living here, like you, in poverty. Sometimes you share your food with them, because they are very hungry. You can read slowly and know most of the letters.

Azad

Your name is Azad. You are a 15-year-old girl who works in a factory in Bangladesh where you hand stitch labels into bags. When the supervisor says so, you have to carry leather skins to the production area. You work long hours from the early morning, but you don't know the hours because nobody taught you tell the time. You and your workmates work in one room, sitting next to each other. Often you are hungry. You can leave work after sunset, and then you go to your shack next to the factory, where all of you sleep on the floor. You don't know exactly where you live and work – nobody has told you. You attended school for a year at home, but then your parents sent you to work in the city so you could have a better life. You haven't seen them since and, even if you were to run away, you don't know how you would get to them. Somewhere, you have 4 siblings – 3 sisters and 1 brother. Your arms often hurt and you get out of breath, when you carry heavy things.

Jekaterina

Your name is Jekaterina. You are a 17-year-old girl who lives in the suburbs of Rivnev in Ukraine on the border with Belarus. You are in high school, but in the evening you work so you contribute to your family's income. Your mother is long-term unemployed and your father works in a textile factory. He is a supervisor and works 12 hour shifts. You have two younger siblings and you share a bedroom with them. Since you work so many hours, you don't have much time for your friends and hobbies. You are secretly saving money, so you can study English and hopefully attend university abroad.

Radhakrishnan

Your name is Radhakrishnan. You are a 15-year-old girl living in the Vidarbha region of India. Your father is a farmer and, like many in the area, he grows cotton. Sometimes you attend school, but you work in the fields or look after younger siblings when needed. You play with your friends only occasionally, because work usually takes up most of your free time. Because there's not much time to attend school lessons, you have so far only learned how to read and write. Sometimes you are hungry, because there is nothing to eat, especially when the monsoon destroys the harvest, or when the amount of cotton grown doesn't bring in enough money for buying food. You get the water from the well on the street and carry it to your shack in buckets. Sometimes it tastes weird.

Fashion Wanderings

Fashion Wanderings is an event where visitors can discover more about the fashion industry through different activities carried out at fashion points (stands) in a room or building. The programme focuses on sustainability and solutions to problems arising from the excesses of fashion production, consumption and waste. It is organised by young people for their peers and can be a small, intimate happening or an event for a larger audience.

Objective

The objective of this event is to create a space where visitors can freely explore and educate themselves about the fashion industry and participate in activities to evaluate their habits and behaviours as a fashion consumer and citizen.

Target group

Young people 15 years+

Description

Fashion Wandering programme is outlined below as if it might happen in a school environment, but it can be organised in any formal or non-formal setting. If organisers would like to prepare a bigger event, please read our [Manual for Organising a Sustainable Event](#).

Fashion Wanderings is an event designed for spaces such as school gyms, spacious corridors or classrooms.

In these spaces you can arrange stands (tables) called

Fashion Points, where visitors can participate in activities and workshops. Ideally, the Fashion Points are mapped out with a time schedule of when and which activity is on (some of them are all day activities, some of them are scheduled). Visitors can be rewarded when they finish the activity (for example they can collect points) and they can win a prize or a diploma (the prize depends on the creativity and resources of organisers).

Your capacities to organise a Fashion Wandering event will depend on the size of the event and the number of activities. If the organisers and visitors are younger than 18 years, there will need to be adult supervision.

Each Fashion Point needs at least 1 person to facilitate the activity. Make sure there are extra people available as a backup.

Here is a step by step guide to preparing your Fashion Wandering event:

1) TOPIC: your event can be dedicated to one specific topic, or it can be carried on in languages which visitors speak or study (for example bilingual schools etc.).

2) SPACE: your event size and number of potential visitors have to be accounted for to select the appropriate space (school gym, outside playing field, school backyard).

3) PERMISSION: school management needs to know about the event and allow it. They can also provide adult supervision, if visitors are younger than 18 years.

4) PLAN: each Fashion Point at the event should have a description of its activity and be planned properly: What will be happening there? How exactly will the point be prepared? Who will prepare it? How much time will visitors need to do the activity?

What materials will be needed to make the Fashion Point or to do the workshop there? Where are these materials going to be sourced? Does the school have materials that you can borrow?

How many people – organisers or facilitators – will be needed at each point?

Which points need adult supervision?

5) FINANCES: does the organisation of this event require finances? If so, how much?

6) RATING & REWARD SYSTEM: to motivate participation, organisers can create a system which allows people to collect points after completing different activities. It is important to decide how visitors can collect points from each activity (e.g. via stickers, stamps, etc. on a card), how many points each activity

is worth, and what rewards, if any, there can be for collecting specific numbers of points (e.g. a certificate, a fortune cookie).

7) ORIENTATION: visitors will appreciate a map of the event's different Fashion Points. These can be named and numbered, and information can be provided about the approximate time it will take to complete each activity, when it starts and finishes and if adult supervision will be provided (where needed). The map will also need to show emergency exits and other safety features. It can then be made available online, for example on the school's website, so that visitors can access it on their phones. It's also wise to make printed copies available at the entrance and other visible places. .

8) PROMOTION: the event can be promoted on the school / venue website, on local radio and/or via the event's communication

channels (email lists, social media posts, etc.) Organisers can make an event poster and display it in school / venue premises. The poster should include the date, time and a short description of the event. If there are Fashion Point activities that invite participants to bring things to the event (e.g. for a clothing swap), this should be included in all event promotion.

1

Movie or Video Screening

This Fashion Point shows visitors audio-visual materials that explore fashion related topics.

The screening can be done in two different ways:

- presenting short movies and videos which can be screened in rotation and repeated for the whole time. Visitors can come and go at any time.
- screening a movie or documentary at a time announced in the promo materials and event programme.

YOU WILL NEED

Projection screen or TV
Projector
Chairs or benches

TIPS

- Find out if there are organisations in your country that provide movie screening cheaply or for free.

Usually these are movies about environmental and social issues and their screenings can be subject to an agreement and some conditions. You can contact them directly and inquire about the possibility of having the screening done by them at your event. (For example in Slovakia this is [EkoTopFilm](#))

- You can search for movies and videos directly on websites like IMDB. There are often discounts for students or school screenings if there is a fee, but you can find a lot of material for free.

- You can search for movie inspiration on movie platforms, especially the ones dedicated to documentaries (Waterbear.com, etc.).

- Never screen movies or videos illegally without

permission – you might be fined for that – and it is unethical

Movie recommendations:

[The True Cost \(ENG\)](#)
[River Blue \(ENG\)](#)
[Made in Bangladesh \(ENG\)](#)
[Fast Fashion: The real price of low cost fashion \(ENG\)](#)
[Textile Mountain \(ENG with subtitles in many languages\)](#)
[The Machinists \(ENG\)](#)
[Luxury: Behind the Mirror \(ENG\)](#)
[The Next Black \(ENG\)](#)
[Udita \(Arise\) \(ENG\)](#)
[Cotton Road \(ENG\)](#)
[ReDress The Future \(ENG\)](#)
[Made in Africa \(ENG\)](#)
[Fashionscapes \(ENG\)](#)
[Catwalk to Creation \(ENG\)](#)
[Call Me Priya \(ENG\)](#)
[The Green Lie \(ENG\)](#)

Video recommendations:

[Fashion Revolution short videos \(ENG\)](#)
[Fast Fashion Is Hot Garbage \(ENG\)](#)
[The Clothes We Wear \(ENG\)](#)
[Unravel \(ENG\)](#)
[Fast fashion – The shady world of cheap clothing \(ENG\)](#)

[The truth behind fast fashion – Are fashion retailers honest with their customers? \(ENG\)](#)
[UNSTITCHED: How the Fashion Industry is Destroying the Planet \(ENG\)](#)
[The High Cost of Our Cheap Fashion \(ENG\)](#)
[Toxic Labels: What is Behind Cheap Clothes \(ENG\)](#)
[Fast fashion – Dumped in the desert \(ENG\)](#)
[Zmena ja na nás \(SK, student movie\)](#)
[#whatyouwearmatters \(SK\)](#)
[Skutečná pravda o tvém oblečení \(CZ\)](#)

Or search for movies and videos in our [resources](#)



Clothing Swap

Clothing swaps are popular everywhere and can take place on a smaller scale during a Fashion Wandering. To prepare a good one, we recommend that you read [Fashion Revolution's How to: Host a Clothes Swap](#).

Styling Point – a fashionable addition to your Clothing Swap

As an extra, you can create a Styling Point right next to your swap where visitors can be creative and try to style the clothing they are thinking of taking from the swap. If you know people who would be good styling advisors, ask them to come along and help out!

You will need

Full length mirror, table, clothes rail, hangers, pins, fashion magazines, some clothes that the event team would like to swap

Tips

- Provide a collection of styling accessories, such as belts, scarves, hats, bags and handbags, if you have access to them.
- Visitors can style themselves or ask the styling advisor for ideas.



Create a cosy book corner in a quiet place away from the busy Fashion Points. This corner should provide resources and space for self-study on topics related to the fashion industry and slow fashion.

Arrange your corner in a way that will entice visitors to sit and read. For example, place a couple of armchairs, some beanbags and/or a sofa around a coffee table with some books on it. Make sure that the space is well lit, or add artificial lighting if this is needed.

Visibly mark the book corner with a sign that says this is a quiet place.

Put up posters around the event space which invite visitors into this quiet reading zone.

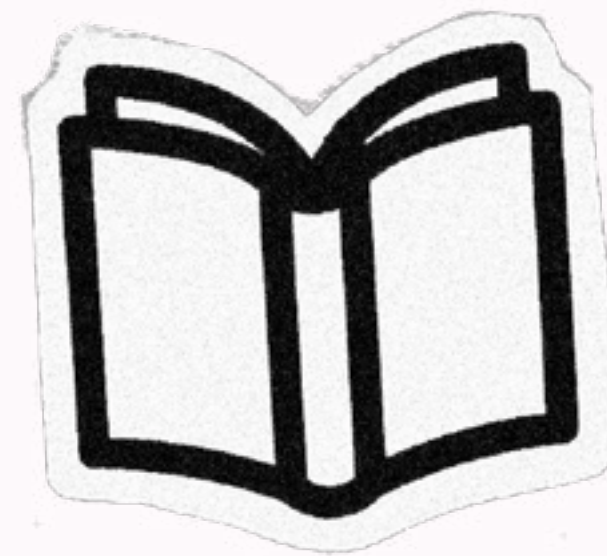
Ask the school if they can provide you with suitable books, or if they could buy books from the recommended list below for their library. If the school does not have the capacity to do this, you can borrow books from a public or university (if you have access) library in your area.

Tablets with ebooks and open magazine tabs could also be made available in the book corner.

To expand the library offer, a list of podcasts available on streaming platforms can also be supplied. Ask your school if they can lend headphones or tablets to the Fashion Book Corner. Visitors can also listen to podcasts from their own internet-connected smartphones with the help of their own headphones.

Tips

- Get inspired what to read or listen here in our library. You can present fanzines in electronic form or print them out on paper. They are all available at Fashion Revolution Fanzine Library.
- After the event is over, don't forget to return everything you borrowed to its owners in immaculate condition.
- You will need
Comfortable seating, coffee table, books, a website & podcast page with QR codes to resources



4 Where are your clothes from?

At the entrance to the venue, or somewhere prominent in the venue space, you could place a visual aid – e.g. a map – which shows visitors where in the world their clothes are made. You could then invite visitors to cut off the ‘made in’ labels on the clothes they are wearing to pin or stick on the country they find there.

By the end of the event the map should show where most visitors’ clothes were made. You can count the number of labels for each country and make a chart. It is up to visitors to interpret these findings.

You will need

Large (A3 or bigger) map of the world which includes the names of each country, mounted on a board which will allow visitors to pin their clothing labels on it, pins, scissors

Tips

- To generate interest in this activity, you can place a glass jar next to the map, ask visitors to guess which country will have the most pins at the end of the day, to write their name and their guess on a piece of paper and place it in the jar.
- At the end of the day, you can count the pins and countries on the map, find the accurate guesses in the jar, and announce the winners.



5 Become the Earth supporter

Visitors can explore social and environmental justice activism, why it's important and how they can join and support organisations and campaigns focused on this area.

The organisers prepare key information about the activist organisations or campaigns they want to work with (report about) together with any visuals (photos, graphics, newsletters, etc.), websites or other communication channels of the chosen organisations and display them over a few prepared tables or boards to create a little NGOs fair. At this fair, the event organisers or NGO representatives can discuss all of the NGOs and their campaigns, and/or introduce visitors to their own activities, achievements and opportunities. Visitors can get answers to questions they

might have or potentially join as volunteers or share the NGOs’ campaigns on social media.

Examples of organisations and campaigns focused on the environmental and social impacts of fashion production and consumption include:

Fashion Revolution

– a worldwide movement with a collective vision for a fashion industry that conserves and restores the environment and values people over growth and profit. Its activism mobilises around the question, and the hashtag, #whomademyclothes.

Good Clothes, Fair Pay

– a campaign demanding living wage legislation across the garment, textile and footwear sector.

Fashion Revolution Week

– a week of co-ordinated global activism that takes place every year to mark the anniversary of the Rana Plaza garment factory collapse on 24 April 2013.

Clean Clothes Campaign

– a global network that amplifies worker voices in the garment and sportswear industry.

Pay Up – a global campaign that brought together unions, citizens and civil society groups around the world to build a fair fashion industry alongside garment workers.

Pay Your Workers

– a campaign to urge brands to end wage, severance theft and union busting for garment workers in global supply chains.

Fairtrade – a global movement that changes the way trade works through decent conditions and a fairer deal for farmers and workers in developing countries.

Greenpeace

– a network of independent organisations which uses peaceful, creative confrontation to expose global environmental problems, and develop solutions for a green and peaceful future.

Incien

– a nonprofit organisation focusing on waste management and circular economy.

Empowerment Collective

– an organisation working to eradicate modern-day slavery by giving marginalised women in Nepal & India the support and skills they need to ensure their self-sufficiency and dignity, and by raising awareness at a global level.

Remake Our World

– a global advocacy organisation fighting for fair pay and climate justice in the clothing industry. They campaign to end poverty wages, unsafe conditions

Fair Wear Foundation

– an independent non-profit organisation that works with brands and industry influencers to improve the lives and working conditions of people who make our clothes.

Care International

– a global confederation working to fight poverty and social injustice in the world, with a specific focus on the empowerment of women and girls.

You will need

Table and/or board for displaying NGO information, printed visuals

Tips

- Organisers can invite representatives from NGOs to their school – this would require effective planning a few weeks before the event takes place (contacting representatives and checking their availability).

- If young people involved in the event planning are already volunteers for relevant NGOs invite them to talk about their volunteering experience with visitors.



6

Your environmental footprint

At this Fashion Point, you can help visitors measure their environmental footprints using an online calculator. With visitors' consent, the organiser then writes their names and results on a board and announces a winner – with the lowest environmental footprint score – at the end of the event.

Online environmental footprint calculators are provided, for example, by the [Global Footprint Network](#) and the [World Wide Fund](#).

Tips

- Suggest that visitors try both calculators and compare the results.
- Ask visitors to evaluate their own footprint score. If they feel like it, they can discuss which parts of their footprint could be improved and how.

- Make a board to display the results in one place. Visitors can draw conclusions about what the results mean and the meanings behind them.
- Suggest to visitors that they could find out more about footprint data worldwide at [Global Footprint Network](#) or other sources.



7

Presentation or discussion with experts

This Fashion Point allows visitors to find out more about the fashion industry with a specialist. Here, you can organise a talk or presentation about a specific problem, issue or topic you would like to make people more aware of.

You can give the speech or presentation yourself – for this you need to study the topic, do research, revise it and prepare it in a visually attractive form – or you can invite an interesting local professional from the fashion industry to do this. This could be an owner of a textile collection business, local policy or decision maker, fashion model, greenfluencer, designer, tailor, brand owner, lecturer, researcher, human or environment rights activist, etc. – anybody who is competent to talk about the topic.

You will need

Stage area, chairs for visitors, screen and projector, microphone and PA system

Tips

- If you want to invite more presenters, you can organise a panel discussion on a specific topic with relevant specialists. You could also organise a panel discussion after the movie/video you are screening.



8

Hands-on clothing workshop

Visitors often enjoy the opportunity to take part in workshops where they can create something by themselves. This doesn't need to be a difficult task. On the contrary, by running a workshop with a beginner's level task, you can inspire visitors to further develop their skills in their spare time.

What kind of workshop could you run? There are many excellent 'how to.' videos and advice pages online.

Workshop ideas:

- [How to sew on a button](#)
- [DIY Plant Based Dyes](#)
- [Making Natural Dye Using Vegetables](#)
- [How to Tie Dye](#)

- [Natural Tie Dye using Onions](#)
- [5 easy DIY steps – Guide on how to tie dye your clothes naturally](#)
- [How to naturally dye clothing with food](#)
- [How To Repair Ripped Jeans 3 Ways](#)
- [How To Mend Holes in Jeans](#)
- [How To Sew a Patch Onto Anything](#)
- [How to use up Fabric Scraps to Sew Patches for Your Jeans](#)
- [How to do basic darning](#)
- [How to mend a jumper with holes](#)

- [How to mend a small hole](#)
- [Mend A Sweater: Those Darn Holes!](#)
- [How to mend holes in knitwear, sweaters, jumpers, cardigans](#)
- [How to Invisibly Fix a Hole in Your Favorite Sweater](#)
- [DIY Embroidered Jumper – Hand Embroidered Wording Sweatshirt](#)
- [How to Embroider on a Sweater](#)
- [DIY: How to Embroider a Flower Garden](#)
- [How to Make a Scrunchie](#)
- [Ako ušit' gumičku za 10 minút](#)
- [DIY scrunchie tutorial](#)
- [How to make a Pom Pom in 2 minutes](#)

You will need

Tables with enough space to work, chairs
Tools and materials needed for specific workshops (scissors, paint, needles, threads)

Tips

- Run more than one workshop during the event
Invite a professional (a tailor, upcycler, designer) to this workshop.
- Ask your classmates, friends, family, etc. if they are skilled in hand work or have it as a hobby. They could contribute their skills and knowledge.
- Always consider the safety of everybody involved. All sharp and dangerous tools have to be supervised and used with caution.
- Source materials from second hand, swap or use materials you already own – avoid buying anything new.

9

Other activities

Feel free to create additional fashion points based on the one-off activities outlined in the first part of this manual. Select the activity you would like to do and the time when it starts. Announce it on a program so visitors can plan their participation.

Example:

Fashion Point - Cost Per Wear

This activity could ask visitors to calculate the 'Cost Per Wear' of the clothes they are wearing. To work this out, you can ask them how much they paid for each item of clothing and divide this by the number of times they estimate they have worn it.

**Cost Per Wear = Price /
Number of wears to date**

Once they have done this, ask them to think about which of their clothes are cheapest and most expensive 'per wear'.

Why might this be the case? What's different about these clothes? And how might this kind of calculation influence what they might buy in the future. Can you save money by buying more expensive clothes that you wear more often?

Ask them to write down their CPWs on a piece of paper that they can pin or stick to a board (ask them to write their name, the item, and its CPW). Then ask them to help you arrange the results on the board so that they can be compared, sorted from highest to lowest, or averaged for the whole event.

You will need
calculator
marker/ pen
board/ paper
tape/pins

Tips

- This activity can be turned into a competition – at

the end the visitor/s with the lowest or zero CPW is the winner.

- This fashion point can be completed by visuals along with examples of calculations.



Exhibition of infographics and quizzes

This activity uses the whole venue as a Fashion Point to present facts about the fashion industry in the form of an exhibition. It challenges visitors to remember the information and then tests what they remember.

Print infographics with bitsize facts about the fashion industry – in colour on A4 or larger paper – and place them all around the venue. Display these infographics on the venue walls and at every Fashion Point. Feel free to use infographics from [our library](#) or find them online.

At each Fashion Point you can tell visitors that the exhibition will end at a specific time with a quiz following after that. The quiz will test their knowledge about these fashion industry facts.

How to prepare questions for the quiz?

- Work only with data from the infographics displayed at the event to make sure everybody has a chance to see and remember them.
- Consider the diverse abilities of visitors – don't make the questions too hard nor too easy.
- Use a popular quiz format like a simple question with three optional answers. One option is the right answer taken from one of the infographics. The other two could be an answer that is wrong but close to the right answer and an answer that is ridiculously wrong.
- If you've never prepared the quiz before, you can follow this [advice on how to write the questions](#).

Here, you could:

- Gather the interested quiz visitors at location, which has already been pointed out in advance on the displayed infographics.
- Divide visitors in teams. Each team is given a pencil and an answer sheet and asked to write their team name or number on the top.
- The moderator reads the questions and repeats each question twice. Teams write down their answers on the answer sheet.
- When the quiz finishes, the moderator reads out the questions and the right answers, and the teams count up their right answers. The moderator then asks for each team's score, and then awards the title of Fashion Wandering Masters to the winners.

You will need

Infographics, adhesive tape, supporting materials to create a quiz, pencils, papers





Upcycling Club

Upcycling club is a one-week programme where participants working in groups and/or individually create their own outfit from second hand clothing over a 5 day period. Participants present their work to friends and family in a small event on the last day – in a fashion show format or another format of their choice.

This program was piloted during the summer holidays from 2018 till 2022 in the Nova Cvernovka creative community centre, Bratislava (Slovakia) by slow fashion designer and educator Martina Marekova (Fashion Revolution Coordinator for Slovakia) and Nina Hegyiova (Fashion Revolution Youth Ambassador).

Objective

The objective of this programme is to introduce young people to upcycling and mending clothes by showing them how to create their own outfit from second hand clothing.

The objective of the first club was to see how upcycling skills and methods could be passed on by an experienced designer to a young generation. Over time, and through experience, the club's objective changed and became more focused.



Target groups

This section is written for facilitators and educators who would like to arrange a one-week educational club for young people 15+. This program can be adjusted to other age groups.

The participants who took part in the pilots were:

7-10 years old

11-14 years old

15-18 years old

These age groups were divided by level of skills that the participants brought with them to the clubs. Each group had different abilities to learn and to work and required different approaches and forms of communication. This manual outlines how to run a club for 15-18 year olds.



Preparation

To prepare this club, you will need to think about the following:

- Time management
- Location
- Work space setting
- Health and safety
- GDPR
- Tools and materials
- Personal capacities
- Communication with parents and legal guardians
- Food and snacks

Time management

Preparing a week-long upcycling club requires a lot of time to be done properly and without a rush. You should allow a few months for preparation – to set up the program, to market and sign up its participants, and to properly communicate with the participants and their legal guardians.

This work will need the organisers' full attention, so they should not plan any unrelated activities or meetings to do alongside this. The preparation and facilitation of an upcycling club is demanding. At the end of each day, it is highly unlikely that you will have much time or energy to work on anything else.

Location

The club should take place at a safe location with no access barriers. The location should be cosy, friendly and set up so that everything that is needed for its work to take place is accessible for all participants. You should consider access for all participants, especially if participants need to commute.



Workspace

All club activities should take place indoors, ideally with access to outdoor spaces. While all the main activities will preferably be done indoors (even though sewing outside in a picnic setting is not bad either!), participants should be able to take breaks outdoors in the fresh air.

The space should be big enough to accommodate the participants' needs. The tables they work at can be arranged individually, or pushed together so participants can sit and work alongside each other.

The tools and materials for this work will need their own space too. They can be arranged around the room and labelled to make sure participants can easily find what they need. Print out fashion industry infographics to display on the venue's walls for participants to read if they want to. Infographic-reading

can be a good activity to fill in quiet moments during the week or can be used as energisers when needed. Facilitators/educators can make a conversation or activity around one or more of them. Infographics can be good talking points to bring topics to participants so they can discover and reflect on them.

They can be tailor-made for the club by a facilitator/educator themselves, or you can use poster materials already created by Fashion Revolution or other organisations (see our library). Poster selection, making and setting is up to the facilitator.

It is important to create some personal space too – in case participants get tired and want to take a break, or want to work away from others. This can be a pile of cushions, a sofa or some bean bags in the corner of the room.

It is important to pay attention to participants who are working away from the group – they can be tired, demotivated, there could be some negative interaction with others in the group, or they simply just need some time alone. Make sure they are safe and listen to the reasons why they want to rest or work separately. This is usually temporary and participants later rejoin the group.



Health and safety

Depending on legislation in the country concerned and the venue where the club takes place, you will need to take all necessary steps to provide maximum safety and protection for the participants. Make sure you fulfil all legal and contractual obligations related to the health and safety of everyone involved.

The rule of thumb for daily clubs is that you should provide a first aid kit and a qualified first aider and, for sleep-over clubs, you should have a qualified health worker or paramedic on site at all times. It is essential that all participants have an 'in case of emergency number to call if necessary.

GDPR

Before, during and after the club, all personal data has to be handled under GDPR rules. Make sure you are complying with these rules at all times.

Tools and materials

As this club is about making clothing from unwanted materials, make sure you provide participants with enough resources for their work. This kind of material has its limitations in terms of size, fabric type, patterns, colours, etc, so participants might find it hard to work with it. That's why it's better to have more to choose from, so participants can be as creative as they wish. Keep all materials on site at all times so participants can use them, but also in case they change their mind about their design.

These unwanted materials will mainly be second hand garments or waste fabrics, but make sure there are enough unwanted or vintage decorative items, such as ribbons, buttons, patches, fabric ornaments, etc. for participants to use too.

If participants wish, they can bring their own unwanted materials to this club to

work with themselves or for others to use. If they bring clothing with some emotional value, make sure they practise their designs first on waste material before they start to work with it.

Some tools and materials will have to be new to make sure they are of a good quality and safe.

These could be:

- for sketching and drawing: pencils, pens, paper, watercolours, brushes, chalk, rubber, etc.
- for hand stitching and sewing: good quality sewing threads and needles, tacking and basting threads, etc.
- for embroidery: embroidery threads and needles, hoops, etc.
- for darning: darning threads and needles, darning egg or mushroom, etc.
- for cutting: sharp scissors of various sizes, cutting roller, cutting matt, etc.

- other tools: pins (many, many pins! – and ideally on magnetic holders), rippers, dressmaker's rulers

Sewing machines

If you want to provide sewing machines, you will need good quality ones to make sure they can cope with the kind of damage that is sometimes done to them by inexperienced users. Participants will have more and less knowledge and experience working with sewing machines, so they will handle them differently. Make sure you have plan B in case a sewing machine is damaged or broken during the club – usually by having the spare or simply by switching to hand sewing.

Always have at least the basic tools for machine maintenance on hand (they come with a machine), because many little repairs and some fixing can be done immediately. Make sure you have loads of spare needles!

It is a good idea to have separate sewing machine and hand-sewing areas. This will allow the participants to focus on the task and the organisers to supervise their machine work.

Always – ALWAYS – make sure you know the location of each machine's off-switch and the electric socket into which it is plugged. You might need to quickly switch it off when, for example, a beginner might keep pressing the machine's pedal when its needle is stuck. If you quickly switch the machine off you can prevent damage to the machine, and then explain that they should take their foot off the pedal next time this happens.

You can find unwanted materials in various places. In our community in Nova Cvernovka we have a shared space called Chnapka – meaning 'something to grab' – where we exchange clothing, home decor, books, etc. This is a permanent space for

Nova Cvernovka community members. When we run this upcycling club, we encourage participants to go 'shopping' for materials in this space as often as they like.



Personal capacities

To avoid any unnecessary complications, make sure the facilitators, educators and assistants are compatible, have a clear understanding of their roles in relation to different processes, and are comfortable working together. The ideal number of participants per facilitator is between 4 and 7. A facilitator with more participants to supervise will not have enough time to spend with each participant and will find this difficult and tiring to manage.

Facilitation is more than just helping people to sew or make clothes, and also involves carefully working with different personalities. A lot of this work is about facilitating the work of each participant in a way that they understand and find engaging. Some will have problems focusing, some will like to talk, some will like to be left alone when working, some might be shy because they are struggling to pick up a skill or two. Here,

the facilitators' role is to get to know each participant and to work individually with them according to their skills, motivation, energy and abilities. All participants are in a club with the same task but their outcomes will be different. The facilitators are there to make sure they all complete the task at least partially (making a part of the final outfit instead of the whole one is to be celebrated as well!), that they all feel supported and that they are all the best designers and clothes-makers in the whole world!



Participants

It is important, in advance, to have a good idea about the participants you want to invite and the skills they are likely to have and to develop. If you are thinking about inviting participants with a range of ages and skills, you will need to plan the facilitation of their work accordingly.

It goes without saying that club should be accessible and inclusive to all participants regardless of their age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex, and sexual orientation.

If you have means to fund or find a sponsor to fund financially vulnerable participants, go for it.

Since we were working in an area where there was a mix of financially stable and financially vulnerable families, we always tried to include at least one participant who needed some

financial support to take part. This was a delicate situation to handle. For parents who were shy to accept this assistance, we found that if they paid for their child's food or/and necessary expenses, they said they felt less like a 'charity case'.

We never made public this support nor the name of the participants who received it.



Communication with parents and legal guardians

Make sure you communicate everything well in advance with the younger participant's parents / legal guardians.

Depending on the country, you might be required to gain their permission for their child / dependent to attend the club.

Make sure there is a clear understanding of everybody's responsibilities, health and safety precautions, possible health issues (allergies, etc.), who can pick up participants from clubs (with specific names) or if they can leave by themselves, if you have permission to take photos of them etc.

Keep an attendance sheet to make sure everybody is signed in in the morning and sign out at the end of the day.

Food and snacks

It's a good idea to arrange the club's catering in advance and to base this on what the participants like to eat. A catering plan can involve food being eaten at the venue (provided by the organisers or the participants bringing their own) and/or in nearby restaurants. If the participants have any food allergies or dietary preferences, participants should inform organisers and bring their own food.

Snacks should also be provided (e.g. for break times) and all eating ideally should take place in a separate area of the venue. Nobody will want to spill salad dressing over their amazing half-finished dress!

Participants in our club had the option to eat at the nearby restaurant with buffet style service. Here, they could each pick what they wanted and how much they wanted.

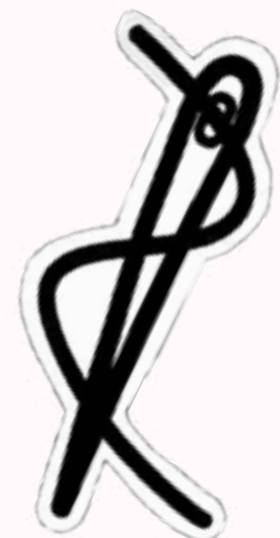
We also had days when the restaurant was closed which provided an opportunity for our group to cook together. Nova Cvernovka has a communal kitchen so we prepared simple lunches such as pasta or toast.

Our morning and afternoon snacks were usually prepared by a couple of participants volunteering on that day. They would wash, peel and cut fruits and vegetables brought by the organisers and prepare fruit and vegetable plates to share.



In-house chores

Being a clothing designer and maker means keeping your tools and working environment in order. So, it is important to make time in the programme for participants to do everyday chores, such as cleaning, organising tools and sweeping the floor at the end of the day. Put participants in groups who are responsible for different chores each day, on a rota. This should also involve preparing snacks and washing dishes if participants are doing some of their own catering. Ideally, these groups should combine participants of different ages and skills so they are able to help each other.



Programme

Your club's daily programme could look like this (depending on your facilities and resources):

8-9am – meeting outside in friendly area (playground, park)

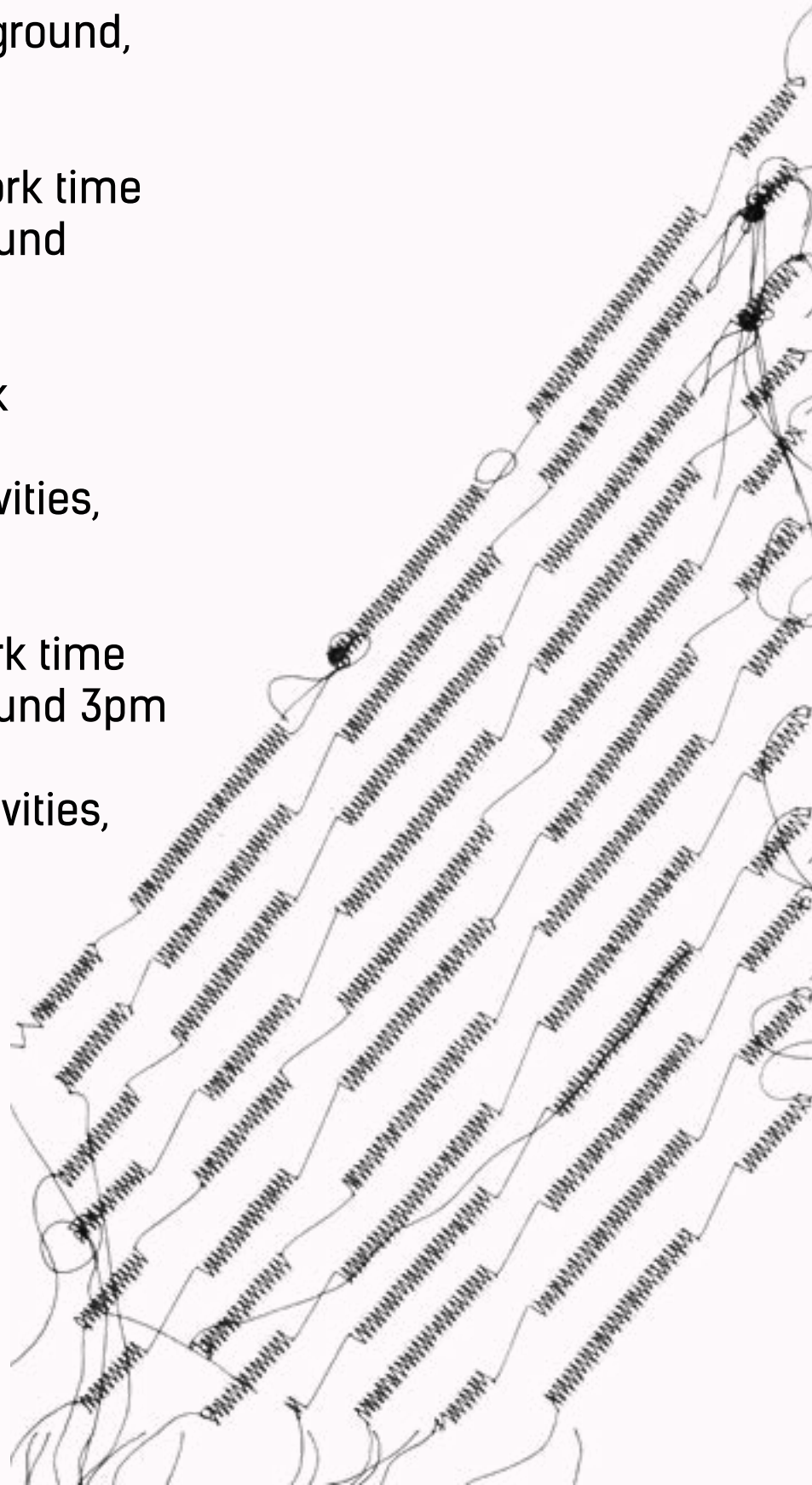
9-12pm – creative work time with snack break around 10.30am

12-1pm – lunch break

1-2pm – outdoor activities, free time

2-4pm – creative work time with snack break around 3pm

4-5pm – outdoor activities, leaving home



Your club's day-to-day programme could then look like this:

Day 1

On their first day participants will need to get to know each other and the venue in which they will be working. Ideally, there would be some sort of ice-breaking exercise which would help the participants to learn about each other – e.g. names, hobbies, experience with making / mending clothes, etc.

The participants will also need some 'in case of emergency' training e.g. first aid, fire safety, etc. The aim of the club is to (re) make a new outfit (or one garment) from second-hand clothing in a creative way. The facilitators' task is to monitor the creative process, advise and

lead workshops to help participants to produce wearable outfits.

To inspire this creative process, you can bring into the space samples of remade outfits and search in books, magazines and online for others. It's easier when all participants have some examples to start with – they can match them, turn them inside out or upside down.

They can work with any unused clothes they brought with them or they can pick some from a pile that you prepared for them.

Once the participants are inspired and have selected some unused clothes to work with, they start to sketch what they would like to make with them.

There is no ideal sketching technique and it's up to them to choose what they are the most comfortable with. They can draw, paint,

cut and pin fabrics and garments together. Reassure them that it's normal for an initial idea to change, design, participants can write down the process or steps they think they will need to go through to make it. They can reflect on this plan at the end of the week.

The role of the facilitators at this stage is to sensitively provide feedback on these designs and plans so that they are realistic within the time-frame and facilities at hand. Lead them towards something they will be able to create at their own speed. The final garment or outfit doesn't have to be perfect – the main point is that it is original and made by them. Any imperfection can be a unique signature of their final piece.

Days 2 – 5

For the rest of the week, everyone's focus will be on creating these garments or outfits.

Each participant's journey is likely to be bumpy, although some will be smooth. It is hard to predict workflows, but it is up to the facilitators to monitor mood, energy and level of motivation in the group. There are good days and there may be bad days. It's very important to be in tune with the group and to adjust the program – longer breaks, a funny exercise, an outside activity – to improve its spirit.

There are a number of techniques to remake clothing, and each participant is likely use one or more of these:

- Stitching by hand
- Machine sewing
- Embroidery
- Crochet
- Darning
- Weaving
- Felting
- Painting
- Natural dying

Participants may bring their own knowledge and

experience of one or more of these skills to the club, and facilitators will bring theirs too. Practically speaking, the techniques that are taught – e.g. hand-sewing – should be those which are suitable for most participants. Facilitators are not expected to teach everything! But each club should make the most of the specific skills and teaching that they (and maybe the participants) can offer.

Also, each technique requires different tools, so organisers and facilitators should think carefully about the time they have to help participants learn to use them. They should also consider how to develop the skills and abilities that participants already have to, perhaps, try a more demanding technique like natural dyeing or machine sewing. More advanced techniques like this involve working with boiling water or machinery, so extra safety precautions will need to be in place.

Tips:

- Participants' initial designs will, most likely, change as they work with the materials available and (struggle) to learn new skills. The process of remaking clothes, and any creative process, is always like this! So, let them do their own thing but encourage them to make practical choices – they have limited time to finish their work.

- The group dynamic will vary from day to day. So organisers and facilitators should remember to appreciate each participant's efforts, evaluate their work in process, and support them when they are struggling.

- Make sure that everybody is aware that you are paying attention to what they're doing.

- It's also OK for participants to have a lazy moment, when they do less work or

drift into unrelated activities – reading a book, laying on the sofa or just chatting about their favourite singer or icon.

- Manual work can be therapeutic. Sometimes, while working together around the table, the participants may start to talk about their private lives and share sensitive information and emotions. It's good to let this happen, but, unless you are a trained professional therapist, do not get involved ([see the EU advice re. safeguarding here](#)). Just try to continue facilitating the making process. Once all of these fantastic upcycled outfits have been made and shown, what happens next? As an organiser, it is a good idea to finish the club by sending thank you and good luck notes to parents/legal guardians. If they have given permission for you to take photos of their children/dependents during the club, send them some. And don't forget to insert a list of left-behind items to hopefully return to their owners.

If you have rented your venue, bought in some catering, and worked with other suppliers, make sure that you leave the space as you found it and pay people promptly. When you want to organise your next event there, and use their service again, they are more likely to welcome you back.

A final presentation of the clothes that are made

This part is optional and complimentary to the programme. Presenting, and getting responses to, the upcycled clothing that you have made is perhaps the best reward for your hard work. It can give you confidence about your own ideas, designs and work.

A presentation like this can be small, intimate, spontaneous and even chaotic, with a lot of fun and laughter. We have found that younger participants are more willing to do 'fashion shows' where they show off the clothes that they have

made. Older participants have preferred to stay out of the spotlight and sometimes have not wanted to present their work at all.

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These education materials were created in an Erasmus+ project devoted to today's fashion industry and its impacts on environments and societies worldwide. This project offers a program which includes a free online course and a series of 'how to' manuals showing how you can create its component parts where you live.

These materials were created for, and tested with, young people in Slovakia and the Czech republic. They are trilingual, open-source and available for adaptation for different groups in other places.

More on imperfecions.recyclool.academy.



Nitka

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