

# WEAR THE FUTURE

EDUCATIONAL  
TOOLKIT

YOUTH PROGRESS



Funded by  
the European Union





# STRUCTURE

4	INTRODUCTION	33	CHAPTER 3 <i>HOW DO POLICIES IMPACT FASHION</i>
5	PROJECT INITIATORS	42	CHAPTER 4 <i>WHEN DOES FASHION BECOME A FORCE FOR CHANGE</i>
7	AIMS & OBJECTIVES	55	CHAPTER 5 <i>WHY DOES LEARNING ABOUT FASHION HAPPEN EVERYWHERE</i>
9	CHAPTER 1 <i>WHAT'S FASHION &amp; WHAT'S WRONG WITH IT</i>	65	WRAP UP
21	CHAPTER 2 <i>WHO MAKES FASHION &amp; WHO WEARS IT</i>	66	LIST OF REFERENCES
		67	CONTRIBUTORS



# INTRODUCTION

Wear the Future is an educational toolkit designed for youth workers, educators, NGO staff, trainers, and volunteers who want to explore sustainable and ethical fashion with young people. It is the final outcome of the Erasmus+ project Wear the Future, initiated and implemented by the Czech youth association Youth Progress.

The creation of the toolkit was led by Fashion Revolution Czech Republic, an associated partner of the project, in collaboration with participants of the Wear the Future training course, which took place in April 2025 in the Czech Republic.

The toolkit brings together insights and materials from Fashion Revolution, the FRCZ RecyCOOL Academy, and experiences shared by the participants during the Erasmus+ training.



The training Wear the Future, organised by Youth Progress, brought together 30 youth workers from Latvia, Italy, Portugal, Austria, Czech Republic and Serbia for a week of workshops, discussions, local visits, and group projects focused on sustainable fashion, non-formal education, European values, and youth engagement. The project Wear the Future is funded by the European Union.

The toolkit offers practical activities, discussion prompts, and learning tools to address the social and environmental impacts of fast fashion, while promoting circular economy principles and European values. It can be used in both non-formal and formal education settings to inspire critical thinking and support youth in becoming informed, responsible clothing consumers and citizens.





# PROJECT INITIATOR: PROJECT COORDINATOR

## About Youth Progress

Youth Progress is an organisation committed to empowering young people to learn, grow, innovate, engage, and lead positive change in society. Its mission is driven by a strong foundation of values, including democracy, cooperation, lifelong learning, empowerment, creativity, innovation, responsibility, diversity, and sustainability in all its forms.

It focuses on non-formal education, volunteering, and community building, providing meaningful opportunities for youth to develop skills, confidence, and a sense of purpose in shaping a better future.

For more information, visit:  
[youthprogress.eu](https://youthprogress.eu)



PIC 2 / WTF TRAINING / 2025





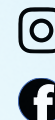
# PROJECT INITIATOR: ASSOCIATED PARTNER FOR EXPERTISE

## About Fashion Revolution Czech Republic

Fashion Revolution Czech Republic is the local branch of Fashion Revolution, the world's largest fashion activism movement. Founded in response to the 2013 Rana Plaza disaster, Fashion Revolution advocates for transparency, fair wages, and ethical practices in the fashion industry. It operates in over 90 countries and leads impactful global campaigns such as #WhoMadeMyClothes and Good Clothes, Fair Pay.

The Czech office has been active since 2014 focusing on education and research-based activism, and has developed a robust portfolio of educational projects aimed at raising awareness and inspiring action for a more sustainable and just fashion system.

For more information, visit:  
[fashionrevolution.cz](https://fashionrevolution.cz)





# LEARNING AIMS

This toolkit is designed to help educators confidently deliver engaging and thought-provoking learning experiences about sustainable fashion. It aims to:

1/ Provide ready-to-use, flexible content and activities that explore sustainability, ethics, and social responsibility in fashion.

2/ Support cross-curricular teaching by linking fashion to topics like the environment, citizenship, cultural identity, and European values.

3/ Equip educators with tools to guide learners in questioning the fashion industry and reflecting on their own role as consumers.

4/ Help educators lead discussions on key issues such as labour rights, environmental impact, and circular economy principles, linked to the clothing industry.

5/ Encourage creative, hands-on learning through practical, inquiry-based activities.

6/ Inspire young people to think critically, act responsibly, and become advocates for a fairer, more sustainable fashion future.



# LEARNING OBJECTIVES



This resource supports learners in developing the ability to:

- 1/ Explain the fast fashion production process, its environmental impact, and the principles of a circular economy in fashion.
- 2/ Identify and communicate issues of environmental degradation and human exploitation in the fashion and textile industry.
- 3/ Analyse relevant European legislation and evaluate its implications for sustainable and ethical fashion practices.

4/ Recognise and promote traditional craftsmanship and cultural heritage as sustainable alternatives to fast fashion.

5/ Adopt and advocate for sustainable behaviours such as reuse, repair, and upcycling to challenge throwaway culture.

6/ Apply European values, such as human rights, sustainability, and diversity, to real-world fashion contexts for education and engagement.



# CHAPTER 1

## WHAT'S FASHION & WHAT'S WRONG WITH IT

AN INTRODUCTION TO FASHION IT'S IMPACT AND VALUE CHAIN



# WHAT'S FASHION & WHAT'S WRONG WITH IT

## LINK TO LEARNING OBJECTIVES:

- 1 & 2 & 6

Fashion is more than what we wear. It's a form of expression, identity, and social communication. The word "fashion" comes from the Latin *facere*, meaning "to make" or "to create," reminding us that fashion is a dynamic process shaped by people, culture, and history.



PIC 4 / SHEILA ROCK / 1977

This chapter sets the stage for exploring how fashion shapes who we are, and how it affects the world around us. It invites learners to reflect on two key questions:

**/ HOW DO CLOTHES  
SHAPE IDENTITY,  
BELONGING, OR  
EXCLUSION?**

**/ HOW FASHION  
IMPACTS OUR PLANET,  
ENVIRONMENT, AND  
PEOPLE?**



**WHAT DOES FASHION MEAN TO YOU  
PERSONALLY AND WHY DO YOU THINK IT  
MATTERS (OR DOESN'T)?**

ENCOURAGES LEARNERS TO CONNECT FASHION TO IDENTITY OR VALUES.

**WHAT ISSUES, IF ANY, DO YOU ASSOCIATE  
WITH THE FASHION INDUSTRY?**

TAPS INTO INSTINCTIVE AWARENESS OF ETHICAL, SOCIAL, OR  
ENVIRONMENTAL ISSUES.

**IN WHAT WAYS DO YOU THINK FASHION  
INFLUENCES THE WAY PEOPLE ARE TREATED  
OR SEEN IN SOCIETY?**

PUSHES LEARNERS TO CONSIDER POWER, PERCEPTION, AND SOCIAL NORMS.

**PRIOR  
KNOWLEDGE  
CHECK**



PIC 5 / FREDRIK TJAERANDSEN / 2019

## FASHION & IDENTITY

From a sociological perspective, Georg Simmel (1904) viewed fashion as a social mechanism balancing two opposing forces:

- Imitation, which fosters group identity and a sense of belonging
- Differentiation, which allows individuals to express uniqueness and social distinction

In contrast, Pierre Bourdieu (1979) emphasised how fashion and taste are closely linked to power and social class. According to Bourdieu, what is considered “stylish” or “fashionable” is often defined by those with cultural and economic capital.

More recently, Elizabeth Wilson (2003) explored the idea that fashion is a form of identity performance that is not only influenced by social class but also shaped by globalisation and the media. She argued that fashion has become a key means through which individuals perform and communicate their identities in an increasingly interconnected and visual world. Fashion, according to Wilson, is now part of a broader cultural system where media representations play a central role in shaping personal and collective identities.

Together, these theories show that fashion is not only about personal style, but it is deeply social, political, and tied to structures of power and identity in a global context.



## FASHION'S IMPACT

Today, fashion is also closely linked to overconsumption and environmental damage, driven by fast-changing trends and mass production. The rise of fast fashion has led to enormous social and ecological costs, from exploitative labour conditions to the growing waste crisis. This has prompted critical reflection on what fashion truly represents and who it serves.

In recent years, we've seen a shift towards the idea of "defashion", moving away from trend-driven consumption and towards a more mindful approach to what we wear. Increasingly, people are choosing to use the term "clothing" instead of "fashion," to emphasise function, durability, and personal values over fleeting style.

Learn more  
about the Rana  
Plaza tragedy  
of 2013 [here](#).



PIC 6 / NEW YORK TIMES / 2013





### 1/ PLASTIC YOU CAN'T SEE

60% of clothes today are made from synthetic fabrics like polyester, nylon, or acrylic. When washed, they release microplastics, tiny plastic fibres that flow into waterways and end up in oceans and even our food.

/ EU Environment Agency

### 2/ WEAR ONCE, WASTE ALWAYS

An estimated 92 million tonnes of clothing are discarded each year. Many garments are thrown away after being worn only a few times, or not at all, ending up in landfills or incinerators.

/ Ellen MacArthur Foundation

## ENVIRONMENTAL Degradation

### 3/ WATER THIRST

Producing just one cotton T-shirt can use up to 2,700 litres of water, the amount one person drinks in 2.5 years. The fashion industry as a whole uses around 79 trillion litres annually, making it one of the top water consumers worldwide.

/ UN Environment Programme

### 4/ CARBON FOOTPRINT IN EVERY OUTFIT

From raw materials to shipping, each pair of jeans emits around 33 kg of CO<sub>2</sub>. The industry as a whole is behind 10% of global carbon emissions, more than all international flights and maritime shipping combined.

/ UN Climate Change

### 5/ TOXIC DYES, POLLUTED RIVERS

The bright colours on cheap clothing often come at a high cost, textile dyeing is the second-largest cause of global water pollution, with toxic chemicals often dumped directly into rivers.

/ EU Environment Agency

Find information about  
the world largest Textile  
Mountain in Atacama  
Desert



## SOCIAL Exploitation

### 1/ WHO PAYS THE REAL PRICE?

That €5 T-shirt might seem like a bargain, but less than 2% of garment workers globally earn a living wage. Many are paid far below legal minimums, despite working long, exhausting hours.  
/ International Labour Organization (ILO)

### 2/ MADE BY CHILDREN

Millions of children are involved in textile and garment production, particularly in countries with weak labour laws. They often work in hazardous conditions, missing out on education and childhood.  
/ UNICEF, ILO

### 3/ WOMEN ON THE FRONT LINE

Around 80% of garment workers are women, many of whom face gender-based violence, discrimination, and no access to maternity rights or healthcare.  
/ UN Women, Clean Clothes Campaign

Learn more about the  
[#WhoMadeMyClothes](#)  
movement for fashion  
transparency



PIC 8 / BLUE COMMUNITY / 2025

### 4/ FORCED LABOUR & MODERN SLAVERY

Fast fashion's global supply chains are often linked to modern slavery. From forced cotton picking in regions like Xinjiang, to trafficked garment workers in factories, millions are trapped in exploitative, coercive labour.  
/ ILO, Walk Free

### 5/ NO VOICE, NO CHOICE

In many factories, workers are denied the right to organise, join unions, or speak out against abuse without fear of losing their jobs. Labour rights are routinely violated in the race for cheap fashion.  
/ ILO, EU Commission



# EDU ACTIVITY 1

## ME & MY CLOTHES

**SESSION LENGTH:**  
80 minutes

**TARGET LEARNERS:**

Group activity for young people (ages ~15–30) in non-formal and formal education settings, such as:

- Youth groups
- Community centres
- Informal learning programs
- Workshops on sustainability, identity, or creative expression
- Schools or NGOs focusing on global citizenship, fashion, or environmental education

**MATERIALS NEEDED:**

- A4 or A3 paper (1 per participant)
- Markers, crayons, coloured pencils
- Sticky notes
- Masking tape or pins
- Flipchart or whiteboard
- Projector (optional visuals)



PIC 9 / WTF TRAINING / 2025

**SPECIFIC LEARNING OBJECTIVES:**

- Express personal identity and values through fashion
- Reflect on the emotional and environmental value of garments
- Discover cultural and personal style connections
- Identify shared fashion priorities and values

**LINK TO LEARNING OBJECTIVES:**

- 1 & 2 & 6



# EDU ACTIVITY 1

## ME & MY CLOTHES

### SESSION FLOW:

#### 1. MINI-PRESENTATION: WHAT SHAPES OUR STYLE? (5 MIN)

Brief introduction to factors like culture, media, identity, and access to clothing. Prior knowledge check.

Optional: Show visual contrasts (e.g. fast fashion ads vs traditional dress).

#### 2. STYLE AVATAR DRAWING: CLOTHES SPEAK (15 MIN)

Participants draw a surreal avatar that represents their personal style. It can be imaginative—blue skin, extra arms, metal legs—whatever reflects who they are or want to be. Prompts:

- What does your avatar wear?
- What materials is it made from?
- What message does it express?
- Where did the clothes come from, and where will they go?

Tips:

- For hands-on learners: Use old magazines/newspapers for collage instead of drawing.
- For digital sessions: Run this activity online using platforms like Miro or Canva, where learners can build avatars using images, stickers, and graphics.

#### 3. SPEED-STYLE DATES (10 MIN)

Pair rotations (2 mins each) to share avatars and their meaning. Focus on values, not just visuals.

#### 4. STYLE TRIBES (10 MIN)

As a group, create and name shared style categories (e.g. “Bold & Loud,” “Eco Warriors,” “Layered Dreamers”).

Discuss in style tribes:

- What connects us beyond appearance?
- What values do we share?
- How do we think about sustainability?

#### 5. GALLERY WALL: OUR STYLES, OUR STORIES (10 MIN)

Post avatars + sticky notes:

- A word that sums up my style
- A value I noticed
- One thing I learned from someone

#### 6. GROUP REFLECTION (10 MIN)

Prompts:

- What did you learn about yourself or others?
- Did your view on fashion or identity shift?
- How can fashion show both personal values and shared responsibility?



## EDU ACTIVITY 2 WHAT'S WRONG WITH FASHION - DISCOVERY LAB



PIC 11 / WTF TRAINING / 2025

### SESSION LENGTH:

60 minutes

### TARGET LEARNERS:

Group activity for young people (ages ~15–30) in non-formal and formal education settings, such as:

- Youth groups
- Community centres
- Informal learning programs
- Workshops on sustainability, identity, or creative expression
- Schools or NGOs focusing on global citizenship, fashion, or environmental education

### MATERIALS NEEDED:

- Internet access or printed materials
- Flipchart paper, markers, sticky notes
- “Mystery clue” cards (optional)
- Projector (for intro slides/images)
- Timer or bell
- Feedback board or journal

### LINK TO LEARNING

#### OBJECTIVES:

- 1 & 2 & 6

### SPECIFIC LEARNING

#### OBJECTIVES:

- Identify key environmental and social issues in fashion
- Learn to research, evaluate, and share information
- Connect ecological, social, and cultural impacts
- Practice teamwork and visual presentation skills



## SESSION FLOW:

### 1. MINI-PRESENTATION – THE TRUE COST OF FAST FASHION (5 MIN)

Show 2–3 powerful images (polluted river, garment factory, landfill). Prior knowledge check.

### 2. GROUP DISCOVERY + THEMATIC BREAKOUT (45 MIN TOTAL)

#### STEP 1 – COLLECTIVE BRAINSTORM (10–15 MIN)

Together, explore key issues in the fashion industry. Use prompts:

- What harms the environment?
- How are people affected?
- What happens after clothes are thrown away?
- Use printed prompts, visuals, or “clue” cards for inspiration.

#### STEP 2 – THEMATIC GROUP WORK (20–25 MIN)

Divide into small groups. Each group selects or is assigned one key problem (e.g. waste, labour exploitation, greenwashing).

Task: Create a mini-poster titled “What’s Wrong with Fashion?” including:

- 3–5 main points
- 1 striking fact or image
- 1 real-world example
- Use drawings, headlines, or collage-style design.

## EDU ACTIVITY 2 WHAT’S WRONG WITH FASHION – DISCOVERY LAB

PIC 12 / WTF TRAINING / 2025



#### STEP 3 – GALLERY WALK & DOT VOTING (5–10 MIN)

Display the posters. Participants walk around and vote:

- “Most impactful”
- “Want to learn more”
- “We can change this”

(Optional: 30-second group presentations)

#### 3. REFLECTION & FEEDBACK (10 MIN)

Group discussion or sticky note prompts:

- What surprised you most?
- Which issue feels personal or local?
- What will you think about differently next time you shop?



# CHAPTER 1

## REFLECTION

HOW DO YOU THINK THE WAY  
WE VIEW AND USE CLOTHES  
REFLECTS BIGGER SOCIETAL  
VALUES AND ISSUES?

WHAT ARE AT LEAST THREE  
MAJOR PROBLEMS IN THE  
FASHION INDUSTRY THAT  
YOU'VE LEARNED ABOUT? HOW  
ARE THEY CONNECTED?

WHAT'S ONE SMALL CHANGE  
YOU COULD MAKE TO ALIGN  
YOUR FASHION CHOICES WITH  
YOUR VALUES?

# ADDITIONAL RESOURCES

- 1.The True Cost (Documentary)
- 2.Clothes That Last: The Slow Fashion Movement (DW)
- 3.Fashion Revolution
- 4.Clean Clothes Campaign
- 5.Ellen MacArthur Foundation – Circular Fashion
- 6.Loved Clothes Last – Orsola de Castro
- 7.Sweatshop: Deadly Fashion
- 8.VICE: The Price of Fast Fashion
- 9.Who Made My Clothes? – Fashion Revolution
- 10.Remake
- 11.Good On You
- 12.How to Break Up with Fast Fashion – Lauren Bravo
- 13.Threadbare – Anne Elizabeth Moore
- 14.Garment Worker Diaries





Funded by  
the European Union

# CHAPTER 2

A LOOK INTO HOW FASHION IS PRODUCED, CONSUMED, & CARED FOR

WHO  
MAKES  
FASHION &  
WHO  
WEARS IT



# WHO MAKES FASHION & WHO WEARS IT

## LINK TO LEARNING OBJECTIVES:

- 1 & 2 & 4 & 5


Every piece of clothing passes through a complex global supply chain before it reaches our wardrobes, a chain made up of millions of invisible hands. From cotton fields to cutting tables, shipping containers to store shelves, this chapter explores who makes our clothes, under what conditions, and who wears them, and what that reveals about global inequality.

This chapter invites learners to critically examine the fashion supply chain from production to consumption, asking:

**WHO IS RESPONSIBLE FOR SOURCING MATERIALS AND PRODUCING CLOTHING, AND WHAT ARE THE IMPACTS OF THESE PROCESSES?**

**WHAT CAN WE DO AS CONSUMERS TO REDUCE THE SOCIAL AND ENVIRONMENTAL COSTS OF OUR CHOICES?**





# PRIOR KNOWLEDGE CHECK

**WHEN YOU BUY CLOTHES, WHAT  
DO YOU USUALLY THINK ABOUT  
FIRST, STYLE, PRICE, BRAND,  
HOW IT WAS MADE, OR  
SOMETHING ELSE? WHY?**

ENCOURAGES REFLECTION ON PERSONAL  
CONSUMPTION HABITS AND PRIORITIES.

**DO YOU KNOW WHO MAKES  
YOUR CLOTHES, AND UNDER  
WHAT CONDITIONS THEY WORK?**

INVITES AWARENESS OF GLOBAL SUPPLY CHAINS AND  
LABOR ISSUES.

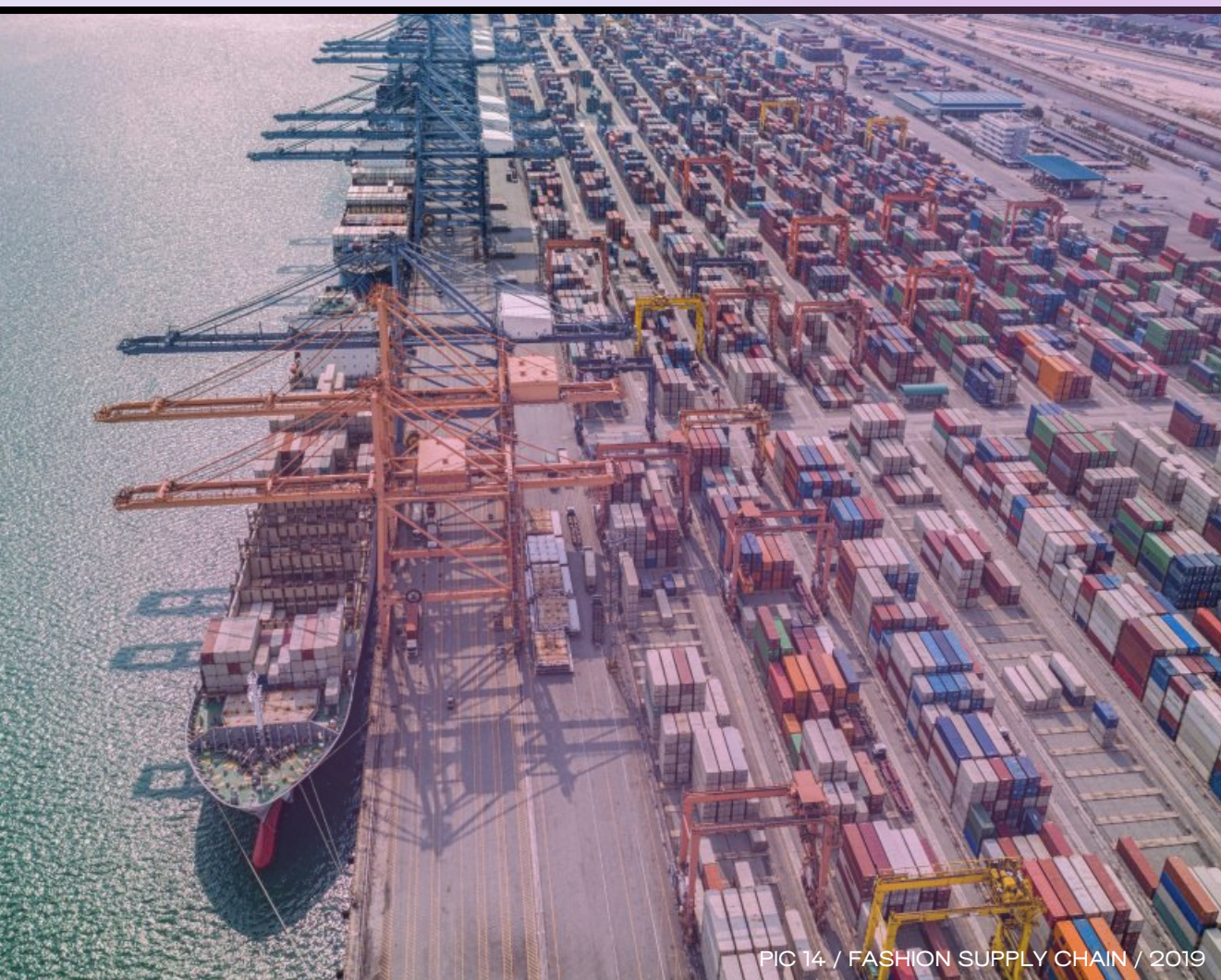
**WHAT DO YOU THINK HAPPENS  
TO MOST CLOTHES AFTER  
PEOPLE STOP WEARING THEM?**

SHIFTS FOCUS TO POST-CONSUMPTION AND WASTE,  
OPENING UP DISCUSSION ON OVERCONSUMPTION,  
RECYCLING, AND ENVIRONMENTAL IMPACT.





## FASHION PRODUCTION: SUPPLY CHAIN



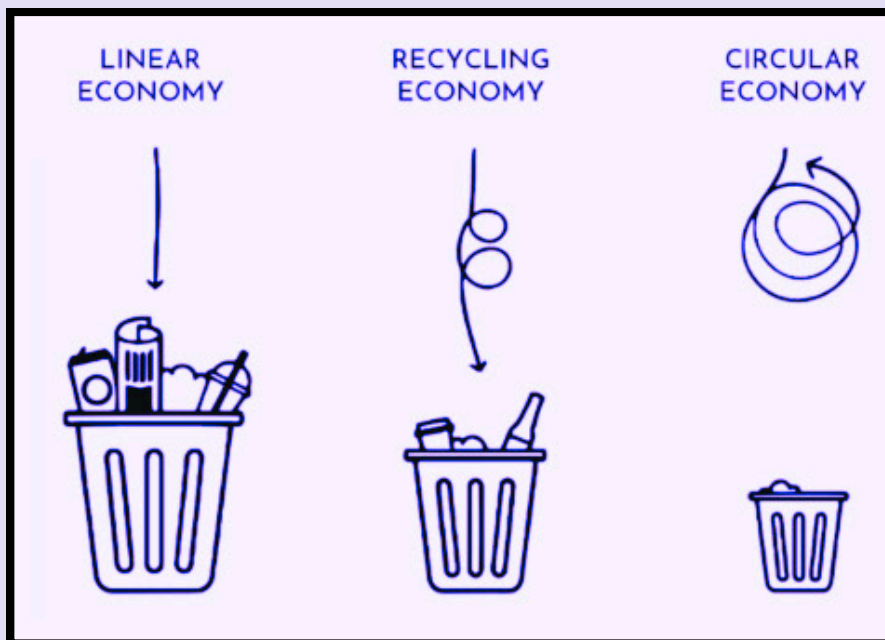
Clothing production begins in resource-intensive sectors like cotton farming and synthetic fibre manufacturing, continues through textile dyeing, cutting, stitching, and finishing, and ends in distribution networks that stretch across continents. These processes are often outsourced to countries with lower labour costs and weaker regulations, including Bangladesh, India, Vietnam, and China.

Workers, most of them women, operate under long hours, low pay, and unsafe conditions (Fashion Revolution, 2023; Clean Clothes Campaign, 2021). This globalised system supports a fast-moving, throwaway fashion model: over 100 billion garments are produced annually, yet one garbage truck of textiles is landfilled or burned every second (Ellen MacArthur Foundation, 2017). Meanwhile, less than 1% of materials used to produce clothing are recycled into new garments (European Environment Agency, 2022), highlighting the unsustainable nature of current supply chains.



Our fashion choices have a significant impact, not only through what we buy, but also in how we use and maintain our clothes. The rise of fast fashion has led to a culture of overconsumption, where clothing is treated as disposable. Globally, people bought 60% more garments in 2014 than in 2000, yet wore them for half as long (Ellen MacArthur Foundation, 2017).

On average, a garment is worn only 7–10 times before being discarded (European Environment Agency, 2022). However, extending the life of clothing by just nine months can reduce its carbon, water, and waste footprints by up to 30% (WRAP, 2012). Simple actions, like washing less frequently, using lower temperatures, air drying, and repairing or upcycling, can significantly lower the environmental impact of our wardrobes.



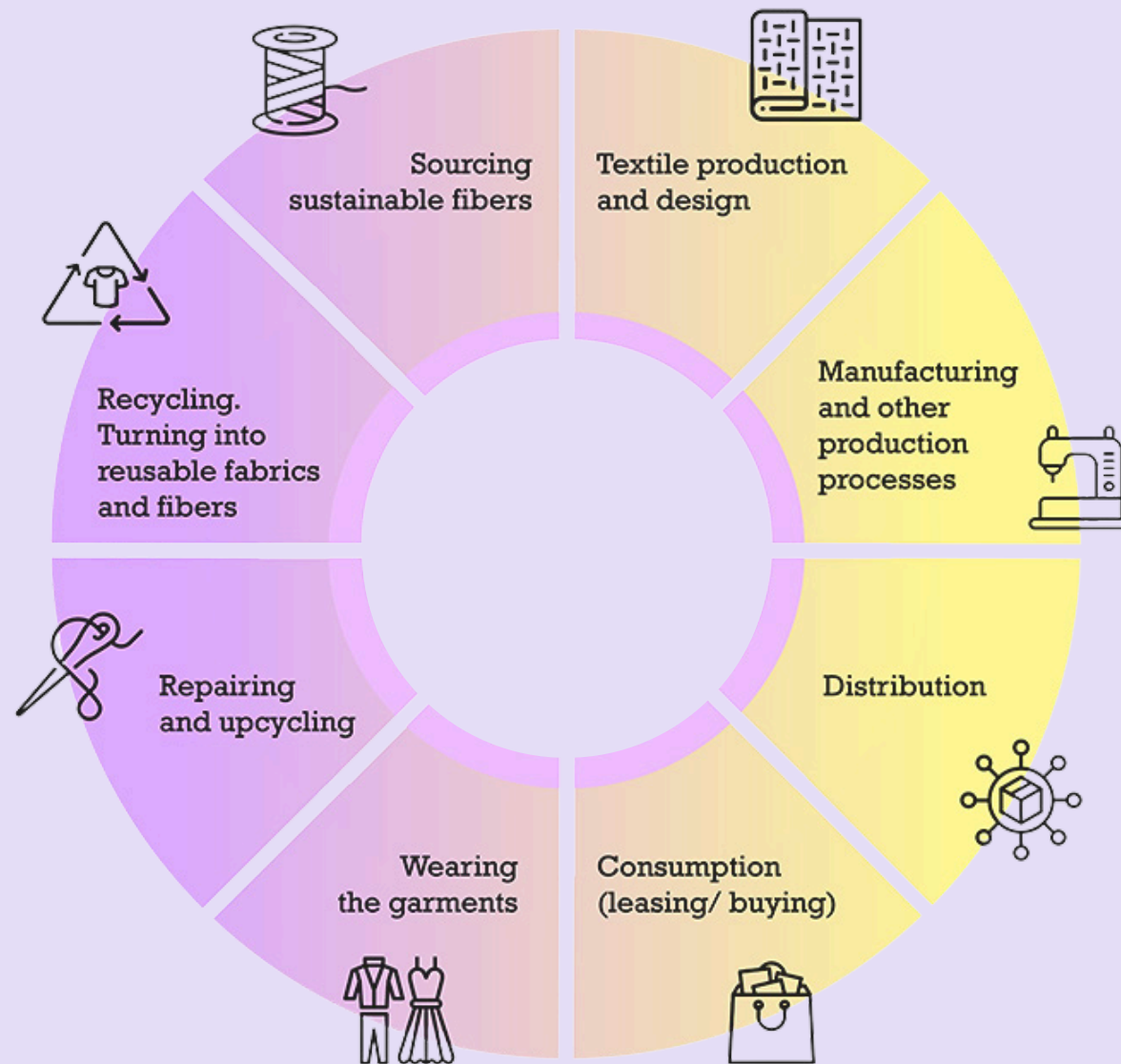
PIC 16 / ANEW / 2025

## FASHION CONSUMPTION: HABITS & CARE



PIC 15 / SARAH LAZAROVIC / 2025

# CIRCULAR FASHION ECONOMY





## EDU ACTIVITY 3

### VOICES IN THE SUPPLY CHAIN – A ROLE-PLAY EXPERIENCE

#### SESSION LENGTH:

75 minutes

#### TARGET LEARNERS:

Group activity for young people (ages ~15–30) in non-formal and formal education settings, such as:

- Youth groups
- Community centres
- Informal learning programs
- Workshops on sustainability, identity, or creative expression
- Schools or NGOs focusing on global citizenship, fashion, or environmental education

#### MATERIALS NEEDED:

- Role cards (printed or digital): worker, factory manager, cotton farmer, brand buyer, influencer, climate activist, consumer, etc.
- Space for group discussion or breakout groups (if online)
- Paper, pens, markers
- Optional props or costume pieces for fun



#### SPECIFIC LEARNING OBJECTIVES:

- Identify key actors in the fashion supply chain
- Understand how fashion production affects people and environments differently
- Practice empathy, listening, and storytelling skills
- Reflect on their own role as consumers

#### LINK TO LEARNING OBJECTIVES:

- 1 & 2 & 4 & 5

## SESSION FLOW:

### 1. INTRODUCTION – “WHO MADE MY CLOTHES?” (10 MIN)

Start with a quick discussion:

- Who are all the people involved in making the clothes we wear?

Write responses on a flipchart or board to show the complexity of the chain.

### 2. ROLE ASSIGNMENT & PREP (15 MIN)

Distribute role cards (1 per person or small group).

Examples:

- Garment worker in Bangladesh
- Cotton farmer in India
- Brand buyer for a big fashion label
- Factory owner
- Social media influencer
- Fashion consumer in Europe
- Waste picker in Ghana
- Climate justice activist

Each person/group reads their character background and prepares a short 1-minute introduction:

- Who am I?
- What is my job?
- What challenges do I face?
- What do I want from the fashion system?

You can provide basic info on each card or let groups research briefly using phones.

### 3. ROLE-PLAY ROUNDTABLE (25 MIN)

Gather everyone in a circle (or virtual circle if online).

Each participant/group introduces their role and speaks from that perspective.

Then, guide a roundtable conversation:

- What's wrong with fashion from your point of view?
- Who holds the power to change things?
- What would make the system fairer for you?

Encourage debate, empathy, and listening. You can prompt conflict (e.g., brand vs. worker, influencer vs. activist) or collaboration.

### 4. DE-ROLE & REFLECTION (20 MIN)

Step out of character. Invite participants to reflect:

- How did it feel to take on this role?
- Did your perspective shift during the activity?
- Who do you feel more connected to now?
- What responsibility do we carry as consumers?

Participants can share aloud, write short reflections, or add thoughts on sticky notes under headings like:

- Most powerful voice
- Most overlooked voice
- What I'll remember

Optional Follow-Up

Have learners create a social media post or poster from the perspective of their role, raising awareness about a real issue in the fashion supply chain.

## FASHION SUPPLY CHAIN ROLE CARDS - EXAMPLES:

### GARMENT WORKER (E.G., BANGLADESH OR VIETNAM)



#### Who I Am:

I work long hours in a factory sewing clothes for global fashion brands.

#### What I Do:

I stitch garments, sometimes thousands a day, for very low pay.

#### My Challenges:

Low wages, unsafe working conditions, and little job security.

#### What I Want:

Fair wages, safe working environments, and respect for my rights.

### FACTORY OWNER / MANAGER



#### Who I Am:

I run the factory where clothes are made for international brands.

#### What I Do:

I manage workers and production schedules, and negotiate contracts.

#### My Challenges:

Pressure from brands to keep costs low and deliver quickly.

#### What I Want:

Better deals from brands and investment in safer, better workplaces.

### CLIMATE JUSTICE ACTIVIST



#### Who I Am:

I fight for people and the planet, especially in communities most affected by climate change.

#### What I Do:

I campaign against the environmental damage caused by the fashion.

#### My Challenges:

Getting powerful companies to listen and take responsibility.

#### What I Want:

A fashion industry that protects workers, water, and the climate.

### COTTON FARMER (E.G., INDIA OR PAKISTAN)



#### Who I Am:

I grow cotton, the raw material for many of the world's clothes.

#### What I Do:

I plant, harvest, and sell cotton to textile companies.

#### My Challenges:

Water shortages, pesticide exposure, unstable prices, and debt.

#### What I Want:

Fair prices for my cotton and support for sustainable farming.

### SOCIAL MEDIA INFLUENCER



#### Who I Am:

I have a big online following and promote fashion trends and brands.

#### What I Do:

I get paid to wear and review clothes, often promoting fast fashion.

#### My Challenges:

Staying trendy, balancing authenticity with sponsorships.

#### What I Want:

To grow my audience, but maybe use my platform for change too?

### WASTE PICKER (E.G., GHANA OR KENYA)



#### Who I Am:

I sort through textile waste that arrives from richer countries.

#### What I Do:

I try to find usable clothes or materials to sell or recycle.

#### My Challenges:

Health risks, pollution, and little recognition for my work.

#### What I Want:

Less waste, more respect, and better opportunities for my community.

### BRAND BUYER (GLOBAL BRAND)



#### Who I Am:

I buy large orders of clothing from factories around the world.

#### What I Do:

I decide where to place orders based on price, speed, and quality.

#### My Challenges:

Balancing low costs with growing concern for ethical practices.

#### What I Want:

Profit and market success, but with minimal bad publicity.

### FASHION CONSUMER (E.G., EUROPE OR NORTH AMERICA)



#### Who I Am:

I love shopping for clothes and finding good deals.

#### What I Do:

I buy fashion online or in stores, often without knowing who made it.

#### My Challenges:

It's hard to tell what's ethical or sustainable.

#### What I Want:

Clothes that look good, feel good, and maybe do good?



## EDU ACTIVITY 4

### GARMENT REVOLUTION - MENDING & UPCYCLING WITH EMBROIDERY

#### SESSION LENGTH:

180 minutes

#### TARGET LEARNERS:

Group activity for young people (ages ~15–30) in non-formal and formal education settings, such as:

- Youth groups
- Community centres
- Informal learning programs
- Workshops on sustainability, identity, or creative expression
- Schools or NGOs focusing on global citizenship, fashion, or environmental education

#### SPECIFIC LEARNING OBJECTIVES:

- Identify key actors in the fashion supply chain
- Understand how fashion production affects people and environments differently
- Practice empathy, listening, and storytelling skills
- Reflect on their own role as consumers



#### LINK TO LEARNING OBJECTIVES:

- 1 & 2 & 4 & 5



Funded by  
the European Union

#### MATERIALS NEEDED:

- Participants' worn or damaged clothing (or scrap fabric for practice)
- Embroidery hoops (optional but helpful), needles, thread, scissors
- Fabric scraps and patches
- Printed Sashiko patterns and stitch guides
- Hand embroidery reference sheets (basic stitches and designs)
- Fabric pencils or chalk, pins, thimbles (optional)
- Visible mending examples or images
- Comfortable workspace with good lighting



## SESSION FLOW:

### 1. WELCOME & CONTEXT – “THE GARMENT REVOLUTION STARTS HERE” (20 MIN)

Open with a group conversation:

- Why do we throw away clothes?
- What stories do old garments hold?

Introduce visible mending as a global movement:

care over consumption, creativity over waste

Present examples of Sashiko (Japanese geometric mending) and expressive hand embroidery

Brief discussion:

- What kind of revolution happens when we repair instead of replace?

### 2. TECHNIQUE TRACKS – CHOOSE YOUR MENDING STYLE (30 MIN)

Participants select from two stations:

#### **STATION A: Sashiko**

Learn the history and philosophy of this Japanese technique

Practice marking, patching, and stitching geometric patterns

Focus on reinforcing and honouring wear

#### **STATION B: Hand Embroidery**

Explore freeform or decorative stitching to mend or personalize garments.

Learn core stitches: backstitch, satin, split stitch, French knot, etc.

Emphasize creativity, expression, and visual storytelling

Short demos and guides are provided.

Participants begin on scrap or their own garments.

### 3. MAKE & MEND – WORKSHOP TIME (90 MIN)

Hands-on repair and creation:

Participants work at their own pace

Facilitators offer guidance, support, and stitch tutorials

Encourage conversations around fashion, identity, and climate impact while creating

Optional creative prompts:

“If this patch could speak, what would it say?”

“How does this repair reflect who you are?”

### 4. CIRCLE UP & REFLECT – STORIES IN THE STITCHES (30 MIN)

Closing circle for sharing and reflection.

Participants show their repaired garments or in-progress work. Guiding questions:

- What did you learn about the garment or yourself?
- How do you feel about mending now?
- What power does visible repair have in changing fashion culture?

Optional written reflections on sticky notes:

- “This garment’s new story is...”
- “Mending made me feel...”
- “I’ll keep repairing because...”

Optional Follow-Up:

- Share a before/after of their mend on social media using a group hashtag (e.g., #GarmentRevolution)
- Start a personal mending kit or repair journal
- Host a follow-up event like a “Visible Mending Circle” or clothing swap
- Research and share traditional mending practices from different cultures

## CHAPTER 2 REFLECTION

CAN YOU IDENTIFY AND DESCRIBE  
THE KEY STAGES OF A TYPICAL  
FASHION SUPPLY CHAIN, FROM FIBRE  
PRODUCTION TO RETAIL?

WHAT ARE SOME COMMON SOCIAL  
AND ENVIRONMENTAL IMPACTS  
ASSOCIATED WITH THE PRODUCTION  
STAGE OF FASHION?

HOW CAN PRACTICES LIKE MENDING  
OR GARMENT CARE REDUCE THE  
ENVIRONMENTAL FOOTPRINT OF  
FASHION CONSUMPTION?

## ADDITIONAL RESOURCES

1. Fashion Transparency Index – Fashion Revolution
2. The Machinists
3. RiverBlue
4. Blood, Sweat and T-Shirts
5. Tears in the Fabric
6. Traceable
7. Luxury: Behind the Mirror of High-End Fashion
8. Remake's 'Made In' Series
9. Fashionscapes: A Circular Economy
10. Machines
11. Made in Bangladesh
12. Fashion's Dirty Secrets
13. Uditā (Rise Up)
14. Redress the Future
15. The Hidden Cost of Fast Fashion – CNBC





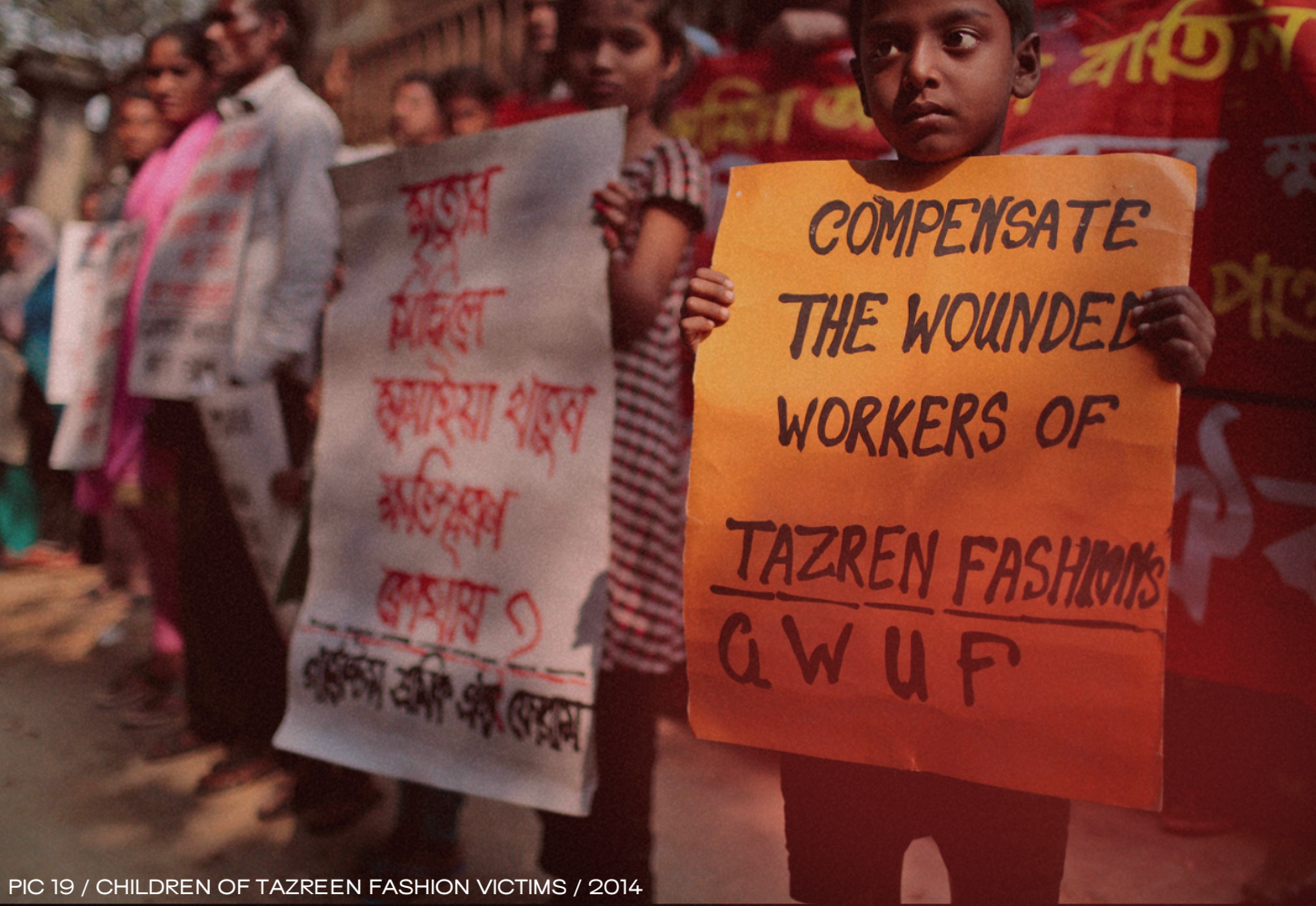
Funded by  
the European Union

# CHAPTER 3

## HOW DO POLICIES IMPACT FASHION

UNWRAPING THE ROLE OF LEGISLATION & GOVERNANCE IN FASHION





PIC 19 / CHILDREN OF TAZREEN FASHION VICTIMS / 2014

# HOW DO POLICIES IMPACT FASHION

## LINK TO LEARNING OBJECTIVES:

- 1 & 2 & 3 & 6

Legislation is a central tool in ensuring the fashion industry's alignment with social and environmental standards (UNECE, 2018). As concerns continue to grow over the sector's environmental impact and labour practices, regulatory frameworks are playing an increasingly important role in shaping how fashion is produced, consumed and disposed of (Ellen MacArthur Foundation, 2017; House of Commons Environmental Audit Committee, 2019)

This chapter explores how legislation can support a shift towards slow fashion, asking:

**HOW CAN GOVERNMENT POLICIES HOLD FASHION BRANDS ACCOUNTABLE FOR THE ENVIRONMENTAL AND SOCIAL IMPACTS OF THEIR SUPPLY CHAINS?**

**WHAT DIFFERENT TYPES OF POLICIES CAN HELP PROMOTE SLOW FASHION AND REDUCE THE NEGATIVE IMPACTS OF FAST FASHION?**



**WHO SHOULD BE RESPONSIBLE  
FOR FIXING FASHION INDUSTRY  
PROBLEMS – GOVERNMENTS,  
BRANDS, CONSUMERS, OR  
SOMEONE ELSE? WHY?**

OPENS UP DISCUSSION ABOUT ACCOUNTABILITY  
AND ROLES IN CREATING CHANGE.

**HAVE YOU HEARD OF ANY  
LAWS OR POLICIES THAT TRY  
TO MAKE FASHION MORE FAIR  
OR SUSTAINABLE? IF SO, WHAT  
DO YOU KNOW ABOUT THEM?**

CHECKS AWARENESS OF POLICY-LEVEL ACTION,  
INCLUDING EU EFFORTS.

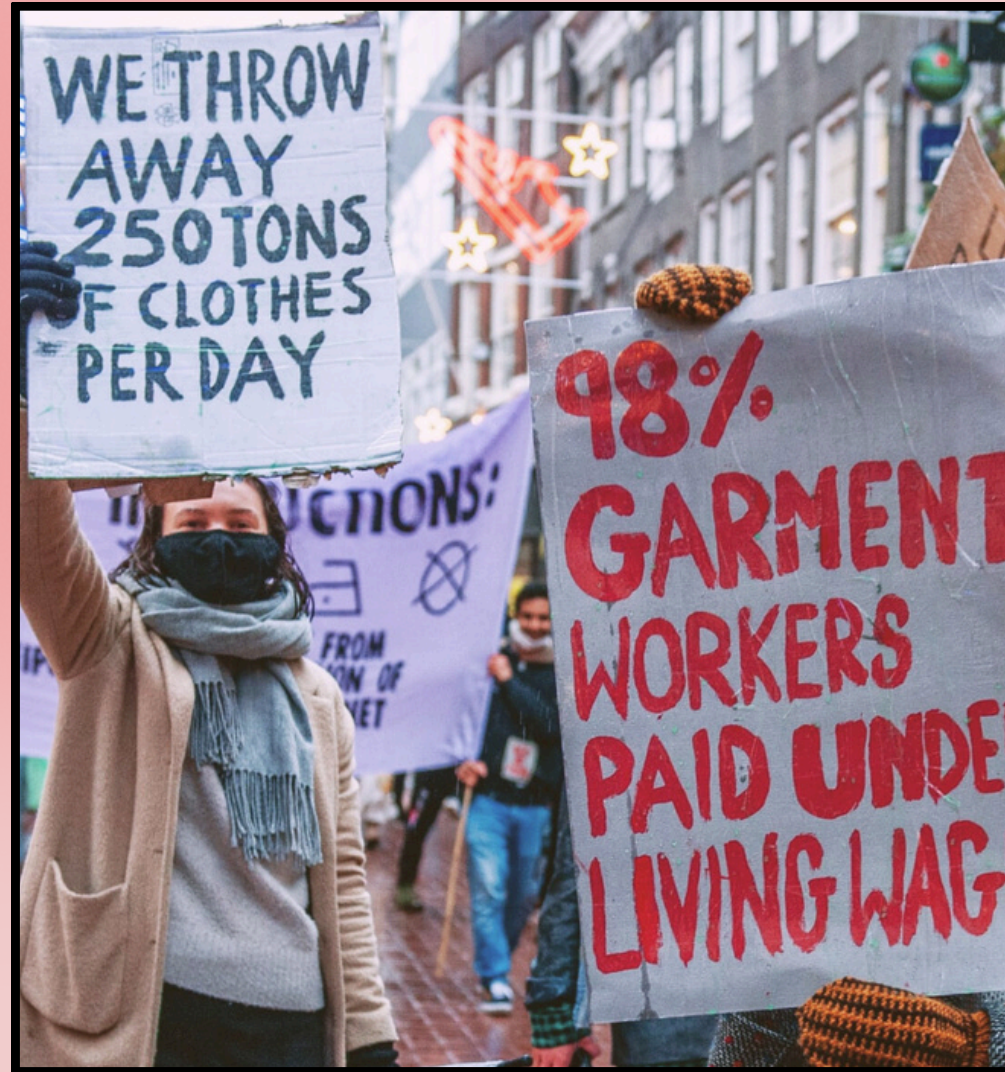
**PRIOR  
KNOWLEDGE  
CHECK**



## WHY DO WE NEED REGULATIONS WHEN IT COMES TO FAST FASHION?

The EU textile sector has a huge environmental impact:

1. It is the 4th most environmentally damaging sector (after food, housing, and transport).
2. It ranks 3rd in water and land use.
3. It is the 5th largest producer of greenhouse gas emissions and raw material consumption.
4. Around 5 million tons of clothing are discarded every year ( $\approx 12$  kg per EU citizen).
5. Only 1% of clothing is recycled back into new garments. (European Parliament, 2024)



PIC 20 / EXTINCTION REBELLION / 2021

Slow fashion offers an alternative to fast fashion by promoting quality, longevity, ethical labour, and a smaller environmental impact (Clark, 2008; Fletcher, 2010). While industry initiatives have supported these principles, policies are increasingly needed to enforce them.

Measures such as mandatory due diligence, transparency requirements, extended producer responsibility (EPR), eco-labelling, carbon pricing, and waste reduction targets are being introduced to hold businesses accountable and drive sustainability (European Commission, 2022; UK Government, 2021).



## TYPES OF POLICY INSTRUMENTS

TYPE OF INSTRUMENT	EXAMPLES	AREA OF LAW	FOCUS AREA
<b>Regulatory Instruments</b>	bans, restrictions, public procurement, product design requirements. etc.	<ul style="list-style-type: none"> <li>• Environmental Law</li> <li>• Consumer Law</li> <li>• Corporate Law</li> <li>• Labour Law</li> <li>• Tax Law</li> <li>• Trade Law</li> </ul>	<ul style="list-style-type: none"> <li>• Circularity</li> <li>• Sustainability</li> <li>• Chemicals</li> <li>• Transparency</li> <li>• Waste</li> <li>• Pollution</li> <li>• Climate change</li> <li>• Workers' rights</li> <li>• Gender rights</li> <li>• Child labour</li> <li>• Forced labour &amp; Slavery</li> </ul>
<b>Economic Instruments</b>	taxes, incentives, EPR, etc.		
<b>Information Based Instruments</b>	eco-labels, certification schemes, due diligence and disclosure, greenwashing claims, etc.		
<b>Voluntary Instruments</b>	training and capacity building, voluntary agreements, knowledge platforms, etc.		
<b>Behavioural Instruments</b>	support for innovation, research and education, etc.		



## 8 KEY MEASURES



### 1.MANDATORY ECODESIGN

Products must be durable, repairable, recyclable, and include recycled fibres.



### 2.DIGITAL PRODUCT PASSPORT

Clear information on composition, origin, care instructions, and product impact.



### 3.BAN ON GREENWASHING & DESTRUCTION OF UNSOLD GOODS

Brands must not mislead consumers or destroy new, unsold items.



### 4.COMBAT MICROPLASTICS

Measures to prevent microfibre shedding from synthetic materials.



### 5.EXTENDED PRODUCER RESPONSIBILITY (EPR)

Producers pay for the collection, sorting, and recycling of used textiles.



### 6.EXPORT WASTE RESTRICTIONS

Stricter rules on exporting old clothing outside the EU.



### 7.SUPPORT FOR CIRCULAR MODELS

Support for repair services, rental, second-hand, and textile recycling.



### 8.PUSH FOR GLOBAL STANDARDS

The EU aims to improve social and environmental conditions beyond its borders.



The European Green Deal is the EU's roadmap to make its economy sustainable and climate-neutral by 2050. It includes policies to cut greenhouse gas emissions, promote clean energy, and protect biodiversity. A key part is the Circular Economy Action Plan, targeting sectors like textiles, electronics, and plastics. It also introduces stricter rules for product sustainability and corporate accountability. The Green Deal aims to transform the EU into a modern, resource-efficient, and competitive economy.



## EDU ACTIVITY 5 DEBATING CHAMPIONSHIPS - UNDERSTANDING EU POLICY TOOLS IN SUSTAINABLE FASHION

### SESSION LENGTH:

90–120 minutes (depending on group size and number of debates)

### TARGET LEARNERS:

- Young people (ages ~16–30) in:
- Youth environmental groups
- Schools or universities (esp. social sciences, fashion, sustainability, citizenship)
- Non-formal education settings (NGOs, policy bootcamps, hackathons)
- Ideal for learners with some awareness of fashion's global impact and an interest in policy, activism, or debate

### LINK TO LEARNING OBJECTIVES:

- 1 & 2 & 4 & 5 & 6

### SPECIFIC LEARNING OBJECTIVES:

- Understand the role of EU policy instruments in regulating fashion and sustainability
- Explore multiple perspectives (corporate vs activist, economic vs ecological)
- Develop skills in argumentation, critical thinking, public speaking, and teamwork
- Learn how to research, structure and justify a position on a complex issue
- Engage in democratic dialogue and reflect on civic responsibility in fashion systems

### MATERIALS NEEDED:

- Printed role cards: Corporate Devil's Advocates / Green Activists
- List of EU policy topics (e.g. Extended Producer Responsibility, Ecodesign, Green Claims Directive, etc.)
- Debate structure handout
- Timer or stopwatch
- Whiteboard or voting sheet
- Pens, paper, access to internet or printed research materials



PIC 21 / WTF TRAINING / 2025



## SESSION FLOW:

### 1. GROUP DIVISION & ROLE ASSIGNMENT (5 MIN)

Split participants into small groups of 4 or 6 people. Within each group:

- Half become "Green Activists" (arguing for the topic)
- Half become "Corporate Devil's Advocates" (arguing against the topic)

Each group is assigned a debate topic drawn from key EU policy instruments or sustainability measures (e.g., "Should the EU ban microplastics in textiles by 2030?").

### 2. RESEARCH & STRATEGY PREPARATION (20 MIN)

Each pair prepares:

- A brief definition of the assigned topic
- 3 main arguments for or against the policy (with facts, citations, logic)
- Counter-arguments to anticipate the other side

Facilitator may circulate to support fact-checking or clarity.

### 3. DEBATE TIME! (7 MIN PER DEBATE + 3 MIN Q&A + 2 MIN VOTING)

Each group performs their structured mini-debate in front of the class or other groups.

The format:

- Pair 1 (Pro): Introduction + Argument 1 (1.5 min)
- Pair 2 (Con): Counter-argument + Argument 1 (1.5 min)
- Pair 1 (Pro): Counter-argument + Argument 2 (1.5 min)
- Pair 2 (Con): Counter-argument + Argument 2 (1.5 min)
- Pair 1 (Pro): Counter-argument + Argument 3 (1.5 min)
- Pair 2 (Con): Counter-argument + Argument 3 (1.5 min)

Each segment is strictly timed!

### 4. Q&A AND GROUP VOTING (5 MIN)

The audience (or peers) pose questions (3 min), followed by a group vote (2 min) to decide who "won" based on:

- Strength of evidence
- Persuasiveness
- Presentation style
- Ability to respond critically



## CHAPTER 3

### REFLECTION

HOW DOES THE EUROPEAN GREEN DEAL, INCLUDING THE CIRCULAR ECONOMY ACTION PLAN, AIM TO TRANSFORM THE FASHION INDUSTRY, AND WHAT RESPONSIBILITIES DOES IT PLACE ON BRANDS AND CONSUMERS?

HOW CAN POLICY TOOLS LIKE EXTENDED PRODUCER RESPONSIBILITY (EPR) OR TRANSPARENCY REQUIREMENTS INFLUENCE THE BEHAVIOUR OF FASHION BRANDS AND IMPROVE INDUSTRY STANDARDS?

IN WHAT WAYS CAN LEGISLATION ENCOURAGE THE TRANSITION FROM FAST FASHION TO SLOW FASHION, AND WHAT CHALLENGES MIGHT GOVERNMENTS FACE IN IMPLEMENTING SUCH POLICIES?

## ADDITIONAL RESOURCES

1. Circular Economy Action Plan (EU)
2. European Green Deal
3. UNECE – The Sustainability Pledge
4. House of Commons Environmental Audit Committee – Fixing Fashion Report (2019)
5. Ellen MacArthur Foundation – Policy Levers for a Circular Economy
6. Fashion Revolution – Policy Hub
7. Changing Markets Foundation – Dirty Fashion Reports
8. United Nations Environment Programme (UNEP) – Sustainability and Circularity in the Textile Value Chain
9. European Environment Agency – Textiles in Europe's Circular Economy
10. Clean Clothes Campaign – Legal Resources & Campaigns
11. Global Fashion Agenda – Global Textiles Policy Forum
12. Policy Hub – Circularity for Apparel and Footwear
13. The Nordic Council – Sustainable Fashion Policy Toolkit





Funded by  
the European Union

# CHAPTER 4

UNPACKING ACTIVISM & THE POWER OF RESISTANCE IN FASHION

WHEN  
DOES  
FASHION  
BECOME A  
FORCE FOR  
CHANGE



# WHEN DOES FASHION BECOME A FORCE FOR CHANGE

Fashion does not only reflect cultural shifts, it can also help shape them. This chapter explores how fashion becomes a powerful vehicle for social and environmental change through activism, community engagement, and the reclaiming of traditional knowledge. From street-level campaigns to global awareness movements, fashion activism builds momentum for more ethical and sustainable practices across the industry.

This chapter explores:

**WHEN DOES FASHION MOVE BEYOND  
AESTHETIC AND BECOME POLITICAL?**

**HOW DO LOCAL ACTS OF RESISTANCE AND  
CARE, SUCH AS CLOTHING SWAPS, REPAIR  
CIRCLES, OR TRADITIONAL CRAFTS,  
CONTRIBUTE TO GLOBAL MOVEMENTS FOR  
SUSTAINABLE FASHION?**



PIC 22 / EXTINCTION REBELLION / 2022

**LINK TO LEARNING OBJECTIVES:**

- 1 & 2 & 4 & 5 & 6



## **WHAT KINDS OF ACTIONS OR CAMPAIGNS DO YOU THINK ARE EFFECTIVE IN PROMOTING SUSTAINABLE FASHION?**

THIS VERSION ENCOURAGES LEARNERS TO THINK MORE  
BROADLY ABOUT THE TYPES OF ACTIVISM AND THEIR  
IMPACT.

## **WHAT DO YOU THINK THE ROLE OF ACTIVISTS IS IN CHANGING THE FASHION INDUSTRY?**

ENCOURAGES THINKING ABOUT THE IMPACT OF  
ACTIVISM ON THE FASHION WORLD.

**PRIOR  
KNOWLEDGE  
CHECK**



# LOCAL ACTIVISM



PIC 23 / STOP FAST FASHION / 2025

Fashion activism challenges exploitative systems by raising awareness, creating dialogue, and inspiring collective action. It can emerge through various channels: protests, art and design, educational campaigns, and everyday practices like reuse, repair, and upcycling (Black, 2012; Fletcher & Tham, 2019). Whether it's garment workers advocating for better conditions, designers spotlighting indigenous crafts, or local initiatives hosting clothing swaps, these efforts confront the environmental degradation and social injustice embedded in fast fashion's supply chains.

Local activism often engages citizens directly affected by the fashion industry's impacts. These grassroots initiatives may oppose harmful practices (e.g. textile waste or land use for industrial production) or offer alternative systems such as repair cafés, community sewing spaces, or traditional dyeing workshops. These responses are rooted in lived experiences, drawing strength from place-based knowledge, solidarity, and a sense of cultural identity (Mihaylov & Perkins, 2015).

## WHY DOES LOCAL ACTIVISM IN FASHION MATTER?

- Empowers communities to shift fashion consumption habits towards reuse, repair, and upcycling
- Builds civic responsibility by challenging fast fashion at the neighbourhood level (e.g. swap events, mending clubs)
- Creates visible alternatives to mainstream fashion through local production, traditional crafts, and small-scale design
- Encourages youth leadership in sustainable fashion initiatives rooted in place and community
- Models change by demonstrating how everyday actions, like choosing second hand or supporting local makers, can disrupt global supply chains



# GLOBAL ACTIVISM

At a global level, fashion activism connects diverse movements that challenge the social and environmental injustices embedded in the global fashion system. Initiatives such as Fashion Revolution (Brooks, 2015), the Clean Clothes Campaign (Anner, 2020), and Remake (Remake, 2022) have mobilised citizens, workers, and consumers to demand greater transparency, fair wages, and responsible production practices from global brands. Activist educators, designers, trade unions, and Indigenous communities have increasingly shaped discourse and action around supply chain justice, labour rights, decolonisation, and climate accountability in fashion (Morris & Hitchings, 2023; Dunne et al., 2021).

Global fashion activism operates through public campaigns, grassroots organising, digital mobilisations, and strategic policy advocacy. These efforts position fashion as a tool for global citizenship (Hawley, 2021), linking local struggles in garment-producing regions with consumption patterns in the Global North, and pushing for systemic change in how clothing is produced, valued, and circulated (Ellen MacArthur Foundation, 2017; Bick et al., 2018).



PIC 24 / EXTINCTION REBELLION / 2020

## WHY DOES GLOBAL ACTIVISM IN FASHION MATTER?

- Connects movements to demand accountability from global brands and push for supply chain transparency
- Challenges systemic issues like overproduction, labour exploitation, and environmental harm on an international scale
- Amplifies slow fashion values across borders by promoting legislation, education, and ethical alternatives
- Fosters global solidarity between producers, consumers, and activists advocating for fashion justice
- Shapes policy and practice by influencing transnational frameworks like the EU Strategy for Sustainable Textiles or UN Sustainable Development Goals



# CASE STUDY: FASHION REVOLUTION WEEK – GLOBAL MOVEMENT, LOCAL ACTION

## OVERVIEW

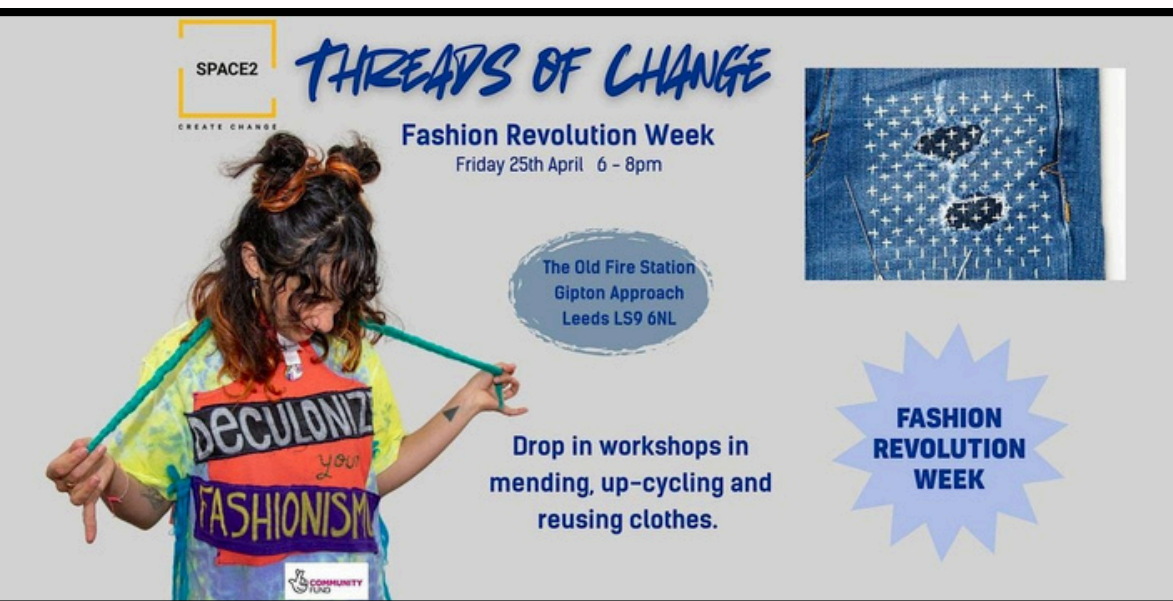
Fashion Revolution Week is a powerful example of how global fashion activism translates into meaningful local engagement. Rooted in remembrance and resistance, this annual campaign commemorates the Rana Plaza disaster (24 April 2013, Bangladesh), where over 1,100 garment workers, mostly young women, lost their lives in one of the deadliest industrial tragedies in fashion history.

Since its inception, Fashion Revolution Week has grown into a global movement present in over 90 countries, mobilising millions of citizens, workers, educators, and creatives to demand a fashion system that is fairer, more transparent, and sustainable.

At the same time, local expressions, like Fashion Revolution Week Zlín in the Czech Republic, embody the movement's ethos of "Think globally, act locally," turning international solidarity into tangible experiences through education, art, and civic participation.



PIC 25 / FASH REVOLUTION / 2025



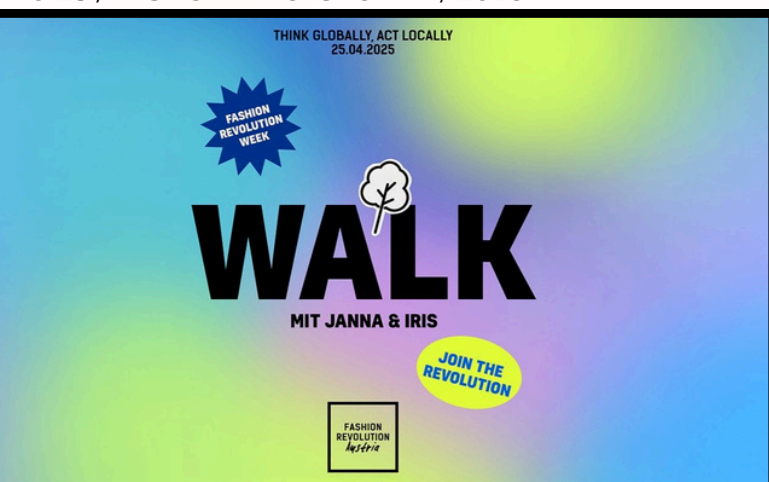
## CORE MISSION

- Raise awareness about the social and environmental impacts of fast fashion
- Promote transparency, urging brands to answer: "Who made my clothes?"
- Empower consumers to demand fair wages, safe working conditions, and sustainable practices
- Celebrate alternatives such as ethical brands, circular design, and regenerative practices

## PURPOSE & MISSION

- Honours the victims of Rana Plaza
- Exposes the injustices in global fashion supply chains
- Demands change from consumers, brands, and policymakers

PIC 28 / FASHION REVOLUTION AT / 2025



PIC 27 / FASHION REVOLUTION UAE / 2025



## KEY ACTIVITIES

- Social media campaigns like #WhoMadeMyClothes
- Panel discussions, webinars, and community-led events
- Publishing tools such as the Fashion Transparency Index
- Advocacy and policy engagement



## FASHION REVOLUTION WEEK ZLÍN, CZECH REPUBLIC

A local example of FR Week event is Fashion Revolution Week in Zlín, Czech Republic, hosted at the G18 Gallery of Tomas Bata University. The 2025 edition was shaped around the theme “Think Globally, Act Locally”, asking people to reflect on their own fashion habits and explore ways to contribute to global change through local action.

Throughout the week, the gallery transformed into a vibrant hub of education, creativity, and activism. The opening event combined an exhibition of student work with music and a pop-up shop featuring original, sustainable designs. Daily workshops invited the public to learn practical skills such as upcycling old clothes, designing with zero-waste techniques, and exploring sustainable materials. School groups attended tailored educational sessions, and guests engaged with films and talks about the global impacts of fast fashion.

PIC 29 & 30 / FASHION REVOLUTION ZLIN / 2025







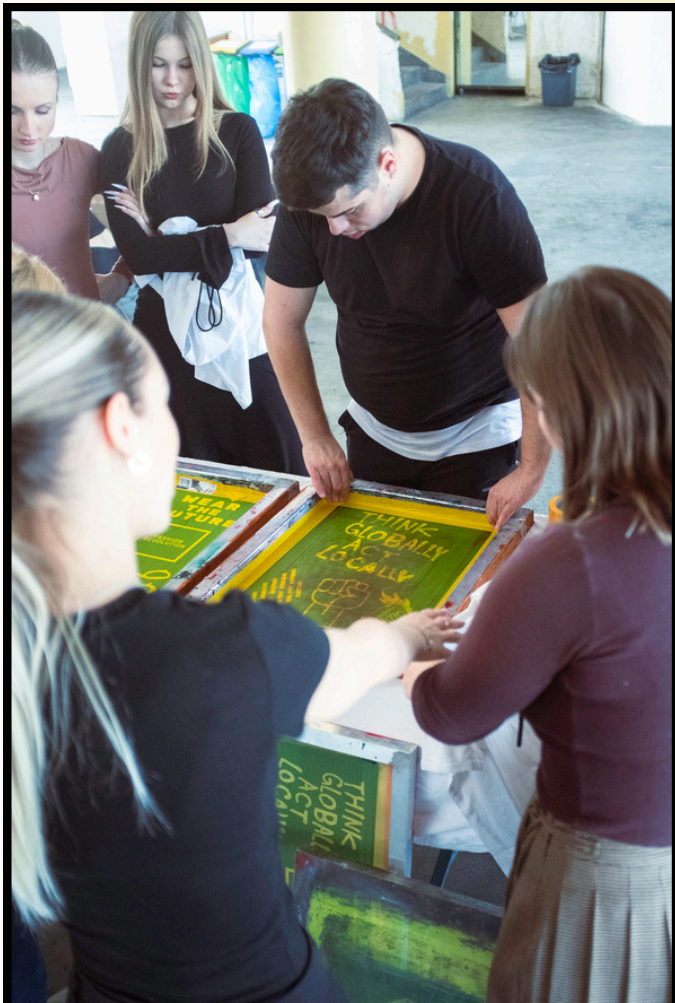
PIC 31 / FASHION REVOLUTION ZLIN / 2025

The central exhibition used the metaphor of an “overstuffed stomach” to reflect the discomfort of overconsumption and the urgency for change. Through student installations, visitors encountered themes of environmental damage, digital waste, and the struggle between nature and dystopia, all tied back to the everyday decisions we make when buying clothes.

The local dimension of the event was especially meaningful. It empowered students from Zlín’s design and art faculties to become visible changemakers, and it gave community members a space to connect, learn, and act together. By focusing on local creativity and shared responsibility, the event made abstract global issues feel personal and actionable.



Fashion Revolution Week in Zlín shows how even small cities can play a big role in challenging the fashion industry. It proves that global movements are strongest when they are rooted in local voices, cultural identity, and hands-on learning.



PIC 32, 33 & 34 / WTF TRAINING / 2025







Funded by  
the European Union

## EDU ACTIVITY 6

### REWEAR & SHARE – ORGANISING A COMMUNITY CLOTHING SWAP

#### SESSION LENGTH:

180 minutes (can be adjusted  
depending on the size of the group)

#### TARGET LEARNERS:

Group activity for young people (ages  
~15–30) in non-formal and formal  
education settings, such as:

- Youth groups
- Schools and universities
- Community centres
- NGOs or environmental organisations
- Public libraries or art/culture spaces
- Ideal for learners involved in sustainability, consumer habits, creative reuse, circular fashion, or community organising.

\*can be used for other audiences

#### LINK TO LEARNING

##### OBJECTIVES:

- 1 & 2 & 4 & 5

#### SPECIFIC LEARNING

##### OBJECTIVES:

- Develop awareness the environmental and social impact of overconsumption in fashion
- Explore how clothing swaps challenge fast fashion and promote circular economy
- Reflect on personal consumption habits and wardrobe choices
- Develop organisational and communication skills in a collaborative setting
- Foster a sense of collective action



PIC 35 / SWAP PRAGUE / 2022

#### MATERIALS NEEDED:

- Clothing racks or tables for displaying clothes
- Size/garment category signs (e.g. tops, bottoms, accessories, sizes)
- Tickets or tokens for fair swapping
- Mirrors, changing area (if possible)
- Clothes hangers and labels
- Sign-in sheets and feedback forms
- Fashion Revolution's "Loved Clothes Last" zine as a take-home resource
- Posters or info boards about fast fashion, swapping ethics, and garment care
- Sticky notes and pens for clothing storytelling ("Why I used to love this", etc.)
- Name tags for facilitators
- Refreshments (optional)



## SESSION FLOW:

### 1. WELCOME & CONTEXT / WHY SWAP? (20 MIN)

1. Begin with a warm introduction and group check-in.
2. Open discussion prompts:
3. Why do people buy more clothes than they need?
4. How do trends and pressure affect our wardrobes?
5. What happens to clothes we no longer wear?
6. Present key facts on:
7. The environmental cost of overproduction and textile waste
8. How clothing swaps help extend the life of garments and reduce demand for new ones
9. Swapping as an act of climate justice and community care
10. Introduce guidelines for fair and respectful swapping:
11. Bring clean, good-quality clothes
12. Only take what you need and love
13. Every item has value – emotional or material

### 2. PREPARE TO SHARE / SETUP (30 MIN)

1. Participants help set up the swap area:
2. Sort and display garments by type or size
3. Write tags or sticky notes for favourite items with notes like “Why I loved this piece” or “Best styled with...”
4. Assign “swap tokens” based on how many items each person brings
5. Facilitators assist with:
6. Organising the space in an inviting and equitable way
7. Answering questions about clothing condition and ethics
8. Highlighting special items with stories
9. Optional activity:
10. Create a “Repair or Restyle” corner to combine with visible mending tools and tips

### 3. SWAP TIME! – EXPLORE, CONNECT, REWEAR (90 MIN)

1. Open the swap and let participants explore at their own pace.
2. Encourage conversations around:
3. Wardrobe stories and emotional attachment to clothing
4. Conscious consumption and self-expression
5. Where clothes come from and who makes them
6. Facilitators keep energy high, support fair swaps, and guide new arrivals.
7. Optional: Invite a local DJ, playlist, or light refreshments to create a welcoming atmosphere.
8. Creative prompt stations:
9. “Write a love note to your new outfit”
10. “If this piece could talk, what story would it tell?”
11. Fashion Truth Booth: Share your thoughts on fast fashion via sticky notes or video

### 4. CIRCLE UP & REFLECT – REWEARING AS RESISTANCE (30 MIN)

1. Gather in a circle to debrief and reflect on the experience.
2. Discussion prompts:
3. What surprised you about the swap?
4. How did it feel to give away or take home something?
5. What would the world look like if more people swapped instead of bought new?
6. Optional written reflections:
7. “This swap made me feel...”
8. “I’ll wear this with pride because...”
9. “Next time, I’ll think twice before...”

### OPTIONAL FOLLOW-UP:

1. Organise a follow-up workshop on styling, upcycling, or textile repair
2. Invite learners to start a regular “Swap Circle” or pop-up series in their community
3. Share photos of new outfits with a group hashtag (e.g., #RewearRevolution or #SwapZlin)

## CHAPTER 4 REFLECTION

WHEN AND HOW DOES FASHION  
MOVE BEYOND AESTHETICS TO  
BECOME POLITICAL OR ACTIVIST IN  
NATURE?

IN WHAT WAYS CAN LOCAL ACTS OF  
CARE, LIKE REPAIR CIRCLES, CLOTHING  
SWAPS, OR TRADITIONAL TEXTILE  
PRACTICES, DRIVE GLOBAL  
CONVERSATIONS ABOUT  
SUSTAINABILITY AND JUSTICE?

WHICH CAMPAIGNS, MOVEMENTS, OR  
ORGANISATIONS ARE LEADING  
FASHION ACTIVISM LOCALLY AND  
GLOBALLY? NAME EXAMPLES AND  
REFLECT ON THEIR IMPACT.

## ADDITIONAL RESOURCES

1. Slow Factory Foundation – Climate justice through education and fashion
2. Craftivist Collective – Gentle protest through craft and creativity
3. Save Your Wardrobe – App for clothing care and mindful consumption
4. All Walks Beyond The Catwalk – Campaign for diversity in fashion
5. Ni En More – Art, fashion, and activism in Mexico
6. Slow Fashion Movement – Global campaign to slow down fashion
7. Fashion and Resistance – Slow Factory – Course on fashion as activism
8. Labour Behind the Label – Workers' rights in global fashion
9. Ethical Consumer – Fashion Guide – Ethical ratings of fashion brands
10. Eco-Age – Sustainability consultancy and activism hub
11. Redress – Hong Kong NGO reducing fashion waste



# CHAPTER 5

EXPLORING NON-FORMAL EDUCATION & SLOW FASHION

WHY  
DOES  
LEARNING  
ABOUT  
FASHION  
HAPPEN  
EVERYWHERE



# WHY DOES LEARNING ABOUT FASHION HAPPEN EVERYWHERE

Fashion education doesn't just happen in classrooms. It thrives in workshops, community centres, activist circles, online tutorials, and peer-to-peer exchanges. This chapter explores the role of non-formal education in building awareness, skills, and action around sustainable and ethical fashion. It highlights how community-led learning, creative practice, and storytelling serve as powerful tools for transformation. From DIY workshops and repair cafés to youth projects and artist collectives, non-formal spaces make sustainability accessible, practical, and empowering.

This chapter explores:

**WHAT IS NON-FORMAL EDUCATION, AND WHY IS IT A POWERFUL SPACE FOR SLOW FASHION LEARNING?**

**HOW CAN FASHION EDUCATION HAPPEN OUTSIDE OF SCHOOLS, THROUGH COMMUNITY, WORKSHOPS, DIGITAL PLATFORMS, AND ACTIVISM?**

**WHICH ORGANISATIONS AND GRASSROOTS INITIATIVES ARE LEADING THE WAY IN NON-FORMAL FASHION EDUCATION GLOBALLY AND LOCALLY?**

PIC 36 / WTF TRAINING / 2025



**LINK TO LEARNING OBJECTIVES:**

- 1 & 2 & 4 & 5 & 6



## **HOW WOULD YOU DEFINE NON-FORMAL EDUCATION, AND HOW DOES IT DIFFER FROM FORMAL EDUCATION?**

ENCOURAGES LEARNERS TO DEFINE NON-FORMAL EDUCATION IN THEIR OWN WORDS, HELPING THEM REFLECT ON THEIR UNDERSTANDING OF THE CONCEPT.

## **WHAT TYPES OF NON-FORMAL EDUCATION METHODS DO YOU THINK ARE EFFECTIVE IN TEACHING PEOPLE ABOUT SLOW FASHION?**

ENCOURAGES LEARNERS TO CONSIDER DIFFERENT NON-FORMAL EDUCATION APPROACHES LIKE WORKSHOPS, COMMUNITY GROUPS, OR ONLINE RESOURCES IN PROMOTING SLOW FASHION.

**PRIOR  
KNOWLEDGE  
CHECK**



# UNDERSTANDING LEARNING CONTEXTS IN FASHION EDUCATION

PIC 37 / WTF TRAINING / 2025

Fashion education doesn't happen only in schools or universities. It takes place across many spaces, classrooms, community centres, online platforms, workshops, and everyday life. To design impactful educational experiences in the context of slow fashion and sustainability, it's essential to understand the different types of learning: formal, non-formal, and informal education.

By recognising the interplay between these modes of learning, educators and changemakers can design more inclusive and effective approaches to sustainability education. Especially in fashion, a sector deeply tied to cultural identity and everyday behaviour, education must extend beyond traditional classrooms into creative, digital, and community-based environments to truly enable change.







## FORMAL EDUCATION

Formal education refers to structured, institutionalised learning that occurs in schools, colleges, and universities. It is typically curriculum-based, graded, and leads to recognised qualifications (UNESCO, 2012; Colley, 2003). In fashion, this includes programmes in design, textiles, or fashion business, where learners develop technical competencies, research skills, and design literacy. However, formal education can sometimes struggle to keep pace with evolving debates on environmental and social justice, especially when curricula are shaped by traditional fashion industry norms (Thomas, 2020).

## NON-FORMAL EDUCATION

Non-formal education is organised and intentional learning that takes place outside the formal education system. It is often flexible, learner-centred, and adapted to specific social or community needs (Rogers, 2004). Examples in the slow fashion movement include workshops on upcycling, clothing swaps, repair cafés, and sewing sessions led by NGOs or grassroots collectives. Organisations such as Fashion Revolution, Redress, and Slow Factory create non-formal educational opportunities that empower individuals to connect critical thinking with hands-on creative practice (Fashion Revolution, 2022; Slow Factory, 2024).

## INFORMAL EDUCATION

Informal education refers to learning that occurs through daily life, without structured objectives, assessment, or certification. It is spontaneous, self-directed, and often mediated by culture, media, or peer networks (Colley, 2003). This type of learning is often invisible but powerful. It shapes consumer behaviours, attitudes toward fashion, and ideas of self-expression and identity. Informal learning is also the space where many young people first encounter ideas about sustainability or resistance to fast fashion culture, whether through social media trends like “outfit repeating,” following ethical influencers, second-hand shopping on Vinted, or watching fashion documentaries like *The True Cost* (Brydges, 2019).



# STRUCTURING A LEARNING EXPERIENCE IN SLOW FASHION

Designing a workshop or lesson in slow fashion within a non-formal education context is not only about knowledge transmission, it is about creating space for dialogue, critical consciousness (Freire, 1970), and transformative learning (Mezirow, 1997). Rooted in experience, values, and reflection, these learning experiences foster awareness of systemic injustices in the fashion industry and empower participants to imagine and co-create alternatives.

## UNDERSTANDING THE PEDAGOGICAL GROUNDING

Non-formal education is voluntary, intentional, and often participatory, bridging the structure of formal education with the personal relevance of informal learning (Rogers, 2004). In the context of sustainable fashion, non-formal education allows facilitators to:

- Centre learners' lived experiences and cultural knowledge.
- Promote social and environmental responsibility.
- Encourage collaborative and hands-on approaches that connect making with meaning.

Slow fashion is an ideal subject for non-formal education because it brings together ethics, creativity, identity, and systems thinking. Whether through storytelling, repair, or clothing swaps, participants engage with fashion as a cultural and political practice, not just a commercial one.

## EDUCATIONAL VALUES IN PRACTICE

- Co-agency: Learners and facilitators are co-creators of knowledge.
- Interculturality: Recognise diverse craft heritages and repair traditions.
- Eco-social awareness: Emphasise systems change and collective responsibility.
- Embodiment: Use making and material practices to foster deeper understanding.



# DESIGNING A WORKSHOP: A PEDAGOGICAL FRAMEWORK

PIC 38 / WTF TRAINING / 2025

An effective non-formal learning session typically follows a learner-centred, cyclical process, aligned with experiential learning theory (Kolb, 1984):

- Experience/ Engage learners through a hands-on or creative activity that is relevant and accessible (e.g. repairing clothes, exploring their wardrobe stories).
- Reflection/ Facilitate critical conversations about what they did and observed, what emotions or memories emerged? What systemic questions surfaced?
- Conceptualisation/ Introduce theory, context, or global-local links (e.g. fast fashion supply chains, postcolonial textile histories, labour conditions).
- Application/ Support learners in imagining or planning how they will take action, personally, socially, or politically (e.g. organising a clothing swap, repairing more items, sharing knowledge with others).





## EDU ACTIVITY 7

### TEACH ONE, REACH MANY - PRACTISING PEER-LED LEARNING IN SLOW FASHION

#### SESSION LENGTH:

90–120 minutes (adjustable  
based on group size and depth)

#### LINK TO LEARNING

##### OBJECTIVES:

- 1 & 2 & 4 & 5 & 6

##### SPECIFIC LEARNING OBJECTIVES:

- Understand the value of peer-to-peer and non-formal education in fashion
- Reflect on personal skills or experiences that could be shared with others
- Gain confidence in facilitating short learning moments for a group
- Practise structuring a micro-workshop or mini-lesson
- Build an awareness of inclusive, participatory, and learner-centred methods

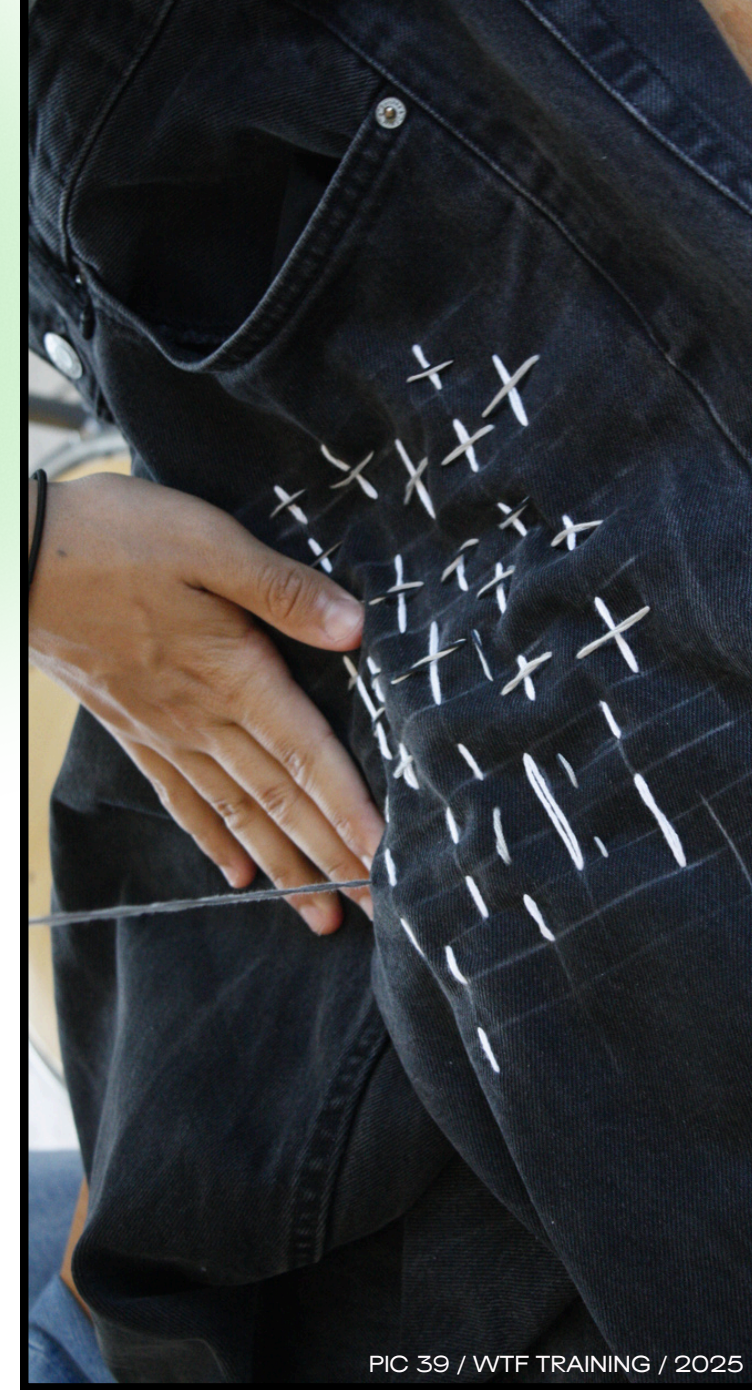
#### MATERIALS NEEDED:

- Flipcharts or large paper
- Markers, pens, post-it notes
- Templates for lesson/workshop planning (provided by facilitator)
- Handout: Principles of non-formal education (e.g. learner-centred, participatory)
- Optional: objects or garments for inspiration
- Access to zines, toolkits, repair guides, or visual prompts

#### TARGET LEARNERS:

Young people or adults (ages ~16+) involved in:

- Youth or environmental organisations
- Fashion, textiles or design education
- Community arts and sustainability spaces
- Activist groups or local repair/craft initiatives or NGOs
- Ideal for learners who already have some interest or knowledge in slow fashion and want to share it with others through teaching, workshops, or public events.



PIC 39 / WTF TRAINING / 2025



### 1. WHAT IS LEARNING? (15–20 MIN)

Begin with a reflection:

- Where and how have you learned something valuable about fashion outside of school?
- Who taught you something that changed how you think about clothing?
- What makes a good facilitator or peer educator?

Facilitator presents key concepts of non-formal education, including its goals, characteristics, and strengths (brief, interactive talk or visual overview).

### 2. FROM LEARNER TO EDUCATOR (30 MIN)

Group brainstorm:

- What knowledge, skills or experiences do we hold that could help others?

Participants then choose one idea or skill they could teach others in 5–10 minutes, examples might include:

- How to sew a button or fix a zip
- Explaining what fast fashion is
- Talking about cultural dress or storytelling through clothes
- Demonstrating how to organise a clothing swap
- Creating a 'favourite item story' moment

Use a template to sketch out their mini-lesson:

- Topic or skill
- Materials needed
- Who it's for
- Steps or structure
- How to invite participation

### 3. TEACH-BACK PRACTICE (30–40 MIN)

Participants pair up or form small groups to test-run their idea in a supportive setting. Encourage feedback on:

- Clarity
- Engagement
- Inclusivity
- Timing

Celebrate efforts and encourage questions or group discussion.

### 4. CLOSING REFLECTION (10–15 MIN)

Discussion prompts:

- What felt exciting or difficult about teaching?
- How can we support each other to do more community-based learning?
- What kinds of spaces are needed to pass on knowledge and skills?

Invite learners to set a small action goal (e.g. teach this to a friend, run a session at a local event, co-lead with a peer).



## CHAPTER 5

### REFLECTION

HOW DOES LEARNING IN NON-FORMAL SETTINGS, LIKE WORKSHOPS, COMMUNITY PROJECTS, OR SOCIAL MEDIA, SHAPE YOUR UNDERSTANDING OF FASHION, IDENTITY, AND SUSTAINABILITY DIFFERENTLY THAN IN SCHOOL OR UNIVERSITY?

WHAT SKILLS, VALUES, OR KNOWLEDGE HAVE YOU GAINED THROUGH INFORMAL OR NON-FORMAL LEARNING EXPERIENCES RELATED TO FASHION (E.G. DIY, UPCYCLING, PEER LEARNING, VOLUNTEERING)? HOW DO THESE EXPERIENCES INFLUENCE YOUR FASHION CHOICES OR FUTURE ASPIRATIONS?

WHY IS IT IMPORTANT TO PASS ON SKILLS AND KNOWLEDGE IN SUSTAINABLE FASHION BEYOND TRADITIONAL CLASSROOMS?

## ADDITIONAL RESOURCES

1. Fashion Revolution – Fashion Open Studio
2. Fibershed – Localised textile education & community-building
3. Redress – Educational resources and circular design programmes
4. TR Aid – Clothes reuse, education, and workshops in the UK
5. Remake – Ambassador programme & global learning actions
6. The OR Foundation – Education and research in Kantamanto Market, Ghana
7. Slow Factory – Open Edu platform on climate and fashion justice
8. Common Objective (CO) – Open-access sustainable fashion learning hub
9. Clean Clothes Campaign – Workshops, campaigns, and educational materials



# WRAP UP

The Wear the Future toolkit invites educators, youth workers, and changemakers to reimagine how we teach, learn, and act in the face of fashion's urgent environmental and social challenges. Throughout its five chapters, the toolkit explores the interconnected issues of fast fashion, from overproduction and exploitation to overconsumption and cultural erasure, while highlighting the power of informed, collective, and creative action. We've seen that fashion is more than clothing: it is a global system that reflects the values, labour, and identities of millions of people. To change fashion, we must first understand it. And to understand it, we need more inclusive, critical, and empowering education, inside and outside of classrooms.

The activities and reflections in this toolkit are designed to support flexible learning, grounded in both theory and action. Whether you are organising a community clothing swap, leading a debate on EU policy, or exploring what it means to “rewear” rather than throw away, each session builds skills for conscious citizenship and engaged learning. In particular, the toolkit promotes non-formal education as a powerful method for developing not only knowledge but also values, agency, and collaborative spirit.

As the climate crisis deepens and fashion's inequalities persist, we need more educators who are ready to ask hard questions, co-create solutions, and empower young people to lead the transition toward a fairer fashion system. Let Wear the Future be your guide, resource, and inspiration, because every workshop, discussion, and conversation has the potential to spark lasting change. Together, let's wear our values, share our knowledge, and imagine new futures for fashion.



# LIST OF REFERENCES

- Anner, M. (2020). Research on global supply chains and labour conditions.
- Bick, R., Halse, A., & Ekenga, C. C. (2018). "The global environmental injustice of fast fashion." *Environmental Health*.
- Black, S. (2012). *The Sustainable Fashion Handbook*.
- Bourdieu, P. (1979). *Distinction: A Social Critique of the Judgement of Taste*.
- Brooks, A. (2015). *Clothing Poverty: The Hidden World of Fast Fashion and Second-hand Clothes*.
- Brydges, T. (2019). Commentary on informal learning and sustainable fashion behaviours.
- Clark, H. (2008). *Slow + Fashion: An Oxymoron – or a Promise for the Future? Fashion Theory*.
- Clean Clothes Campaign. Research on labour rights and gender-based discrimination.
- Colley, H., Hodkinson, P., & Malcolm, J. (2003). *Informality and Formality in Learning: A Report for the Learning and Skills Research Centre*.
- Dunne, L., Hope, S., & Jordan, M. (2021). *Fashion activism and sustainability discourse*.
- Ellen MacArthur Foundation. Various reports on circular fashion and textile waste.
- European Commission. Labour rights enforcement and supply chain oversight.
- European Environment Agency. (2022). *Textiles and the Environment: The Role of Design in Europe's Circular Economy*.
- Fashion Revolution. (2022, 2023). Campaign materials and global reports.
- Fletcher, K. (2010). *Slow Fashion: An Invitation for Systems Change*.
- Fletcher, K., & Tham, M. (2019). *Earth Logic: Fashion Action Research Plan*.
- Freire, P. (1970). *Pedagogy of the Oppressed*.
- Hawley, J. M. (2021). *Fashion, citizenship, and global supply chains*.
- International Labour Organization (ILO). Reports on labour rights, wages, and forced labour.
- Mezirow, J. (1997). *Transformative Learning: Theory to Practice*.
- Mihaylov, N. L., & Perkins, D. D. (2015). *Local environmental activism and place-based identity*.
- Morris, M., & Hitchings, R. (2023). *Labour, Design, and Climate Justice in Fashion*.
- Remake. (2022). Campaign reports and educational initiatives.
- Rogers, A. (2004). *Non-formal Education: Flexible Schooling or Participatory Education?*
- Simmel, G. (1904). *Fashion*. *International Quarterly*.
- Slow Factory. (2024). *Educational programming and resources for sustainable fashion*.
- Thomas, D. (2020). *Fashionopolis: The Price of Fast Fashion and the Future of Clothes*.
- UK Government. (2021). *Fixing Fashion: Clothing Consumption and Sustainability* (Environmental Audit Committee report).
- UN Climate Change. Data on the fashion industry's carbon footprint.
- UN Environment Programme. Reports on water use in the fashion industry.
- UN Women. Reports on gender inequality in garment production.
- UNESCO. (2012). *International Standard Classification of Education (ISCED)*.
- UNICEF. Reports on child labour in global supply chains.
- Walk Free Foundation. *Global Slavery Index* and related reports on modern slavery.
- Wilson, E. (2003). *Adorned in Dreams: Fashion and Modernity*.



# CONTRIBUTORS

## AUTHORS

Fashion Revolution Czech Republic

- Martin Beneš, MA, BA (Hons), PGCE (M), MSET
- BcA. Roman Častulík, MA

## EDITORS

Youth Progress

- Alexandra Šebestová
- David Zajaroš
- Barbora Stará

Wear The Future Training Course Participants

Alessandra Capillo

Anđela Jevtović

Andrea Libanori

Angelina Matjusenoka

Anja Petković

Artis Adilevics

Bernardo Lopes

Camilla Ghioni

Davide Pio Pecoraro

Giorgia Varisano

Hakan Akkaya

Illia Kuritsyn

Ines Tasić

Jānis Burmeisters

João Santos

Laura Vital

Letícia Carneiro

Maša Antonijević

Milutin Lađević

Romāns Bažanovs

Tetiana Holub

Tomás Lopes

Tural Sultanli

Valters Duplinskis

Veronika Bulířová

Yelyzaveta Dykan



The project Wear the Future is funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or Czech National Agency for International Education and Research. Neither the European Union nor the grant provider can be held responsible for them.

YOUTH PROGRESS



Funded by  
the European Union