# SUSTAINABLE FASHION

## A HANDBOOK FOR EDUCATORS

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FASHIONING AN ETHICAL INDUSTRY (UK)
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FOR SOCIALLY RESPONSIBLE APPAREL BUSINESS (USA)

**Sustainable Fashion: A Handbook for Educators**
Edited by Liz Parker on behalf of Fashioning an Ethical Industry, UK, and Marsha A. Dickson on behalf of Educators for Socially Responsible Apparel Business, USA.

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## SUSTAINABLE FASHION: A HANDBOOK FOR EDUCATORS

Educators of fashion related courses will be inspired by this Handbook to bring sustainability and ethics into their teaching and, by doing so, motivate students to consider the people and environment when making decisions in their future careers. We have an opportunity to create a fashion industry we are proud of, and we hope this Handbook can contribute to the journey towards a sustainable industry.

This Handbook is divided into six chapters: Design, Marketing, Business, Cross-curricular, Pedagogy and Institutional Approaches, and Interactive Activities. Educators of any fashion related course will be able to draw inspiration from the contributions by educators from around the world who have shared their experience of teaching on sustainability and ethics.

Download this Handbook from http://fashioninganethicalindustry.org/resources/teachingmaterials/handbook

# Introduction

Poor working conditions are endemic in the industry, and the environmental impact throughout the product lifecycle is high. Students pursuing fashion related courses will go on to fill decision-making roles in the industry. If they are to make decisions that move the industry towards social, environmental and economic sustainability, it is important that they are informed to understand and critically assess it's impact on people and the planet, and the initiatives that are taking place to address this impact.

Through the work of the Labour Behind the Label educational project, Fashioning an Ethical Industry in the UK, and that of Educators for Socially Responsible Apparel Business in the USA, it has become apparent that many educators around the world are teaching about the social and environmental issues in creative ways in their classrooms, lecture theatres and studios.

While a significant number of resources about the social and environmental impact of the fashion industry are available, there is only a small and emerging body of materials exploring how to teach on the issues. **Sustainable Fashion: A Handbook for Educators** aims to fill that gap. We circulated an international call for papers and were impressed with the response from educators and training providers. The Handbook contains 45 contributions, mainly from the USA, UK and Austria, but also from Poland, The Netherlands and Australia. We hope that any future editions will include papers from producer country educators. Sadly, time and resources meant we were unable to actively seek papers from these countries.

This Handbook brings together practical ideas on how to teach about social and environmental responsibility in the fashion industry, rather than being a series of papers about the issues. The Handbook contains ideas for assignments, class based interactive activities, project briefs, course outlines, case studies, teaching experiences and reading lists. The Handbook does not aspire to be a comprehensive teaching guide with a beginning, middle and end. Our aim is more modest: to draw together examples of the work already being carried out by educators around the world and to inspire others to include topics of social responsibility in their teaching. On this note, it is important to state that the views expressed by the authors do not necessarily reflect the views of the editors or their organisations.

We have divided the Handbook into six chapters:

- The Design section includes essays, teaching activities and design ideas aimed at design, garment technology and product development courses.
- The Business section includes teaching materials for business, sourcing, retail management, buying, socially responsible business and merchandising courses.
- The Marketing section includes teaching activities for marketing, visual merchandising, promotion, consumer behaviour, strategic fashion management and communications courses.
- The Cross-curricular section includes reading lists and teaching ideas for use within all fashion disciplines including theory and contextual studies.
- The Interactive Activities section is relevant to all courses.
- The Pedagogy and Institutional Approaches section includes summaries of various approaches taken to teaching sustainable fashion, including development of new courses and curricula, case studies and the role of placements.

You will find a summary of each paper in the introductory sections to each chapter. We have also included information about further reading and resources. The Handbook is available to download from www.fashioninganethicalindustry.org in three formats: the entire publication, by chapter and by individual contribution.

In the process of publishing this Handbook, it became clear that the terminology used on fashion related courses is different in different countries. Therefore, we have a

## Key

At the beginning of each contribution, you will find a table summarising key information about the piece, based on the key below, to guide you to its contents:

| | |
|---|---|
| **1. Level** | Pre-16, FE, UG, PG |
| **2. Pre-requisite knowledge required by educators** | A. No background knowledge required. B. General knowledge of the textiles and garment industry required. C. Some knowledge of discipline required. D. Specific knowledge required (specified). |
| **3. Pre-requisite knowledge required by students** | A. No background knowledge required. B. General knowledge of the textiles and garment industry required. C. Some knowledge of discipline required. D. Specific knowledge required (specified). |
| **4. Number of students** | Specified / Any number |
| **5. Length of time required** | XXX to XXX minutes / hours / days / weeks<br>Adjustable |
| **6. Type of activity** | Individual work, Group work, Student presentations, Course outlines and learning goals, Interactive activities, Ideas for projects, assignments and briefs, Book related, Film related, Image related, Article |
| **7. Discipline** | Discussion and debate, Institutional approach, Research related, Practical, Placement related<br>Business, Cross-curricular, Design, Marketing, Pedagogy, Interactive |
| **8. Topics covered** | Agriculture, Animal welfare, All, Branding, Campaigns, Care and repair, Child labour, Companies, Consumers, Corporate social responsibility, Empathy, Entrepreneurship, Environment, Fair trade, Ethical initiatives / brands, Gender, Globalisation, Health and safety, History, Home-based workers, Informal work, Legal initiatives, Multi-stakeholder initiatives, Migrant workers, Organic, Pedagogy, Poverty, Prices, Purchasing practices, Second hand clothes, Slow Fashion, Student / educator defined, Supply chains, Technology, Textiles, Trade, Trade unions, Wages, Workers' rights, Working conditions |

paper in this section about fashion related courses in the UK, USA, Austria, Poland and the Netherlands to facilitate understanding of the different terminology used by contributing authors. We have also maintained USA/UK spellings and grammar where appropriate throughout the handbook.

The target audience for the Handbook is mainly educators on fashion related courses at the higher education level, although a number of activities are targeted specifically at teaching pre-16 and further education students – and many of the activities can be adapted for use by educators at any level.

We hope that the contributions presented here will inspire you with ideas for your own teaching. We would be very interested in receiving images and descriptions of students' work produced as a result of these activities, with an aim of sharing these through Fashioning an Ethical Industry's website: www.fashioninganethicalindustry.org. We also welcome new ideas or your comments on those presented in this Handbook.


## ACKNOWLEDGEMENTS

Liz Parker and Marsha A. Dickson for the compiling and editing of the Handbook. Bee Hayes from Labour Behind the Label for design inspiration. Emma McGinn for finding some excellent photographs. Andrea Hernández Valderrama for research. Hannah Higginson for providing support in a multitude of ways. Sarah Gann for editing and proof-reading, and Nick Ellis for design and layout. The final thank you goes to all the contributors.

# Explaining National Fashion Related Courses and Qualifications

## INTRODUCTION

Fashion education around the world uses different terminology to describe teaching staff and the institutions where courses are taught. The length and types of courses and qualifications also vary and not all countries offer the same subjects within fashion education. These variations have meant that it is impossible to use consistent language throughout this fashion educators' manual. To compensate, this article compiled by experts in each country, is intended to distinguish the different terminology and clarify the systems.

a. What is the common term used by educational institutions in your country for teaching professionals (e.g. lecturer, tutor, teacher, educator, etc.)? Please state at which level of education these terms are commonly used.

In the United Kingdom (UK), teacher is used in schools and lecturer and tutor are both terms commonly used in Further Education (FE) and Higher Education (HE). Educator is usually only used in abstract or theoretical texts.

In the United States, individuals in charge of instruction at colleges and universities are generally referred to as instructors or professors, depending on their educational achievements and/or relationship with the institution. Instructors are assigned to teach certain classes and their primary role is teaching. Instructors may or may not have education beyond the undergraduate/baccalaureate degree level, but increasingly they do hold a master's degree at minimum. They may be hired to teach one class or a number of classes. Professors teach but typically have additional responsibilities, including research or other forms of scholarship where new knowledge is created and disseminated, as well as services that contribute to governing their unit or university. Professors almost always hold a terminal degree, which for the apparel/fashion field is a Doctor of Philosophy (PhD) degree. Some may hold a terminal degree from another field (e.g. some apparel design faculty hold the Master of Fine Arts degree, some professors may hold a Doctor of Education (EdD) degree.

In Dutch HBO (Hoger Beroeps Onderwijs) schools, which teach at the polytechnic level, the term lecturer is used for teaching professionals.

In Austria, the terms lecturers and teachers are used at school level. Professors, lecturers, visiting professors at university level (baccalaureate).

In Polish vocational schools and technical schools, the term teacher is used. In universities and colleges it's lecturer and tutor (but not often). The distinction between universities, colleges and other schools offering higher education is a bit more complicated in Poland, but for all of them we usually say lecturer. Educator is not used very much. It relates mostly to teacher trainers (people who train teachers).

b. What terms are used to describe the educational institutions that offer fashion related courses (e.g. university, college, etc.)?

In the UK, there are no rules to this nomenclature: fashion related courses can exist at both further education and higher education levels. Most institutions at HE level are called universities, but there are some art and design specific centres that are called Specialist Arts Institutions. Some of these Specialist Arts Institutions are HEI's (higher education institutions), e.g. Arts Institute Bournemouth; and some are FEIs (FE institutions), e.g. Cleveland College of Art and Design, Leeds College of Art and Design. Most FE institutions are called colleges. [Editor's note: Some further educational institutions offer higher education.]

In the United States, many fashion related degrees are obtained through universities, which prioritize both research and teaching, and offer degrees in a broad range of disciplines and at varied levels (e.g. bachelor's (BA), master's (MA), and doctorate). Universities are comprised of colleges that focus on a narrower range of disciplines. For example, the University of Delaware is comprised of seven colleges (e.g. College of Arts and Sciences, Lerner College of Business). A college that is not part of a university generally focuses on a narrower range of

disciplines than a university (e.g. a liberal arts college). Universities tend to have larger enrolments than colleges. Community colleges are more vocational in nature and offer two-year degrees.

Dutch educational institutions at HBO-level with fashion related courses are called institute, academy, college of higher education, university of applied science, etc.

For terms used in Austria, see question c.

In Poland, the following educational institutions offer fashion related courses: university, various schools (non-university schools offering both BA and MA courses), technical college, vocational school, academy, technical university. Some fine art schools offer fashion related courses too.

c. What types of qualification can students attain on a fashion related course (e.g. BA, MA, vocational qualification, etc.)? Please give a description of these types of qualifications.

UK:

- Fashion Foundation: one year pre-degree qualification that is very general.
- BTEC Higher National Diploma (HND): two year qualification intended to be equivalent to A (Advanced) level (usually two years full-time study, pre-university) plus level one degree.
- Foundation Degree: two year industry focussed higher education qualification that should allow access to final level of Degree Programme.
- BA: three or four year (sandwich, i.e: with work placements) qualification.
- BA (top-up): one year fast-track qualification.
- MA: one to two year post-graduate qualification.
- MPhil and PhD: up to 5 year doctorate research qualification.
- Graduate Diploma: one year post-degree/pre-MA level qualification.
- Graduate Certificate: 15 week post-degree qualification.

USA:

Students interested in fashion can study for a wide variety of degrees in the United States.

- There are associates' degrees that are generally earned in two years and have a vocational emphasis.
- Bachelors' degrees in apparel design and fashion merchandising are prevalent.
- Students can also earn masters and doctorate degrees with fashion related foci. Whether the degree is considered an "Arts" or a "Science" degree depends on the varied emphasis on humanities type (e.g. English, history), physical and social science courses (e.g. chemistry, math, psychology), and discipline-specific requirements. In theory, the Bachelor of Arts degree has somewhat more flexibility in courses students are allowed to take, whereas the Bachelor of Science degree is more defined and specialized. However, there are no hard rules for this distinction and each university or college approves its own degree programs.

THE NETHERLANDS

- A student is awarded a BA after 4 years HBO.
- An MA can be obtained by taking a special masters programme (normally an additional one to two years).

AUSTRIA:

- Ten vocational schools of fashion technology offer three year practice related vocational courses for 14 to 18 year olds.
- Following this, the Institute of Higher Education of Fashion Technology offers an advanced three year A level course (age 17 +).
- There are fourteen institutes of higher education in fashion technology offering five year A level courses for 14 to 19 year olds.
- Two colleges offer two year 'higher' A level professional qualification courses and an additional college offers a three year course from the Institute of Higher Education of Fashion Technology.
- The Fashion School Hetzendorf offers a six semester Baccalureate BA course.
- University education:
- Fashion Design at the Institute of Design/University of Applied Arts in Vienna.
    - Duration: 8 semesters
    - Level: Master of Arts.
- Textile/Art & Design at the Institute of Art and Design/ University of Arts in Linz.
    - Level: Bachelor of Arts
    - Duration 6 semesters; following this.
    - Level: Master of Arts
    - Duration: 4 semesters.

POLAND:

- Vocational school diploma, e.g. in textile design, typically for two years.
- Technical diploma, e.g. in costume design, textile technician (three or four years, ending with baccalaureate and technical school diploma).
- Post-graduate diploma, e.g. in fashion and design.
- BA, e.g. in marketing, design.
- MA, e.g. in marketing, design.

In general, fashion related courses are offered at all levels: at vocational schools, technical colleges, universities, technical universities, academies of beaux arts, etc. all kinds of qualifications are therefore available.

d. What fashion related subjects can students take in your country (e.g. design, business, marketing, etc.) at what level?

In the UK, fashion related subjects are many and varied and include: Fashion Design; Textile Design; Fashion Knitwear Design; Knitted Textiles; Fashion & Textile Management; Fashion Marketing & Branding; Fashion Communication & Promotion; International Fashion Business; Fashion History & Theory; Costume; Fashion and Textile Buying; and Retail Management. [Editor's note: For a list of fashion related courses available at bachelor's level in the UK, please search by course at http://www.ucas.ac.uk/.]

In the United States fashion merchandising and apparel design are the most common bachelors' degrees. The fashion merchandising degree prepares students for a broad range of careers in merchandising, buying, retail management, promotions and advertising, visual merchandising, etc. There are a few programs in production management, fiber/textile science, and textiles engineering that carry over from when apparel and textile production was more prevalent in the United States. Masters' and doctorate degrees have more variation in the subjects they cover and/or what they are "named". Masters' degrees over the years have tended to broadly cover the apparel and textile fields with classes incorporating such subjects as textile science, textile/costume history, social psychology of dress, and others. More recently, masters' degrees have been developed or redesigned to address a more defined specialization such as Masters in Retail Merchandising or Textile Products Design and Marketing. Doctorate degrees tend to be focused and require students to conduct original research in a specialized area. However, the names of these doctorate degrees generally do not reflect this specialization (e.g. PhD in Textiles and Clothing).

In The Netherlands, Amsterdam Fashion Institute (AMFI) for example, offers Fashion and Branding, Fashion and Design, and Fashion and Management. The TMO Hogeschool voor Modemanagement in Doorn offers training for buyers, entrepreneurs, retail sales managers, sales managers in the distributive trades, and production managers. The fashion design & strategy department at ArtEZ (Academy of Art and Design) in Arnhem offers a master's programme in vision and concept development.

In Austria, depending on the type of school, the following fashion related subjects are more or less prominent, but available in all of them: Production Planning and Work Organisation, Textile Technology, Design and Fashion Illustration, Pattern Cutting, Grading, Modelling with CAD, Technology and Clothing Machines, Workshop and Manufacturing Technology, Fashion Design, Fashion Technology, Textile Testing, Cutting Illustration, and Exercise and Catwalk.

POLAND:

- Design (costume, fashion, shoes, textiles, etc.) – master's, bachelor's, technical college diploma.
- Business – MBA.
- Marketing – MA, BA, MBA.
- Textiles – MA, BA, technical college diploma.

e. How many years do students usually take to attain the different qualifications on a fashion related course in your country?

In the UK, the most common length of time for a fashion related bachelor's degree is three years (and most design students will have undertaken a one year general foundation year after completing their A levels and before doing a degree). Some British fashion related degrees are four years long and include a year working in industry (between end of second year and beginning of final year). There are other routes though - please see answers to question c.

In the United States, the number of years students take to attain the different qualifications are generally as follows:

| Degree | Years to Completion |
|---|---|
| Associate's | Two years |
| Bachelor's | Four years |
| Master's | Two years beyond the bachelor's degree |
| Doctorate | Three years beyond the master's degree |

In the Netherlands, Bachelors' degrees are 3-4 years and Masters' 1-2 years.

Austria: See answer to question c.

In Poland, students take courses for 3 to 5 years in technical schools, 2 years in vocational schools, 3 years for a BA and 5 for an MA.

f. How is that time divided up (e.g. semesters, terms)?

Most universities and colleges in the United States, The Netherlands, Austria and Poland use semesters.

In the United States, these are 15 or 16 weeks long and the primary teaching semesters are Fall and Spring, though some courses are often available in shorter 4 to 8 week sessions in the summer. A few universities and colleges offer a 4 to 5 week winter session as well.

In Austria, the winter semester runs from the beginning of September to the beginning of February, and the summer semester from the beginning of February to the beginning of July.

In the UK, this depends on the institution. Some have three terms per year, some have two semesters. Most British degrees work on three terms.

Some Dutch institutions use trimesters.

g. What terms are used to describe the activities students engage in for learning (e.g. assignments, essays, projects, etc.)?

There is no set answer in any country. Terms used in many of the countries include assignments, essays, design projects and collections, homework, research projects, journals, critiques, debates. Other terms/activities include modules, theses, production schedules, business plans, presentations…even examinations!

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# Fashioning an Ethical Industry across Europe

Between June 2008 and May 2010, the European Union are funding a European Fashioning an Ethical Industry project run by project partners in the UK, Poland, Austria and The Netherlands. The partners are also working to share their learning across other European countries during the course of the project. The project aims to support university, college and high school educators on fashion related courses to incorporate social responsibility issues into their teaching – so that their students develop a sense of social responsibility towards garment workers and are equipped to contribute to more socially responsible policies and practices in the industry.

The project partners are Südwind Agentur (Austria), Schone Kleren Campagne (Netherlands), Polish Humanitarian Organisation (Poland) and Labour Behind the Label (UK).
*European-wide Fashioning an Ethical Industry website:* *www.fashioninganethicalindustry.eu*

## Austria: My Design. My Responsiblity. - Südwind Agentur

Südwind Agentur coordinate the Clean Clothes Campaign (CCC) in Austria, which focuses on improving working conditions in the global garment and sportswear industry and empowering the workers in it. The Südwind Agentur project, 'Mein Design. Meine Verantwortung' (My design. My responsibility.), builds on the aims of the CCC by working with fashion schools and fashion educators on social and environmental responsibility in the clothing industry. The project provides a variety of opportunities for educators and students. Together with fashion educators, we develop new study units and run training sessions for educators about social responsibility and methods of teaching. We support fashion educators with their projects, give lectures and run workshops in schools. We also produce regular email-newsletters and provide a web-page to disseminate news and information about teaching materials and projects.

As well as participating in the European Fashioning an Ethical Industry project, Südwind Agentur coordinates global education centres and activities across Austria, produces international development media, and lobbies decision-makers on a variety of global justice issues.
*www.mode.cleanclothes.at*

## The Netherlands: Fair Fashion - Schone Kleren Campagne

Fair Fashion: naar een eerlijke kledingindustrie (Fair Fashion: towards a fair garment industry) is a Schone Kleren Campagne (Clean Clothes Campaign) project designed for students at fashion colleges in The Netherlands. In all our activities, we focus on the social aspects of garment production and, by doing so, contribute to fairer working conditions for the workers that stitch our clothes. Fashion students have the opportunity and responsibility to design and do business in a fair way. We provide them with the tools and knowledge they need in order to locate their role in cleaning up the international fashion industry. Hence our slogan: Upgrade your ethical fashion skills!

Fair Fashion works mostly with colleges that provide undergraduate and postgraduate courses at a polytechnic level, such as fashion branding, fashion management and fashion design. In the coming period, we are looking to expand our activities to the different art academies and other educational institutions that offer fashion related courses, and the community colleges (MBOs).

Our website, www.fairfashion.org, is designed to be a starting point for all students interested in fair fashion. Another important tool in the project is a publication, *Fair Fashion Files*, a practical manual about what students can do while at university and college, to engage with ethical issues in the fashion industry so that they – as the next generation of industry players – can fashion a more ethical industry in the future. The manual is accompanied by a cd-rom for educators, containing a PowerPoint presentation,

images and other resources they can use and adapt in their classes. The project also runs tutor training and tours by speakers with expertise on workers' rights.

The reaction to the project so far has been very positive, both from students and educators. Our past work has built a solid base for our future activities. The number of 'Fair Fashion Fans', active students who guide the project, is growing, and we keep exploring and expanding the network of groups and individuals who want to contribute to our different activities. Fair Fashion has high hopes for the fair future of fashion!
*www.fairfashion.org*

## Poland: Fashioning an Ethical Industry - Polish Humanitarian Organisation

Raising awareness of the global dimension of our everyday purchases is a new approach in Poland, and the Fashioning an Ethical Industry project in Poland has given us the opportunity to focus on workers' rights and the interdependency between countries of the North and South. Being part of a European project means we can learn from other organisations with more experience in the field, we can adapt materials, utilise resources such as a photo database, and gain from the knowledge of these other organisations.

As social and environmental responsibility in the garment sector is a new subject within Poland, the project has focused on developing a website in Polish, creating Polish versions of teaching materials from partner organisations, and publishing translated reports, articles and factsheets.

We run training sessions for educators, students and volunteer trainers, and give presentations at conferences. The volunteer trainers act as multipliers for the project by running their own workshops. We also coordinated an exhibition, which travelled to educational institutions and student societies, about working conditions in the garment industry, environmental impact, and ways to take action, with the aim of mobilising students and other interested persons to engage in the project. A workers' rights activist from China also toured the country to talk to students and educators.

During the first year of the project, social responsibility issues in the garment sector have risen in prominence in public debate and received widespread interest from media, educators, NGOs and young people. We have worked with a number of Polish organisations (KARAT Coalition, Grupa eFTe, Polish Green Network, Against Gravity), who have also added the global dimension to their educational programs and thus increased the impact of the project.
*www.modnieietycznie.pl*

## UK: Fashioning an Ethical Industry - Labour Behind the Label

Fashioning an Ethical Industry in the UK was established as a result of requests for support and information from students and educators on UK fashion related courses at higher and further education levels. Teaching about socially responsible fashion in the UK has changed dramatically since the start of the project in 2005. Well over 20 universities are teaching about the issues, specialist courses have been set up and research positions have been established.

Students and educators use our website to find out more about workers' rights in the fashion industry. It includes over 20 factsheets and links to films, reports and images. Educators can explore information about teaching resources, our student workshop programme and tutor training events, and students can find out about opportunities such as internships and competitions. We have also produced a student magazine, *Sense*, that covers everything from business ethics to sourcing fair trade fabrics, and is packed full of industry tips and profiles of students designing an ethical industry. *Sense* offers inspiration and ideas for students wanting to learn about ethics in fashion and get involved in creating change while at university or college.
*www.fashioninganethicalindustry.org*

## OTHER USEFUL ORGANISATIONS

### The Higher Education Academy - Education for Sustainable Development Project

*http://www.heacademy.ac.uk/ourwork/learning/sustainability*

The purpose of the Higher Education Academy's Education for Sustainable Development (ESD) project is to help institutions and subject communities develop curricula and pedagogy that will give students the skills and knowledge to live and work sustainably. They are working to the following aims:

- to research and support the development of ESD in the HE sector, particularly within subject communities;
- to build capacity amongst individuals, subject communities and institutions to embed ESD in curricula and pedagogy; and
- to assist the coordination and dissemination of policy, research and practice relating to ESD in institutions, the Higher Education Academy and the wider field.

### Higher Education Funding Council for England

*http://www.hefce.ac.uk/susdevresources*

The Higher Education Funding Council for England (HEFCE) has produced a database, Sustainable Development in Higher Education Resource Guide, to support the sustainable development work of universities and colleges in the UK. The database covers the following topics: Strategy, Biodiversity, Transport, Financial, Curriculum, Construction, Community, Water, Waste, Procurement, Carbon and Management.

### Practical Action

*http://practicalaction.org/?id=sustainable_design_technology*

Practical Action have developed a comprehensive database of activities for design and technology, including issues around garment production. The resource is mainly aimed at pre-16 and further education instructors. Resources include design tasks, inspirational products, materials information, case studies, key issues and further information.

### The Environmental Association for Universities and Colleges (EAUC)

*http://www.eauc.org.uk*

The EAUC seeks to work with members and partners to drive sustainability to the heart of further and higher education. The organisation shares information and best practice within its membership, and works within the sector to drive sustainability deeper into all aspects of universities and colleges.

DESIGN

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# Design Introduction

Designers have a key role in creating more opportunities for sustainable consumption and production. This collection of essays and teaching activities for design related courses, including garment technology and product development, will inspire you with ideas you can use in your own studio. For further ideas for teaching sustainable design, we recommend the *Teaching Guide for the Designer's Atlas of Sustainability* by Ann Thorpe (see Teaching Materials section below).

Fashioning an Ethical Industry displays examples of students' work relating to sustainability on its website at http://fashioninganethicalindustry.org/studentwork/. Your own students may find inspiration in these pages. We would also be very happy to receive images and information about students' work in your own university, college or school for consideration for the website.

## About the contributions in the design chapter

In her essay, **On Teaching Empathy**, Sue Thomas from Royal Melbourne Institute of Technology, Australia, introduces the importance of empathy in design for sustainability and gives ideas for encouraging students' empathy in the design process. Thomas writes, *"If we are to engage our students in preparing themselves to work ethically in our industry, they need to be able to personally and professionally empathise."*

Dr. Kate Fletcher from the London College of Fashion, UK, describes the emerging idea of slow fashion in her essay **Slow Fashion**. In this essay students are challenged to consider the implications of fast economic speed on workers and to appreciate the existence of other types of speed on fashion production and consumption. Dr. Fletcher discusses how 'slow is about a shift from quantity to quality. In melding the *"slow movement's ideas with the global clothing industry, we build a new vision for fashion in the era of sustainability: where pleasure and fashion is linked with awareness and responsibility."* The essay is provided as background reading for students and educators, and links directly with Dr. Fletcher's second contribution, Designing Slow Fashion.

In the tasks suggested in **Designing Slow Fashion**, Dr. Kate Fletcher encourages students to explore a range of themes and rhythms present in fashion and through this to build insight and understanding about the impact of today's predominant "fast" fashion speed. Using this understanding, students can begin to develop design outcomes relating to speeds other than just fast economic speeds.

In her essay, **The Elephant in the Room: Contextualising the Ethical within Fashion Excellence**, Mo Tomaney, Central St. Martins and UCA, UK, challenges us to explore the relationship between teaching about the social and environmental impact of the fashion industry and the teaching of creative excellence in fashion design courses.

Toni Hicks, from the University of Brighton in the UK, describes the results of teaming up with members of the World Fair Trade Organisation (IFAT) in **Collaborating with Fair Trade Producers: Design and Trends**. Students produced designs based on an understanding of producers in the alpaca-producing regions of Latin America and workshops held in the communities. Samples were produced as a result of this mutual insight, and retailers in the UK were involved. Students also participated in a further project to produce a 'trend newsletter' featuring

student designers, for distribution to producers in the IFAT network.

In the case study of the **Customised Denim Project with Further Education Students**, Maria Skoyles, from Oxford and Cherwell Valley College in the UK, provides an example of how students have explored ethics and sustainability by using the issues as the focus for developing communication and drawing skills, materials, techniques and process, and contextual influence.

The **Clothing Care Calculator** by Katie Dombek-Keith and Suzanne Loker from Cornell University in the USA is an interactive tool using Microsoft Excel. It was developed by Dombek-Keith based on the Energy Star Calculator (www.energystar.gov) to calculate the energy use of an individual's clothing care behaviour and alternatives that would lower the energy expended. Its intent is to raise the awareness of designers, consumers and businesses to the major impact of everyday clothing care on the total energy used in a clothing garment's lifecycle. It can be used in the classroom as a tool to introduce lifecycle analysis and the clothing care stage, or as the basis for a design problem reflecting the importance of considering the clothing care stage of a garment's lifecycle in the design process.

In **Style Showdown**, Sara B. Marcketti and Sara J. Kadolph from Iowa State University in the USA provide a series of questions to explore a news article comparing a $1,000 sweater with one that costs $100. The questions stimulate students to explore the issue of price, business practices and sustainability.

In **Design Piracy: A Constructive Controversy,** by Sara B. Marcketti from Iowa State University, USA, students are encouraged to work cooperatively in small groups to debate the pros and cons of design piracy, considering the diverse points of view of designers, garment workers, manufacturers and consumers.

In the short activity, **Cotton Cultivation and Sustainability**, by Südwind Agentur, Austria, students learn how cotton is cultivated, and about the social and environmental issues associated with its cultivation. With a set of images and matching descriptions about cotton cultivation, students clarify the meaning and content of these and put them in order. Students should be able to show understanding by explaining the images in their own words and using new vocabulary to do so. This activity can also be used as an English as a foreign language lesson and German-English translations are provided.

In **Ideas for Design Briefs** we bring you five short ideas for design briefs from Fashioning an Ethical Industry and Abbie Price from R. A. J. E, UK. The assignment ideas are based on designing for fair trade producers, designing a collection for a brand that promotes itself as ethical and designing for different lead times. A range of ideas for approaching sustainability are also included, such as design for leasing, design for multiple-use and design based on producers' skills and capabilities.

# Further Information

## Teaching Materials

There is information about a range of teaching resources, films, exhibitions and images on the Fashioning an Ethical Industry website at http://fashioninganethicalindustry.org/resources/. Some you may find useful for design related teaching include:

**[Pre-16, FE, UG, PG] Teaching Guide for the Designer's Atlas of Sustainability**
This guide aims to support undergraduate and postgraduate educators in delivering education in sustainable design, treating sustainability in its broadest sense, encompassing ideas about social, environmental, economic and well-being. The guide has been produced to cater to a range of design disciplines, including fashion. The teaching guide contains 28 design briefs and exercises, and more than 20 additional resources and tips (such as ideas for films, essay topics and field trips). Themes include biomimicry, ethical and fair trade issues, slow design, happiness, economics and new models of practice that enable design activism.

Thorpe, A. (2008) *Teaching Guide for the Designer's Atlas of Sustainability.*

Available to download for free from http://www.designers-atlas.net/teachguide.html

**[Pre-16, FE] The Sustainability Handbook for Design and Technology Teachers**
The handbook aims to *"enable students to produce great designs and great products based on sustainability principles"*. It's target audience is all design and technology teachers, but a number of examples are taken from the fashion industry and others can easily be adapted by fashion teachers. The six 'R's of sustainability are covered in the publication – rethink, refuse, reuse, reduce, repair and recycle - with lots of suggestions for teaching activities and design tools.

Capewell, I. (2007) *The Sustainability Handbook for Design and Technology Teachers*, Practical Action.

To buy, see http://practicalaction.org/?id=sustainability_handbook

**[Pre-16, FE] Passion for Fashion**
*Passion for Fashion*, a resource from the Reading International Solidarity Centre (RISC), includes lots of creative and interactive ideas for running a workshop to introduce participants to working conditions in the garment industry.

RISC (2003) *Passion for Fashion*, RISC.

Download for free from http://www.risc.org.uk/education/teaching_resources.html

## Publications

Information about additional books, reports and factsheets is available on the Fashioning an Ethical Industry website at http://fashioninganethicalindustry.org/resources/

**Sustainable Fashion and Textiles: Design Journeys**
This is the first book to bring together a wide range of sustainability issues that impact on the design of garments. It covers, amongst other issues, fabrics, dyes, speed, lightness and localism. The book introduces practical alternatives and designers incorporating sustainability ideas into their work.

Fletcher, K. (2008) *Sustainable Fashion and Textiles: Design Journeys,* Earthscan

**Sustainable Fashion: Why now?**
The chapters in this book cover sustainability issues associated with the environment, people and processes that designers, consumers and others face when creating and wearing apparel. The book draws on a range of perspectives and presents new ways of thinking about sustainable fashion.

Hethorn, J. & Ulasewicz, C. (2008). *Sustainable fashion: Why now?* Fairchild Books.

**Sense**
*Sense* is a new magazine for fashion students, covering everything from business ethics to sourcing fair trade fabrics. It is packed full of industry tips and profiles of students designing an ethical industry. *Sense* offers inspiration and ideas for students wanting to learn about ethics in fashion and get involved in creating change while at university or college.

Higginson, H. (2008) *Sense*, Fashioning an Ethical Industry.

# On Teaching Empathy

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| | |
|---|---|
| 1. Level | Pre-16, FE, UG, PG |
| 2. Pre-requisite knowledge required by educators | B. General knowledge of the textiles and garment industry required |
| 3. Pre-requisite knowledge required by students | B. General knowledge of the textiles and garment industry required |
| 4. Number of students | 10+ |
| 5. Length of time required | 45-60 minutes |
| 6. Type of activity | Group work, Interactive activities, Article, Discussion and debate |
| 7. Discipline | Business, Cross-curricular, Design, Marketing, Interactive |
| 8. Topics covered | Consumers, Empathy, Slow fashion, Working conditions |

## OBJECTIVES / LEARNING OUTCOMES

- Students will be able to speculate on and discuss the potential experiences and feelings of other people.

I am interested in why designers (I include myself) design sustainably, or wish to. There is a desire to help, to do better, or to do good – to behave ethically. Following this line of enquiry, I wondered what was the root motivation for ethics. My observation and reading would be that it is empathy - the emotional response for another living thing experiencing inequality. If we wish to have ethical behaviour in our industry, we need to encourage ethics. Empathy is part of a strong engagement with ethical design practice and behaviour. There may be cases when empathy is not part of a response and there is a lack of emotional connection. The individual can be supported to imagine beyond the self. An empathetic response can be encouraged and motivated. Empathy can be used in a variety of situations by a designer for the potential user/consumers, or for the planet and its occupants, or for fellow workers within the supply chain - locally and globally. An empathetic response can be encouraged or enabled in students, not by detailing information alone, but by providing opportunities for empathy to occur. Katja Battarbee wrote:

*"In order to support positive experiences, designers must understand what experiences mean to others and why they respond the way they do." (Battarbee: 2003 p.58)*

A little history would help here – it's interesting to discover that empathy is a recent term. Theodore Lipps, a German psychologist, utilised the word 'einfuhlung': 'feeling into' a subject. Empathy is the English translation first used in 1910 and adapted from use in aesthetics to the discipline of interpersonal communication. Definitions of term are a useful starting point, and the psychologist Roy Schaffer wrote:

*"…Empathy may be defined as the inner experience of sharing in and comprehending the momentary psychological state of another person." (Schafer: 1959 p.345)*

Another definition of empathy is from CancerWEB:
*"An individual's objective and insightful awareness of the feelings and behavior of another person. It should be distinguished from sympathy, which is usually nonobjective and noncritical. It includes caring, which is the demonstration of an awareness of and a concern for the good of others."*
*(12 Dec 1998) CancerWEB's On-line Medical Dictionary*[1]

Why should we bother with empathy as designers? The answer is that, with empathy, the designer's ethical response is more integrated, more holistic, coming from the logic of problem-solving, but perhaps more importantly from human emotions. Ethics could be as a result of legalisation - 'don't be unethical, or you will be fined'! This is unlikely to maintain long-term behaviour change or response. It should happen because we want to be ethical, it is our choice. If we as teachers were to take an aspect of the consumer's or the machinist's experience as the subject of an empathetic response, how can we enable empathy to occur? Students may not empathise with the machinist overseas or locally, or with a larger woman looking for underwear, or an older woman looking for her image in advertising. Recognising this possibility, I started to look into how to encourage and enable empathy and also where empathy is needed. Jane Fulton Suri (2000) identified ways for practicing designers to acquire more experience in this area as follows:

- Gathering information
- Experiencing directly
- Prototyping experience
- Role playing, improvising and body storming
- Storytelling and scenario building

From observing students working, experiencing directly provides the most authentic experience, as it is important to have an unmediated experience. It provides a clear perspective of a person, or the object, or the environment they wish to experience and empathise with. This engenders a personal response and provides insights: the students can own their experience and share insights. Tuuli Mattelmäki and Katja Battarbee describe another tool, 'empathy probes'; packages of material designed 'to support self-reflection and documentation' of user/consumers containing:

*"…disposable cameras, maps with instructions and stickers, pre-stamped postcards…to support a cultural understanding at the designer's end."* (Mattelmäki and Battarbee: 2002 pp.266-7)

If the designer is not able to be with the people that are being empathised with, the user/consumers can provide an 'experience' for the designers through these packages, through the empathy probes. As teachers, how can we deliver an empathetic experience?
We have the usual options:

- lecture
- exercise
- seminar/tutorial
- field trip
- individual project

I started off trying to think of ways for the students to 'experience' another person, or another life, within an informal lecture. I decided to start with 'baby steps' and opted for a very basic experience. Firstly, I suggested that all the students take their shoes off, and put them in pairs in a row. We stared at them and I didn't actually indicate why we were doing this. Then I suggested they move maybe one or two pairs of shoes to the right. To enter into the experience I usually take my own shoes off. I then suggested they put someone else's shoes on. Aligning with the old adage of 'walking a mile in another man's shoes', you get to understand how they feel. Whilst we are doing this I ask questions: 'what part of you do you use to design?', 'how does this affect you as a human being?', 'how did you actually feel, what are your sensations?' Furthermore, I quizzed them as to whether they could feel the size of someone else's foot, and the way the other person had been walking in that shoe – adding that perhaps they could try to empathise with who that other person was.

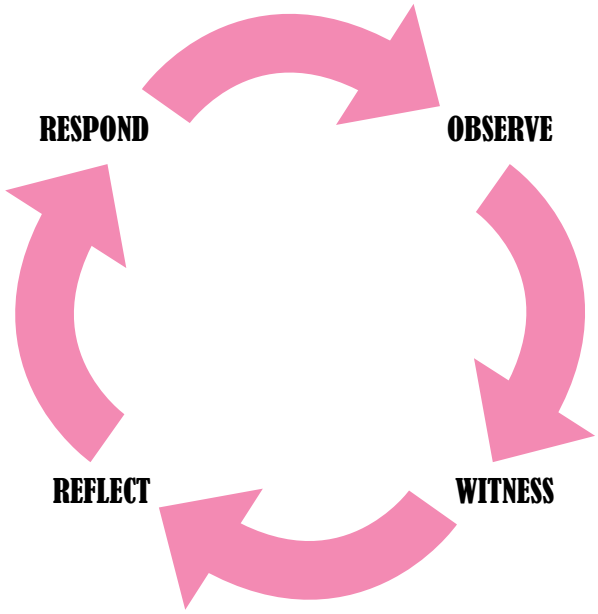
Another method I have used, which is not unlike imagining the back-story of a film, or the prequel (imagine The Young Indiana Jones Chronicles TV series), is to empathise with an image. For this exercise you need to source a photograph from a contentious environment - where a newsworthy incident has happened. It is an exercise in creative imagination, an area in which most students are highly capable. A useful source is images available from on-line news services – Al Jazeera http://english.aljazeera.net/, Reuters http://www.reuters.com/, Associated Press http://www.ap.org/, BBC World Service http://www.bbc.co.uk/worldservice/, CNN http://www.cnn.com/. Once a few images have been selected, I show the images to them one at a time. I ask the students questions - for example: 'What was the name of the person?', in the photograph of a soldier walking with other soldiers. I didn't say where he was from. I asked them, 'Where do you think he was born?' 'Does his mother love him?' 'What's the taste in his mouth? How did they know?' There is no right or wrong answer, but the idea is for the students to work at trying to understand and appreciate another person – to empathise. If the students are in a seminar, or in an informal lecture in a studio, it promotes conversation and it's a good idea for them to call out answers. Here they share their observations and insights. Another method is to distribute photographs and get them to work in groups and describe the person, and imagine who they think he or she is. Sometimes I have also asked them to try to identify how separate they are from the people by asking them the following series of questions:

- Are you related to this person?
- Is this person a friend?
- Is this person from the same culture as you are?
- Is this person a friend of a friend?
- Does this person live in your suburb?
- Does this person live in your city?
- Does this person live in your country?

This is like the 'degrees of separation from Kevin Bacon' (the actor) game which used to be popular. I asked the students to consider 'how many people are you away' from another person. It is important to remember to select the images and consider how you wish to order them to lead to the final subject of empathy. You will need a couple of images at least to allow students to practice imagining and empathising. You may start with images of people in conflict and lead to images of consumers, or workers, depending on your course subject. The emphasis is best on starting with general images and guiding the experiences to the specific, for example the industry workers in their working environment.

[1] A great deal of useful information on empathy is available from medical education sources, as this is acknowledged as an important part of physician training. http://cancerweb.ncl.ac.uk/cgi-bin/omd?action=Search+OMD&query=empathy

To prepare the students for experiencing the subject (client, consumer, co-worker) of their research, I tried to establish how to advise the students on how to proceed. I have been writing and researching around this area, and I came up with the concept of an empathy loop.




Empathy Loop (Thomas 2007)

The idea being that the student would observe, then witness (this may include asking open-ended questions), then reflect, then respond, rather than react. Also, if they were not sure that their response had been appropriate, they could maybe talk again to the person they are designing for and/or with. Or they would start the loop again and observe and witness.

One of the terms in the loop is witness and I think quite a few people are confused by this, but I like the idea of witnessing, because basically it encompasses the idea of sitting still, rather than leaping to the rescue and imposing a solution. Pausing, even for a little while, and to be present at, or have personal knowledge of, the other person (their research subject) and their situation and perspective adds insight to the eventual response. Thus, the subjects are able to express themselves clearly and the student designer is more able to understand them.

Fulton Suri wrote on this perspective:

*"We cannot leap to design ideas from analysis directly nor can we observe people's thoughts and feelings – their motivations, emotions, mental models, values, priorities, preferences and inner conflict. Yet we need to integrate these subjective phenomena, for it is these that make up people's experiences and help us as designers to respond." (Fulton Suri: 2003)*

An alternative and perhaps unexpected area where empathy can be utilised is within the contemporary corporate environment. It seems unlikely, but I believe it makes sound commercial sense. There are four ways this could happen. Firstly, empathy can be used as a design methodology, thus the designer is empathic to the production workers, their skills and work conditions, and towards the earth (its current and future inhabitants), which leads to a less damaging product. Secondly, empathetic design can be used to add product differential. The idea of using empathy would mean the resulting product would be different, because the designer would understand the environment and experience of the user/consumer or worker more closely. Thirdly, empathy could be used as a behavioural indicator. The concept is that designers would be enabled to anticipate the behaviour of consumers, maybe even their colleagues. Finally, empathy can be an aspect of governance or a corporate model of behaviour. The notion of working empathetically with other people seems very logical but how often does it occur? Empathy is a professional skill and tool, and a component of being human and humane.

Alison Barnes and Paul Thagard wrote:

*"…empathetic understanding is not always so automatic… you may not be able to use your general knowledge about people and yourself to construct a new situation in which you imagine placing yourself." (Barnes and Thagard: 1997)*

This direction of thinking is supported by Aaron Sklar et. al. (2004):

*"…deeper understanding of their experiences and values…we try to reach a deeper understanding of what they are thinking and how they feel."*

This is just a small sample of ideas to start supportive and proactive experiences building on the students' abilities

and instincts. If we are to engage our students in preparing themselves to work ethically in our industry, they need to be able to personally and professionally empathise. To conclude, here is a useful definition:

*"…empathy is the key word. When combined with creativity, it holds the promise of better and more marketable solutions for everyone." (Myerson: 2001 p.3)*

## REFERENCES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Myerson, J. (2001) 'Overview: The Key Word is Empathy', Show and Symposium, The Helen Hamlyn Research Centre, RCA, London http://www.hhc.rca.ac.uk/CMS/files/RA2001.pdf

Schafer, R. (1959) 'Generative empathy in the treatment situation', *Psychoanalytic Quarterly*, v 28, 342-373

Sklar, A., Velazquez, V. and Adams, B. (2004) 'Context and Empathy as Tools for Sustainable Design', Designing for the 21st Century III, Proceedings Rio de Janeiro 7-12.12.2004 http://www.designfor21st.org/proceedings/proceedings/forum_sklar.html

Thomas, S. (2007) 'Design Back-story: Empathy, witnessing, reflection and the inclusive response', Include 07, RCA, London

# Slow Fashion[1]

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| | |
|---|---|
| 1. Level | UG |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | Any number |
| 5. Length of time required | 20 minutes (reading only) |
| 6. Type of activity | Article |
| 7. Discipline | Business, Cross-curricular, Design |
| 8. Topics covered | Care and repair, Consumers, Environment, Fair trade, Second hand clothes, Slow Fashion, Textiles, Working conditions |

## FOLLOW UP / RELATED ACTIVITIES

'Designing Slow Fashion' by Kate Fletcher, in this Handbook.

## OBJECTIVES / LEARNING OUTCOMES

- To begin to understand the implications of fast economic speed on workers.
- To appreciate the existence of other types of speed on fashion production and consumption.

Fast fashion has become a defining characteristic of today's textile and clothing industry. It is a combination of high speed production and high speed, high volume consumption. It is made possible by the tracking of sales with electronic tills and just-in-time manufacturing where a sample or design sketch is turned into a finished product in as little as three weeks; and growing consumer demand – a recent report revealed that people are buying one-third more garments than four years ago[ii], fuelled by the rise of cheap clothes and 'value' retailers like Primark and Matalan. Yet super cheap, 'value' or 'fast fashion' garments are no quicker to make or consume than any other garment. The fibre takes the same amount of time to grow regardless of a product's speed to market (in the case of cotton, around eight months to cultivate and two to ship). Likewise, the raw material takes the same amount of time to be spun, knitted or woven, cleaned, bleached, dyed, printed, cut and sewn; and the activity of going shopping and laundering the garment takes the same amount of time regardless of how speedily a design makes it from studio to high street retailer.

'Fast' in the case of today's fashion industry describes economic speed. Time is just one of the factors of production along with labour, capital and natural resources that get juggled and squeezed in the pursuit of maximising throughput of goods for increased profits. But increasing the speed of production and consumption comes at a cost. Rapidly changing style and novelty is workable only because clothing is so cheap (indeed, over the last fifteen years, the price of garments has been falling), made possible by the shifting of production to low cost countries, and by putting downward pressure on working conditions and environmental standards, the so-called 'race to the bottom'.

But there are other views of time and speed which acknowledge not just economic speed but also nature's speed and the pace of cultural change. These other views give us a key portal into the designing and making of more sustainable, user centred and worker-friendly fabrics and garments. These views provide us with a multi-layered focus on speed that is a marked shift in emphasis away from the status quo in today's industry where fashion is mass-produced and fashion and textiles are consumed enmasse. They are part of a different world view, where a sensitivity to speed in both production and consumption is transformed into a force for quality (of environment, society, pay, working conditions and products, etc.) In this world view we design ourselves a different system that makes money and also respects the rights of workers and the environment and at the same time produces beautiful and conscientious garments. This different system is described here as *slow fashion*.

Slow fashion is about designing, producing, consuming better. Slow fashion is not time-based but quality-based (which has some time components). Slow is not the opposite of fast – there is no dualism – it is simply a different approach in which designers, buyers, retailers and consumers are more aware of the impact of products on workers, communities and ecosystems. The concept of slow fashion borrows heavily from the Slow Food Movement. Founded by Carlo Petrini in Italy in 1986, Slow Food links pleasure and food with awareness and responsibility. It seeks to defend biodiversity in our food supply by opposing the standardisation of taste, defending the need for consumer information, and protecting cultural identities tied to food. It has spawned a wealth of other slow movements. Slow Cities, for example, design with slow values but within the context of a town or city and are committed to improving the quality of life for its citizens.

Thus, slow is about a shift from quantity to quality. In melding the slow movement's ideas with the global clothing industry, we build a new vision for fashion in the era of sustainability: where pleasure and fashion are linked with awareness and responsibility. Slow fashion is all about choice, information, cultural diversity and identity. Yet perhaps most critically, it is also about balance. It is about recognising that slow fashion is a combination of rapid imaginative change and symbolic (fashion) expression as well as material durability, quality making and long-term, engaging products. Slow fashion supports our psychological needs (to form identity, communicate with others, be creative through our clothes) as well as our material needs (to keep warm and be protected from extremes of climate).

Fast fashion, as it exists today, strikes no such balance. Indeed, it is largely disconnected from the reality of poverty wages, forced overtime and climate change. And fast fashion has little recognition of the fact that we are now less happy than our parents and our grandparents were, even though we own more material stuff. Slow fashion, in contrast, is produced and consumed differently to fast fashion. The heightened awareness of other stakeholders

and speeds in slow fashion, along with the emphasis on quality, gives rise to different relationships between designer and maker; maker and garment; garment and user. Recognising and designing with speeds other than just a fast commercial pace takes the pressure off time. Garments are still mass-produced, but they are done so in supplier factories that pay living wages and maintain high standards. Mutually beneficial relationships between retailers, brands and their suppliers are fostered over the longer term. This helps erase the unpredictability for suppliers of small volume orders and short lead times that frequently lead to the use of temporary workers and the forced overtime that have become the hallmark of today's economics driven fashion.

The balance implicit in slow fashion comes from combining newness and innovation with long-term stability. Only in finding some equilibrium between these speeds will quality be achieved. Quality normally comes at a price and at least some slow fashion pieces will cost substantially more than they do today, reflecting their materials, workmanship and values. This will result in us buying fewer high value, slow-to-consume products and bring key resource savings. It has been suggested, for example, that the sector could halve its materials use without economic loss if consumers paid a higher price for a product that lasted twice as long[iii]. Yet, other slow fashion pieces may cost the same or even less than today. These will be specifically designed to be resource-efficient, quick-to-consume products developed, say, as part of carefully planned closed materials cycles.

Slow fashion is a glimpse of a different – and more sustainable - future for the textile and clothing sector, and an opportunity for business to be done in a way that respects workers, environment and consumers in equal measure. Here are some tips to slow down your wardrobe:

- Repair your clothes with a smile (it's easier than going shopping).
- Ask stores about repair services (that may get them thinking).
- Ask your friends for new ideas about how to wear the garments you already have (it's always good to get new views on how to wear old things).

i This is a part excerpt from Kate Fletcher's book, *Sustainable Fashion and Textiles: Design Journeys* (2008) London: Earthscan.
ii Allwood, J. M., Laursen, S. E., Malvido de Rodriguez, C. and Bocken, N. M. P. (2006) *Well Dressed?* Cambridge: University of Cambridge Institute of Manufacturing, p12.
iii Allwood, J. M., Laursen, S. E., Malvido de Rodriguez, C. and Bocken, N. M. P. (2006) *Well Dressed?* Cambridge: University of Cambridge Institute of Manufacturing, p4.

# Designing Slow Fashion[1]

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| | |
|---|---|
| 1. Level | UG |
| 2. Pre-requisite knowledge required by educators | D. Specific knowledge required: It would be useful to read the 'Slow Fashion' contribution in this Handbook |
| 3. Pre-requisite knowledge required by students | D. Specific knowledge required: It would be useful to read the 'Slow Fashion' contribution in this Handbook |
| 4. Number of students | A group up to 30 would be ideal |
| 5. Length of time required | If all the tasks were completed this could make up about a week's short project |
| 6. Type of activity | Individual work, Group work, Ideas for projects, assignments and briefs, Discussion and debate, Research related, Practical |
| 7. Discipline | Business, Cross-curricular, Design |
| 8. Topics covered | Care and repair, Consumers, Environment, Fair trade, Second hand clothes, Slow Fashion, Textiles, Working conditions |

## OBJECTIVES / LEARNING OUTCOMES

- To explore practically a range of speeds and rhythms present in fashion.
- Through this to build insight and understanding about the impact of today's predominant fashion speed.
- To begin to develop design outcomes relating to speeds other than just fast economic speeds.

Designing fashion for speeds other than just a fast commercial pace has the potential to positively influence issues surrounding workers' rights, labour issues and sustainability concerns more broadly. But what are these other speeds and how can awareness of them be raised within fashion design curricula?

## INTRODUCTION TO IDEAS OF DIFFERENT SPEEDS

If we look at how speed is dealt with in places other than fashion, we see combinations of fast and slow. The Ancient Greeks, for example, talked of two different kinds of time – one which focused on the moment and the other concerned with ongoing time. And in the case of nature, we see that ecosystems achieve balance and long-term resilience of the larger system by adjusting to change at different paces. Nature typically combines change that happens on a big scale but very slowly (like the time needed to grow a mature, established forest) with fast, small-scale change (such as in the lifecycle of a flowering plant). Here the varying rates of change within the ecosystem effectively help sustain it, allowing it to survive potentially damaging events. This is because the fast parts react while the slower parts maintain system continuity [ii].

Stewart Brand[iii] in his book *The Clock of the Long Now,* proposes that any resilient human civilization needs similar layers of fast and slow activity to balance each other. He suggests six levels of pace and size. From fast to slow (and of increasing size) the layers are: Art/fashion, Commerce, Infrastructure, Governance, Culture and Nature. The fastest layers, like fashion, bring rapid imaginative change, while the slowest layers maintain constancy and provide a long-term supporting structure. Crucially, the system works when each layer respects the pace of the others.

Yet the fashion industry, as it exists today, has no respect for these other layers. Indeed, a growing body of evidence suggests that it is largely disconnected from the effects of its products on nature and culture, with little recognition of poverty wages, forced overtime, waste mountains and climate change. In fact the commercial agenda in fashion seems to promote the polar opposite of a multi-layered, multi-speed industry. Instead, what is marketed to consumers is a wide range of similar products produced and consumed for economic speed rather than at speeds that represent the interests of workers' rights or an agenda supportive of nature and culture.

How can we design a more multi-speed type of fashion? One place to start is by building an awareness of the speed of current garments. Described below is a series of activities that can be used alone or in a sequence to explore different speeds at use in fashion.

### Suggested Task 1

Brainstorm in a group around how/why garments are 'used up' and how long they stay current (or fashionable). Think about a range of types of garments (underwear, jeans, T-shirts, coats, etc.) and look for differences that influence the factors behind consumption, use and disposal.

### Suggested Task 2

Give students the task of doing some shop research and analysing the fashion offer of major brands and high street retailers. Are different speeds evident in the range of garments these companies sell? If so, how do pieces vary?

Feedback to group, using visuals and looking for common themes.

### Suggested Task 3

Invite students to do some wardrobe research, looking in their drawers and on their hanging rails, and those of their friends. Ask them to look for the different rhythms with which garments are used, collating/sketching various archetypal items. Ask them to look for types of garments that are used and 'retired' quickly and types of garments that have a slower rhythm of use. Look for colour, fibre type, silhouette, fashion level, etc.

Present this research to the group, looking together for patterns and themes that emerge.

### Suggested Task 4

Using the information gathered in tasks 1, 2 and 3, give students the task of beginning to explore how these issues relating to the speed of consumption influence issues related to production. Investigate what the effects are, for example, of producing garments with a high fashion level and high consumption speed on workers. Does this differ for different garments? Look for clues on how a focus on the speed of fashion production and consumption can be used to specifically help improve the lives of workers.

Use these clues as insights from which to start to build a design project around issues of worker-friendly speeds in fashion. What characterises a worker-friendly speed? How can worker-friendly speeds be enhanced? How can the negative effects of these speeds on workers be reduced? Design a garment that works with these labour-friendly speeds (they may be a combination of fast and slow).

### Suggested Task 5

Ask students to bring items into class that represent fast and slow speed in fashion. In small groups, analyse the differences and similarities between these pieces, drawing up a list of key characteristics, and collating the values that participants/owners ascribe to these pieces and some of the stories linked to their use.

Feed these characteristics, values and stories back to the larger group and collectively develop an understanding of what fast and slow fashion look like in garment form today.

Develop a design brief that is concerned with services or systems (rather than products) that bring out the positive sustainability characteristics of garments that we already own today, without us needing to consume new items. How can designers interface with producers and consumers to slow down consumption but still give people access to fashion?

i This is a part excerpt from Kate Fletcher's book, *Sustainable Fashion and Textiles: Design Journeys* (2008) London: Earthscan.
ii Thorpe, A. (2007) *The Designer's Atlas to Sustainability*, Washington: Island Press, pp48-49.
iii Brand, S. (1999) *The Clock of the Long Now*, London: Phoenix.

# The Elephant in the Room: Contextualising the Ethical within Fashion Excellence

Mo Tomaney, Research Fellow, Fashion and Ethics, Central St. Martins College of Art and Design, University of the Arts, London, and senior lecturer, MA Ethical Fashion, UCA, UK
Motomaney@aol.com

| | |
|---|---|
| 1. Level | FE, UG, PG |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | Any number |
| 5. Length of time required | 20 minutes (reading only) |
| 6. Type of activity | Article |
| 7. Discipline | Design, Pedagogy |
| 8. Topics covered | All |

Fashion is, by its nature and definition, about clothes as more than just protection from the elements or modesty. It is a vehicle for individual definition, whether as part of a clan identity, a professional uniform or as self-expression at a basic level that touches most people. At its most expressive, it can be a creative instrument that comes close to artistry. For most students of fashion design or related subjects, engagement with the subject originates in an inspiration with the creative side of fashion rather than an interest in or awareness of the industrial systems that make high street fashion possible. The "elephant in the room" is the underside to the fun, creative side of fashion that engages most fashion students and young consumers; it is the unseen cycle of the garment, from yarn, though processing stages, through its journey to the store, and its afterlife - post fashionability. The nuts and bolts of the industry can seem to be unrelated to the creative and sometimes egocentric core of the fashion elite, as experienced at fashion weeks in London, New York, Milan and Paris; but producing and delivering the goods, keeping turnover up and limiting product lifecycles are all part of what defines the fashion business. Of the few who will make it big, those designers destined to find success on the runway or red carpet, many will sign lucrative deals with mainstream fashion (high street) retail chains and brands; for the vast majority of fashion graduates, mass market fashion is the business model in which they will become stakeholders at some stage in their careers. The creative process is often segregated from the sourcing of garments, both in college and in industry. As students, fledgling designers often look to a past era of slower fashion and couture as a means of production, naturally focusing away from notions of mass production or sweatshops - perhaps a reflection of the fact that in fashion we are all in the business of selling fantasies on some level.

Despite the perception of a kind of democratization of fashion that has come about via the growth of cheap, on trend fast fashion - a phenomenon in which the majority of fashion students, as consumers, are enthusiastic participants - there is simultaneously a disconnect between the high aesthetic goals at the creative end of the fashion industry, the growing interest in the ethics of contemporary consumption among fashion students, and the hunger for faster and faster lifecyles with high margins that is generated by fast fashion brands in particular (though not exclusively). This has created a business model in which commercial demands often override "considerate production" - quality of materials, craftsmanship, ecological thoughtfulness, but most of all human rights in production chains where often invisible subcontracting can be an unavoidable consequence of the demands of short lifecycle fashion. Is there, or can there be, a link between the quality and creative integrity of a finished product and the socio-economic integrity that is embedded in the way it has been produced? Is this something that can successfully be addressed within fashion schools that may share a parallel disconnect - simultaneously striving for creative excellence and innovation alongside the desire to build real links with industry to create greater depth in the student experience and to build career pathway links?

Ethical considerations can be an alien fit within a set of learning criteria designed to deliver creative excellence - the communication of ethical concepts alongside fulfilment of aesthetic objectives in a way that is relevant and might really influence student practice is no doubt challenging. Many students and staff find an easier engagement with sustainability issues through the exploration of "eco" fashion, and there has been more success in the delivery of sustainability through learning criteria related to environmental factors, where there may be more obvious links to the creative; for example, innovative fibre and yarn bases, greener ways to create or finish fabric, ideas of slow fashion, the re-creation of vintage in garment or yarn recyclage, etc., presenting potential for really tangible and visible results that are embedded in the creative process. As such, the "eco" option offers a more comfortable fit for delivering debates around sustainability within existing curricula, in terms of impacting on the design of the garment, accessing opportunities to inspire marketing the collection or influencing communication with the consumer, in a way that supply chain ethics or corporate social responsibility methodology and its implementation simply cannot deliver within a design course.

While clearly many fashion students dream of couture, slow, hand finished or unique as the pinnacle of their creative ambition, few, when considering a career in fashion, dream of sweatshops in China or Bangladesh, or short lifecycle fast fashion; who wants to design rags for a throwaway consumer? Discussion of supply chains, codes of conduct, subcontracting or the human plight within the business of fashion is difficult on several layers for the fashion design student, particularly as, in the first instance, a student may have a limited concept of the way supply

chains work, and how they may differ across models of production. Instilling in the student an understanding that an item produced at the high end - such as couture, high quality tailored or hand finished ready-to-wear, where the highest quality is essential to the product - is likely to have a shorter, more traceable supply chain but be more expensive than a fast fashion cut and sew supply chain that requires lower skill resources, and where the end product is likely to be finished at a lower quality, can create a foundation to relating socio-economic considerations to product and therefore to design. Asking creative fashion students to consider human rights and ethics in the supply chain within a typical set design project defies the accepted boundaries that govern a creative fashion course. In some ways, the consideration of supply chain might be seen as a limitation to creativity, so can, in essence, be seen to actually confront the standard learning criteria. There is a parallel in industry, where studio designers are sometimes deliberately shielded from sourcing or costing limitations in order to maximize creative expression (within commercial confines defined by brand or product managers), so that the brand managers and buyers are empowered with not only the sourcing choices but the creative choices that become subordinate to financial and logistical restrictions.

Without including the context of the key business models that drive the industry within curricula, a discussion of ethics relating to the design or the product management role can be hollow. In order for students to grasp the ethics and politics of fashion production, they must first understand the fashion industry and the business choices it faces; why, for instance, a fast fashion model might lead to chains of subcontracting, impossible delivery demands and sweatshops, contrasted with historic perspectives on slower business and production models that may offer a vision for the future - building an understanding that it was not ever thus! It is important to build into creative development an understanding of the whole product cycle, pre-production through to post-consumption, a holistic approach to the fashion product that goes beyond design. This knowledge may offer potential for creative collision and transformation in unexpected ways. If awareness about the whole lifecycle of the garment - including both business and ethics - can become the norm in discussions of design and product development, students may begin to consider the life chain of the products they create as a matter of course. This would inevitably bring them greater empowerment when they enter the industry. Graduates would be better equipped to promote change and enable positive sustainable solutions within their organisations, with the by-product that a young designer could confidently contribute to the broader business debates within those organisations.

It is natural that consumer confusion around fashion ethics impacts on the student cohort as much as on any other enthusiastic consumer of fashion and media. It is challenging for an educator to illustrate these complex and often contradictory debates, or to offer solutions when the industry itself has not yet been able to decipher clear routes to change but, rather, has initiated processes to enable change (a concept which in itself can cause confusion in its dissemination to students). How can we support students to visualize how she or he may either use design itself to bring about change or see how they may effect change as designers rather than as consumers? The latter may seem more attainable. Fashion students are opinion leading consumers of fashion, so they are in a position to influence other consumers both directly and indirectly, just as they do in terms of fashion itself. The question is, how does the undoubted current buzz around sustainability and ethics transfer itself - as a trend - down the consumer chain? Can it be transformed into an underlying trend, one that will effect lasting change? Is this a mobile phone trend, or a Tamagochi trend, a little black dress or a puffball?

When they take up posts as designers in industry, fashion school graduates may frequently find the path to change seems to be outside their field of influence; but within fashion schools, placed in imaginary professional situations, students have a real opportunity to come up with visionary solutions outside commercial constraints, with more open-ended and holistic sustainability projects that engage them with the less "sexy" side of the discussion alongside the "sexy".

Students and staff can begin to see the product and its relationship to sustainability in a more integral light, to embed issues of sustainability directly into creative processing rather than always treating them as distinct subjects. For example, why do we always ask students to produce a collection? The removal of that framework invites new creative solutions to the understanding of what a "collection" might be, new possibilities for the presentation, consumption and marketing of fashion.

Perhaps the collection is a stale way of looking at the marketing of fashion that restricts the creative response to sustainability.

Students at Central St. Martin's (CSM), London, were recently given a cross-disciplinary project in which they were asked to consider sustainability across the life of a garment. Working in groups of five or six students, several of the groups grasped the chance to work with incredible fabrics and cuts, seeing sustainable solutions for the consumption of fashion in ideas related to slow, such as a dress hire collection, a collection of garments that can be endlessly adapted for future wearers, or a vehicle for the dissemination of issues. The fashion student is not necessarily the opinion leader in the political aspects of ethical or green issues, but as a creative thinker, she is able to make a real contribution to the broader debates within the industry through visionary solutions. Creative students are in a good place to be able to offer creative pointers to change before they get bogged down in the industry, corporate loyalties, and subordination of design departments to branding and sourcing, as is often seen in the industry. As students, they may be allowed to be thrilled by fashion, to consider fashion consumption without the hindrance of business planning and spreadsheets (so often the bête noir of young design school graduates), to harness their passion for the subject into real and innovative sustainable solutions for business and design, and really show a pathway to the industry. We know that, if it can be done in a way that is creatively exciting, makes business sense and grabs consumer interest, the industry is likely to sit up and listen.

# Collaborating with Fair Trade Producers: Design and Trends

Toni Hicks, Senior Lecturer, Textile Department, University of Brighton, UK

| | |
|---|---|
| 1. Level | UG |
| 2. Pre-requisite knowledge required by educators | D. Specific knowledge required: Knowledge of fashion industry and trend forecasting |
| 3. Pre-requisite knowledge required by students | D. Specific knowledge required: Knowledge of fashion industry and trend forecasting |
| 4. Number of students | Any number |
| 5. Length of time required | One term |
| 6. Type of activity | Group work, Ideas for projects, assignments and briefs, Practical |
| 7. Discipline | Design, Marketing |
| 8. Topics covered | Environment, Fair trade, Ethical initiatives / brands, Textiles, Trade |

## OBJECTIVES / LEARNING OUTCOMES

- Understanding and experience of ethical trading issues.
- Recognising and understanding the value of historical/traditional influences related to design.
- Gaining new practical skills through primary research.
- Exploring and understanding the refinement of technique.
- Understanding the importance of the needs of a specific market and the potential and sensitive relationships with traditions.
- Understanding and awareness of the subtleties in both design and communication.

Over the past five years at the University of Brighton, we have gradually been incorporating into our programmes a number of events and projects to raise and develop students' awareness of both ethical and ecological issues relating to the fashion and textile industries. Two years ago, the new MDes courses in Textiles and Fashion were validated, integrating these issues into specific objectives and learning outcomes for each unit of study.

In 2006, I met Judith Condor-Vidal from Trading for Development, and associate member of the World Fair Trade Organisation (IFAT), at a 'Fashioning an Ethical Industry' training event, and we have developed many allied projects since then.

Over five weeks in June/July 2007, we ran a series of twelve workshops with IFAT members/producer groups in the alpaca regions of Latin America (Ecuador, Peru, Bolivia and Chile). These included showing knitted textile and knitwear designs developed by our students in targeted projects that had focused on an understanding of the communities' abilities and needs. We also discussed the importance of quality control and exchanged technical skills. From the mutual insight gained, it was possible to progress design samples, which were presented to buyers at Topshop, La Redoute and other European fashion outlets. An exhibition showing a film, photographs and artefacts from the workshops and the visit was displayed at the university and several students are currently organising placements with some of the groups. We also met with representatives from the British Embassies in each country, to help ensure their future support for our projects.

In a further project, a team of Level 2 students produced a 'trend newsletter' featuring student designs for distribution throughout the IFAT network. The first pilot issue was prepared for the May 2008 COFTA (Cooperation for Fair Trade in Africa) conference for African members of the IFAT network, held in Cairo. Noel Chapman presented the newsletter, entitled *'Translate'*. Two students, Laura Andrews and Laura Gokhale, presented it at workshops they ran for producer groups in Ecuador. In addition, it was sent for the Rio de Janeiro IFAT conference for South American producers in August 2008 and to the Sri Lankan IFAT conference for Asian producers in October 2008. After comment and feedback from IFAT members, we plan to create further issues on a regular basis, involving students at all levels. If this proves to be beneficial and is well received, it might be possible to include contributions from students attending other universities.

## PROJECT BRIEF: TREND NEWSLETTER FOR 2009/2010

UNIVERSITY OF BRIGHTON SPRING TERM 2008
SCHOOL OF ARCHITECTURE
AND DESIGN – TEXTILES
TEXTILES FOR FASHION, PRODUCT AND
PRESENTATION UNIT CODE AD291
LEVEL TWO KNITTED TEXTILES

**A University of Brighton Project for the World Fair Trade Organisation (IFAT)**

This is planned as the pilot for a long-term project. Each year a new group of students will take the helm. The newsletter will be distributed amongst all IFAT members globally. We hope that there would be a possibility of the recipients sharing its contents as far afield as possible, thus creating a multiplying effect and enabling accessibility to those who may not have internet access or are unable to read.

The newsletter will provide information on future trends, drawing on informed research and your innate "finger on the pulse" to forecast and create sympathetic designs that will provide valuable information to producers who do not usually have access to this information. There might be a small section for information on a particular traditional design from a specific country (preferably one that fits in with the trends being discussed). This would provide a knowledge exchange from producer to producer and celebrate traditional skill and design.

As this is the first issue, you will need to come together as a team to discuss the format, title, focus and identification of trends. Then decide to each develop a specific theme, which will relate to your knitwear project. Next term, all information and designs will be drawn together, critically selected and professionally brought to a conclusion.

There will be a legally binding agreement stating that the knowledge and design ideas for the newsletter are regarded as a donation.

You will be introduced and sensitised to the general themes through tutorials and workshops on fair trade with Noel Chapman and Judith Condor-Vidal.

Your learning benefits will include:

- Understanding and experience of ethical trading issues.
- Recognising and understanding the value of historical/ traditional influences related to design.
- Gaining new practical skills through primary research.
- Exploring and understanding the refinement of technique.
- Understanding the importance of the needs of a specific market and the potential and sensitive relationships with traditions.
- Understanding and awareness of the subtleties in both design and communication.

# Customised Denim Project with Further Education Students Studying BTEC National Diploma Art & Design (Fashion & Clothing)

Maria Skoyles, course leader, BTEC Fashion & Clothing, Oxford and Cherwell Valley College (OCVC), UK
mskoyles@ocvc.ac.uk

| | |
|---|---|
| 1. Level | FE |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required. |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required. |
| 4. Number of students | Any number |
| 5. Length of time required | 4-6 weeks |
| 6. Type of activity | Group work, Student presentations, Ideas for projects, assignments and briefs, Practical |
| 7. Discipline | Design |
| 8. Topics covered | Student /educator defined |

## OBJECTIVES / LEARNING OUTCOMES

- Students explore recycling, reuse of waste, labour issues and fair trade. Students are assessed on their communication skills in addition to creative work.

Oxford and Cherwell Valley BTEC National Diploma (Fashion and Clothing) students, inspired by a visit to Tate Modern, customise jeans donated by Oxfam and explore recycling, reuse of waste, labour issues and fair trade, and are assessed through the following BTEC units:
Unit 1 – Drawing development
Unit 2 – Materials, techniques and process
Unit 5 – Contextual influences
Unit 97 – Fabric manipulation (part of a textiles short course award)
Environmental and ethical issues are assessed through the communications portfolio.

The creative aspect of the project expects students to use research into modern art, including a visit to Tate Modern, London, for inspiration to:
- Visually record what they see at the gallery (unit 1).
- Record contextual references (unit 5).
- Research into the history of denim and its place in today's world (unit 5).
- Research into currently ethical designers and compare their work to others' (unit 5).
- Experiment with denim and manipulate fabric (units 2 & 97).
- Produce a final outcome from an old pair of jeans (units 2 & 97).
- Document all their creative developments appropriately.

Each unit has specified requirements. See www.edexcel.org.uk for more details on each unit.

We find that the project generates good debates and discussions and is therefore great for students' communications portfolio at either Level 2 or 3. This portfolio is a file of work that is put together to show the students' ability in talking, discussing, comparing information and writing. We ask students to complete the following tasks which are then assessed:
- Watch *'China Blue'*, taking notes and forming opinions on what they view.
- Participate in Fashioning an Ethical Industry's role play on the impact of buying decisions on workers (available in this Handbook), offering the opportunity for them to discuss in small groups and as a class.
- Read, analyse, synthesise and compare a selection of documents (largely available on the Fashioning an Ethical Industry website, or on Oxfam's, Labour Behind the Label's and Tearfund's websites).
- Write a short piece about modern art.
- Write an extended piece about ethical fashion. Students decide the subject of this piece - they have varied from researching organic cotton to writing about the industrial revolution and whether the textiles trade has really changed.
- Give a selection of talks - and subjects have included their trip to Tate Modern and/or a final presentation of their work.

Resources to support this learning are available on http://www.fashioninganethicalindustry.org/, and include worksheets, role plays and films.

The project has been wholly successful. Students have thoroughly enjoyed the various creative workshops and the links to the theoretical studies they have done. They have learnt a great deal (see learning outcomes below), and achievement has been high in both course grades and key skills portfolios.

## LEARNING OUTCOMES

Students will learn about the following ethical and environmental issues:
- Waste and alternatives to landfill, including reusing in creative ways.
- The supply chain and how current industrial practices can be unethical, including: labour and living conditions of workers; the impact western buying practices have on factory owners from Less Economically Developed Countries; the influence consumers can have on buying practices and boardroom decisions.

# Clothing Care Calculator: An Interactive Tool to Evaluate Environmental Impact

Katie Dombek-Keith, Graduate Student and Suzanne Loker, Professor, Cornell University, USA
katiedkeith@gmail.com, SL135@cornell.edu

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|---|---|
| 1. Level | Pre-16, FE, UG, PG |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | Any number |
| 5. Length of time required | 10 to 30 minutes |
| 6. Type of activity | Individual work, Group work, Interactive activities, Ideas for projects, assignments and briefs |
| 7. Discipline | Design |
| 8. Topics covered | Care and repair, Environment |

## OBJECTIVES / LEARNING OUTCOMES

- To introduce the care and maintenance stage of Life Cycle Analysis for clothing using an interactive tool.
- To evaluate the environmental costs of clothing care and maintenance, and apply the results in clothing design as a designer or in behavior choices as a consumer.

For a copy of the Clothing Care Calculator, please visit:
http://fashioninganethicalindustry.org/resources/teachingmaterials/carecalculator

## THE CLOTHING CARE CALCULATOR

The Clothing Care Calculator is an interactive tool using Excel[1] and is available at www.fashioninganethicalindustry.org/teachingresources/calculator. It was developed by Dombek-Keith based on the Energy Star Calculator (www.energystar.gov) to calculate energy use of an individual's clothing care behavior and alternatives that would lower energy expended[2]. Its intent is to raise the awareness of designers, consumers and businesses to the major impact of everyday clothing care on the total energy use in a garment's lifecycle. It can be used as: 1) an assignment for students, or in the classroom as a tool to introduce Life Cycle Analysis and the clothing care stage; or 2) as the basis for a design problem, reflecting the importance of considering the clothing care stage of the lifecycle of a garment in the design process.

## LEARNING ACTIVITY

We have used the Clothing Care Calculator in two settings. First, during the opening reception for an exhibit of Dombek-Keith's master's thesis designs, Re-Fashioning the Future: Eco-friendly Apparel Design; and then in a web-based course offered by Loker, Re-Designing "Green" Apparel, through Cornell University, the University of Delaware, and Colorado State University. In both settings, the Clothing Calculator was presented as a self-directed activity with instructions embedded in the tool. As such, there was little specific discussion about applying the results to the clothing design process or to change consumer behavior. Below, we outline a possible approach to engage students in the Life Cycle Analysis process for clothing, and particularly the significant impact of the care and maintenance stage of clothing in considering environmental costs. Both would begin by assigning students the readings about Life Cycle Analysis of clothing completed by Patagonia and other organizations, and trying out the Clothing Care Calculator.

## THE DESIGN PROBLEM

Design an article of clothing that limits the amount of energy in the care and maintenance life stage and/or leads to changed consumer care and maintenance of clothing.

1. Consider specific care activities that have high energy use, such as hot water, small loads, adjusting water levels to load size, type of washing and drying machines, air drying, criteria for and frequency of washing garments, dry cleaning, steaming, and other alternatives.
2. Brainstorm approaches to clothing design that:

a) increase awareness of environmental costs in clothing care and maintenance;
b) limit environmental costs in clothing care and maintenance,
c) provide several ways to approach clothing care and maintenance that are easy and flexible to provide consumer choice; and
d) embrace current trends of style and consumer behavior, including environmental consciousness.

3. Select several design approaches as a class that meet these criteria. Students can select from these or others that emerge for their design concept and begin generating design ideas.
4. Critique of initial design ideas.
5. Selection of final designs for execution and final critique.

[1] The Calculator was designed with macros that, while not essential, make it easier for the user to navigate through the file and to reset the file to its original look. The macros are harmless but may trigger a security warning pop box when opening. If the pop box shows up when opening and asks if you want to enable macros, then enable them. If the pop box won't allow you to open the files because of the macros, then you need to lower your security level in Excel to "Medium" by following the instructions given (depending on which version of Excel you are using, this can usually be done by selecting the Tools menu option and then Macro and Security).

[2] The Calculator has been created with a US audience in mind. The authors give permission for the Calculator to be amended to other currencies.

## LIFECYCLE ANALYSIS READINGS

Brown, M.S. and Wilmanns, E. (1997) 'Quick and dirty environmental analyses for garments: What do we need to know?', *Journal of Sustainable Product Design*, 1(1), 28-34

Patagonia's Footprint Chronicles Tool
www.patagonia.com/web/us/footprint/index.jsp

Patagonia's Methodology for Environmental Cost Calculations www.patagonia.com/pdf/en_US/method_for_cost5.pdf

Walsh, J. A. H. and Brown, M. S. (1995) 'Pricing environmental impacts: a tale of two t–shirts', *Illahee* 11:3&4, 175-187

Allwood, J. M., Laursen, S. E., de Rodriguez, C. M. and Bocken, N. M. P. (2006) *Well dressed? Report on the present and future sustainability of clothing and textiles in the United Kingdom*. Cambridge, Great Britain: University of Cambridge, Institute for Manufacturing

# Style Showdown

Sara B. Marcketti and Sara J. Kadolph, Textiles and Clothing Program, Iowa State University, USA
sbb@iastate.edu, skadolph@iastate.edu

| | |
|---|---|
| 1. Level | FE, UG |
| 2. Pre-requisite knowledge required by educators | B. General knowledge of the textiles and garment industry required |
| 3. Pre-requisite knowledge required by students | C. Some knowledge of discipline required |
| 4. Number of students | Any number |
| 5. Length of time required | 20 to 60 minutes |
| 6. Type of activity | Individual work, Group work, Article, Discussion and debate |
| 7. Discipline | Business, Cross-curricular, Design |
| 8. Topics covered | Environment, Prices, Supply chains, Textiles, Wages, Workers' rights |

## FOLLOW-UP / RELATED ACTIVITIES:

What price a living wage by Doug Miller in the Business Chapter in this Handbook.

## OBJECTIVES / LEARNING OUTCOMES

- Students will utilize their knowledge of textile science and textile science terminology, serviceability of textile products, and basic aspects of the organization of the apparel industry, when reading a popular press newspaper article.
- Students will review their understanding of textile production, assumptions about product quality, and consumer expectations for textile products.
- Students will review their understanding of the impact of labor costs and environmental issues on cost of garments.
- Students will engage in written and oral communication by responding to the questions provided.

## INSTRUCTIONS FOR USING THE LEARNING ACTIVITY

Require that students read the "Style Showdown" article (below) by either presenting a copy of the article in class or posting the article electronically through email or other course management software. Instruct the students to write answers to the following questions. Questions 4-7 are particularly suitable for debate or discussion in small or large groups. Timing required for this exercise ranges from 20 minutes to one hour depending on the number of questions discussed as a group and if oral summaries of the discussions are shared by each student with the group as a whole. The number of participants is unlimited.

### Learning Activity Questions

1. Identify and correct all errors in the article related to textile terminology.

2. Describe the differences between the two sweaters in terms of:

a. textile quality
b. design features
c. manufacturing steps for the sweaters
d. labor standards and conditions for the workers constructing the sweaters

3. Predict serviceability components of the two sweaters based on:

a. fiber content
b. yarn type
c. fabric structure
d. finishes

4. What basic assumptions does the author make about the products, access to information from the two companies, and manufacturing of the two sweaters?

Are these assumptions valid? Why or why not?

5. The author states at the end of the article, *"it's safe to say that the Cucinelli ($1000 sweater) is the superior sweater when it comes to style, quality, and global social awareness"*. Do you agree with this statement? What evidence is provided that this company is more socially aware than Lands' End? Does a higher priced garment always ensure socially responsible business and labor practices?

**Note to instructors**: Students should be reminded that price does not necessarily equate to socially responsible business practices and that garments of different price points may, indeed, be produced in the same factory.

6. Do design details alone justify the cost difference between the two sweaters?

7. Explore possible reasons why one company provided more information about their manufacturing processes, while the other company was more reluctant to provide this information. What does this suggest about competition within target markets? Does the lack of information shared by one company suggest actual differences in working conditions? Why or why not? For what reasons do you think Lands' End might be unwilling to share more information?

### Feedback from students

Students in an introductory textile science class at a four-year institution responded to this article through postings on a course management Blackboard (Web-Ct) system. In their responses, students considered the implications of socially responsible business practices the final cost of a garment. Students could relate to the concepts presented in the article, specifically the availability of similarly styled but differently priced garments. This reading helped students think about the fashion industry as a vital component of the global economy. Students did struggle with the idea of purchasing a sweater for $1,000. Instructors could consider asking students to research and compare/contrast middle to lower priced companies' production and manufacturing processes for a project in an introductory textile science or production and sourcing course.

## Actual material provided to students

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Style Showdown:
$1,000 Sweater Faces $100 Rival
By Christina Binkley
Wall Street Journal November 29, 2007; Page D1

It's one of the abiding mysteries of fashion: Is it really worth paying $1,100 for a white cotton blouse or $750 for one of the turtleneck sweaters we see in high-end stores and magazines?

If the labels fell off, would these basic items still feel like they're worth so much? The question arises more often these days, as stores like Zara and H&M thrive on selling inexpensive fashions that resemble those of high-end designers like Chanel and Dior.

With the holiday gift-giving season upon us, I decided to put a couple of standard sweaters to the test. While I anticipated differences in style and quality, I was unprepared for the political issues that arose from my study of these two sweaters. What started out as a look at fashion choices turned into a lesson on globalization.

For this test, we chose two cashmere sweaters from clothiers with excellent reputations for quality and service, one at each end of the price spectrum. One came from Lands' End and cost $99.50 before tax and shipping. The other, from Italian luxury cashmere maker Brunello Cucinelli, cost $950 before tax and the valet parking fee at Saks, Fifth Avenue in Beverly Hills.

The sweaters are outwardly similar: long-sleeved black mock turtlenecks, knitted with two-ply yarn, which means each string is made of two strands that have been twisted together. Both sweaters are made of cashmere combed from Mongolian goats, which are said to grow fine, long hairs to survive the tough winters. The long hair leads to less pilling, which is a real sweater killer.

And both garments arrived with deficiencies. My Lands' End sweater felt stiff and glossy. After wearing it twice, I tossed it in the delicate cycle of my washing machine, and it emerged soft and supple.

I chose a style called a "cashmere tee" that is trimmer and more feminine than the company's core big and snuggly cashmeres. New this fall, the mock turtle is cut to layer under a jacket. Despite the fresh styling, it lacks sophistication, and the fabric tends to wrinkle, particularly at the crook of the arm. Still, it's an attractive, basic sweater - soft, comfy and, hey, the price was right. According to Michele Casper, a spokeswoman for Lands' End, it should last for many years. If not, she noted, I can exchange the item or get a refund. *"Everything we sell at Lands' End is guaranteed. Period."*

The Cucinelli sweater has a springier weave that drapes gracefully and hasn't wrinkled or bagged at stretch points. It was a little more uniformly soft than the Lands' End fabric. While all Mongolian goat hair is prized, prices vary according to quality, and some Italian manufacturers pride themselves on buying the best grades of cashmere at auction - one reason for some sweaters' higher prices. The sweater also has subtly stylish details -- such as small buttons at the back of the neck that make it easy to pull the sweater over a hairdo and makeup.

That's a nice feature, but when I got it home, I discovered the sweater had unraveled at the teardrop opening at the nape of the neck. This required a tiresome trip back to Saks, where they repaired the tear, telling me that if it happens again, I should bring it right back. At that price, they can count on it. But Cucinelli should probably incorporate some sort of reinforcement at that pressure point. A spokesman for the designer called the flaw a *"fluke"* and said Cucinelli has a damage-return rate of just 0.005%.

The standout facets of the Cucinelli sweater are sleeves that taper at the forearm and then flare at the wrist, and layers of silk chiffon that have been hand-sewn at the neck and wrists. My friend Roberta tried it on. *"It does feel really nice on my neck,"* she said, noodling her head around. These style details drew attention as I wore the sweater (the Lands' End sweater garnered no compliments). But people looked stunned if I told them the price.

So there were style differences between the luxurious designer sweater and its counterpart, however solidly made. Another sort of distinction emerged as I learned how each sweater was manufactured. The goat hairs took very different paths after being bundled into bales and taken to auction in Mongolia.

The label of the Lands' End sweater says "Made in China." Lands' End gave me an extensive primer on its Mongolian yarns. But it turned out that the company isn't involved in that part of the process. It purchases the finished sweaters from a factory in China - and it's the factory that buys cashmere at auction. Ms. Casper said the Chinese factory spins, cards, combs and dyes the yarn and weaves it into garments according to Lands' End's specifications. Lands' End, she said, tests the results and requires the factory to meet *"all compliances"* from Sears Holding Corp., which owns Lands' End. She declined to elaborate or to divulge the name of the factory or even the region of China where it's located. She did say: *"The cashmere factories are very clean and feature all state-of-the art, updated equipment. The employees feel honored to be employed there."*

I was troubled by the company's reticence about the factory that made my sweater. This came against a backdrop of news stories out of China's industrial sector that included recalls of toys, toothpaste and other consumer products. Many people have seen film and photos of Chinese factory workers living in sparse dormitories far from home and working long hours. Concerns about Chinese labor and manufacturing standards have led to the recent increase in "Made in the USA" labels on products made here.

All this contrasts sharply with Brunello Cucinelli, a company founded in 1978 by 54 year old designer Brunello Cucinelli. Both the Saks saleswoman and Massimo Caronna, Cucinelli's U.S. spokesman and owner of Italian fashion distributor IMC Group, eagerly elaborated on the manufacturing. Mr. Caronna even invited me to visit the factory where my sweater was made, in the tiny Italian village of Solomeo in Umbria, though I didn't make the trip.

According to him, the goat hairs in my sweater traveled in bales from Mongolia to one of several factories in Italy where it was made into yarn. Cucinelli buys about 70% of its yarn from the Italian luxury thread purveyor Cariaggi.

The yarn was then shipped to the Cucinelli factory, which is in a 17th-century castle. Each of its 1,500 employees has a key, says Mr. Caronna. They work each day from 8 a.m. until 1 p.m., breaking for a 90 minute lunch. Many go home for lunch, but Mr. Caronna says that those who stay are served a free three course meal cooked up by three local women who shop for fresh groceries every morning. Employees return to work from 2:30 until 6 p.m. and then head home.

Mr. Cucinelli wanted to improve on the conditions he saw his father endure as a farm laborer, Mr. Caronna says. The designer has donated some company profits to improvements in Solomeo, such as restoring the town square, building a local school and, most recently, constructing a town theater. The company, which competes with Loro Piana and also owns the Gunex and Riva Monti fashion lines, expects revenue of $163 million in 2007, Mr. Caronna said.

The Italian manufacturing process also explains a little more about the cost of my $950 sweater. Hand work allows sophisticated design details, like the chiffon, that would be impossible in a garment made entirely by machine. And 25% of the factory employees are devoted to quality control. Before leaving the factory, every item is washed by hand - one reason the Cucinelli sweater arrived softer than the Lands' End.

Lands' End won't tell us details such as whether its Chinese factory has paid for local schools or serves its workers free three course meals. But it's safe to say that the Cucinelli is the superior sweater when it comes to style, quality and global social awareness.

Whether it's worth nearly 10 times the price, though, is a matter for you and your wallet.

# Design Piracy: A Constructive Controversy

Sara B. Marcketti, Iowa State University, USA
sbb@iastate.edu

| | |
|---|---|
| 1. Level | UG |
| 2. Pre-requisite knowledge required by educators | C. Some knowledge of discipline required |
| 3. Pre-requisite knowledge required by students | C. Some knowledge of discipline required |
| 4. Number of students | 8-80 |
| 5. Length of time required | 50 to 60 minutes |
| 6. Type of activity | Group work, Discussion and debate |
| 7. Discipline | Business, Cross-curricular, Design |
| 8. Topics covered | Branding, Companies, Consumers, Prices |

## OBJECTIVES / LEARNING OUTCOMES

- To work cooperatively in small groups to discuss the pros and cons of the practice of design piracy in order to stimulate problem-solving and reasoned judgment.
- To gain a better understanding of the implications of design piracy considering the diverse viewpoints of designers, garment workers, manufacturers and consumers.

This classroom assignment presents the format and content information for a constructive controversy activity on the subject of design piracy or "knocking-off" the ideas of another designer or manufacturer's work. It is a controversial practice of the apparel industry, but one that is pervasive and legal. The constructive controversy format challenges students to move from simplistic viewpoints to critical evaluations of a complex issue. Students practice communication and listening skills while debating a critical concept in the apparel industry. Within the constructive controversy format, students are asked to use information provided to them and their experiences to consider the topic of piracy from diverse viewpoints, including those of the designer, the garment worker, the manufacturer and the consumer.

## ACTUAL MATERIALS PROVIDED TO STUDENTS

### Proponents of Design Piracy

Your position is that design piracy is a **positive and much needed aspect** of the ready-to-wear apparel industry. To support your position, use the information given below and any information from your own experiences that is appropriate. Consider the positive implications of design piracy from the diverse viewpoints of the designer, the garment worker, the manufacturer, and the consumer. Challenge the opponent team's viewpoints; think of loopholes in their logic; insist on compelling information to support their arguments.

1. One of the major reasons for and results of design piracy is the succession of popular garment styles into lower price points. When a particular arrangement of elements in a garment catches the public's imagination, other designers and manufacturing interests imitate the garments. Some manufacturers and designers change minor details such as color, pattern, and use or type of trimmings. Other manufacturers and designers copy the garments in exacting detail, substituting the more invisible elements such as fiber type or quality of materials. Manufacturers copy exactly or make minor changes to approximate their target markets' price range. Nearly all price ranges in the apparel industry copy, especially since there are few visual differences between copies and the originals to the inexperienced eye.

2. The business of copying allows for greater employment opportunities in the apparel industry. The excess number of style variations produced due to piracy creates jobs (and thus income) for both skilled and unskilled labor.

3. For a garment to become a fashion, it needs to diffuse to a large mass of people. Design piracy makes it possible for cheap reproductions of fashionable goods to diffuse to women of all economic levels. If piracy did not exist, there would be obvious class distinctions between the wealthy, the poor, and all those in between. Consumers of all economic levels have a legitimate interest in obtaining fashionable, albeit pirated, merchandise.

### Opponents of Design Piracy

Your position is that design piracy is a **negative and detrimental aspect** of the ready-to-wear apparel industry. To support your position, use the information given below and any information from your own experiences that is appropriate. Consider the negative implications of design piracy from the diverse viewpoints of the designer, the garment worker, the manufacturer, and the consumer. Challenge the opponent team's viewpoints; look for loopholes in their logic; insist on compelling information to support their arguments.

1. Styles copied at lower price points flood the market with cheap imitations of higher end goods. Piracy permeates the industry; even copies are copied. According to fashion writer and social historian, Ida Tarbell (1912, p.122-123):
"*From top to bottom we are copying. The French or Viennese mode, started on upper Fifth Avenue in New York City, spreads to 23rd St., from 23rd St. to 14th St., from 14th St. to Grand and Canal. Each move sees it reproduced in materials a little less elegant and durable; its colors a trifle vulgarized, its ornaments cheapened, its laces poorer. A travesty, and yet a recognizable travesty.*"

2. One of the ways in which pirated copies appear so quickly on the market is through the use of cheap materials. These materials are often of poorer quality than the more expensive resources used by the higher priced manufacturers. Great waste results from the use of poor quality merchandise. Consumers need to replace their clothing more frequently, and retailers

and manufacturers are forced to continuously turn over their merchandise because consumers desire new items. Copying also shortens the life of a product. As copies flood the various price lines of the dress industry, higher priced merchandise is knocked off. If piracy were eliminated, women would not buy so many goods, and would save time, money, and energy purchasing goods less sensitive to change. Consumers who desired distinctive articles could safely rely upon the exclusiveness of protected items. Further, fewer resources would be needed to produce so many pirated goods.

3. Manufacturers who spend the time, effort, and money to create original garments see their profits diluted when imitators create similar goods in lower prices. Copyists profit unfairly by imitating the hard work of originators. They then undersell these same originators causing great losses to the original designers and manufacturers.

4. Companies that practice piracy reduce production costs by not hiring designers to create original goods, and pay workers minimal wages for long hours (Hurley and Faiz, 2007). Because pirated goods utilize a relatively few number of designers, competent designers may find it difficult to find profitable and satisfying work.

## INSTRUCTIONS FOR USING THE LEARNING ACTIVITY

In the constructive controversy format, the cooperative goal is for each student to reach a deeper understanding of the subject. The instructor assigns students to groups of four. One pair of students in each group develops the best case possible for the pro position, while the other pair of students does the same for the con position. After constructing arguments for their positions (approximately 15 minutes), and debating their points (approximately 15 minutes), the pairs reverse perspectives; the proponents of a viewpoint become the opponents (approximately 15 minutes). Finally, students seek consensus of the issue (approximately 10 minutes), and report either verbally or in writing their consensus to the class and the instructor. The instructor is encouraged to move around the room during the process, listening to the groups' constructive controversies and encouraging deeper understanding of the issue at hand. Instructors may choose to present introductory information to the class regarding piracy or require students to research resources from the internet and the library prior to the class discussion.

## FEEDBACK FROM STUDENTS

Students have expressed great interest in learning about design piracy, and enjoyment from participating in this exercise.

Regarding the ways design piracy impacts **designers**, students have stated:

- *"The designers whose work is copied achieve "names" very quickly. We see piracy as a compliment to the original designer."*
- *"Design piracy does not allow designers and others within the apparel industry the opportunity to receive credit for their work."*

Regarding the ways design piracy impacts the **garment worker**, students have stated:

- *"Because trends change so quickly there are always employment opportunities in the apparel industry."*

Regarding the ways design piracy impacts the **manufacturer**, students have stated:

- *"Piracy maintains equilibrium in supply and demand in the apparel industry."*
- *"Piracy allows for an increase in the number and types of manufacturers to satisfy all of the different income brackets."*

Regarding the ways design piracy impacts the **consumer**, students have stated:

- *"Consumers are able to evaluate quality of goods. For each purchase made, consumers can decide if quality, style or price is more important."*
- *"Piracy is detrimental to the apparel industry. Consumers could be "ripped-off" if they do not know how to evaluate quality or unknowingly purchase a pirated garment."*

Regarding the ways design piracy impacts the **environment**, students have stated:

- *"Piracy creates more waste in the apparel industry because people buy lots of clothes and accessories just to stay current with trends."*

Students have stated the following **general comments** regarding the constructive controversy activity:

- *"I appreciate experimenting with new techniques to help us think in different perspectives, and the opportunity to share our ideas with our classmates."*
- *"Trying to debate against something you agree with opens your eyes to other opinions. I was not aware of all of the different views on one single topic."*
- *"It's really hard to think the "other" way once you debate one particular side that you agree with. This activity made me think about both sides of the issue."*
- *"Our group was surprised by how much we were persuaded by both the negative and positive sides of this argument."*

## READING LIST


Horyn, C. (2002, April 9) 'Is copying really a part of the creative process?' *The New York Times*

Hurley, J. and Faiz, N. (2007) *Assessing the impact of purchasing practices on code compliance: A case study of the Bangladesh garment industry*. Retrieved July 3, 2008 from http://www.mfa-forum.net/

Johnson, D. and Johnson, R. (2003) *Joining together: Group theory and group skills* (8th ed.) Boston, MA: Pearson Education, Inc. (Original publishers of constructive controversy idea with teaching instructions)

Marcketti, S. B. and Parsons, J. L. (2006) 'Design piracy and self regulation: The Fashion Originators' Guild of America: 1932-1941' in *Clothing and Textiles Research Journal*, Special issue on social responsibility, 24(3), 214-228

Tarbell, I. (1912) *The business of being a woman*, New York: The Macmillan Company

# Cotton Cultivation and Sustainability

Südwind Agentur (Die Agentur für Süd-Nord-Bildungs - und Öffentlichkeitsarbeit GesmbH) Vienna, Austria
www.suedwind-agentur.at stefan.kerl@suedwind.at

| | |
|---|---|
| 1. Level | Pre-16 |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | Any number |
| 5. Length of time required | 20 minutes |
| 6. Type of activity | Group work, Image related, Interactive activities |
| 7. Discipline | Cross-curricular, Design, Interactive |
| 8. Topics covered | Agriculture, Big business, Environment, Health and safety, Textiles |

## OBJECTIVES / LEARNING OUTCOMES

Contextual:

- Becoming acquainted with the cultivation of cotton
- Awareness of social and environmental issues related to cotton cultivation (environment, monocultures, working conditions)

Linguistic:

- Understanding vocabulary
- Being able to apply new vocabulary in a presentation

## MATERIALS PROVIDED:

- 1 set of photos (images 1-8) High quality versions are available to download from *http://fashioninganethicalindustry.org/resources/teachingmaterials/cottoncultivation*
- The Cultivation of Cotton picture descriptions worksheet
- German-English vocabulary sheet (where appropriate)

## DESIRABLE MATERIALS:

- Clothes-pegs and clothes-line (alternatively you can pin or stick the photos up)
- Raw cotton

In this short activity, students learn how cotton is cultivated, and the social and environmental issues associated with its cultivation. With a set of images and matching descriptions about cotton cultivation, students clarify the meaning and content of these and put them in order. They should be able to explain the images in their own words and use new vocabulary to do so, in order to show an understanding of the pictures. In the last stage of the exercise, each student could be given a piece of raw cotton from which they can spin a long, thin, strong piece of thread. This activity can also be used as an English as a foreign language lesson and German-English translations are provided.

The instructor sticks all the cotton pictures randomly on the wall and sets up the clothes-line (if appropriate). Two students share one worksheet about cotton cultivation and a vocabulary sheet where appropriate. The instructor asks one student of each team to read out one of the picture descriptions and the group then collectively works out the meaning of the paragraph. The student then selects the matching image and attaches it to the clothes-line (or to the wall). The students collectively work out the meaning of the photo description. This method is repeated for each picture, until all the pictures have been attached to the clothes-line/wall. Once each piece of text has been assigned to an image, each student could receive a piece of raw cotton, in order to spin a thread as long and thin and strong as possible.

## THE CULTIVATION OF COTTON - PICTURES

### 1. Monoculture

Monoculture occurs when only one type of plant is grown on a large-scale. Chemicals are used to prevent reproduction[1] of pests[2], as these are a big problem for monoculture. The cultivation of cotton needs around 29,000 litres of water for a kilo of raw cotton[3].

[1] die Fortpflanzung [2] dier Schädling [3] die Rohbaumwolle

### 2. Flower

The flower of the cotton plant can be either red or yellow.

### 3. Aeroplanes

Aeroplanes spray pesticides[1] on large plantations and may cause water pollution[2]. Many people who are exposed to the pesticides become ill and do not live longer than 35 years.

[1] die Pestizide [2] Verschmutzung

### 4. The cotton plant and bud[1]

The crop is harvested[2] by extracting the cotton from the bud[1].

[1] die Knospe [2] die Ernte

### 5. Cotton Fields

Hundreds of years ago, slaves[1] from Africa picked the cotton by hand. Today many people still work under slave-like conditions[2]. Many children also have to work in the cotton fields and drag[3] 40 kilos of cotton a day.

[1] die Sklaven [2] Bedingungen [3] schleppen

### 6. Cotton harvesting machine

In northern countries the cotton is usually harvested[1] with machines. The leaves and branches are harvested along with the cotton. A chemical is sprayed to defoliate the plant so that only the cotton remains[2].

[1] geerntet [2] übrig bleiben

### 7. Removal[1] of the cotton seed

To prepare for sowing[2] the following year, the cotton seeds[3] are separated from the rest of the plant. The cotton is then compressed into bales in order to be transported and stored.

[1] das Entfernen [2] die Aussaat [3] die Samen

### 8. Cotton thread[1]

The cotton is first bleached[2], cleaned and combed and then chemicals are used to dye[3] the thread. These chemicals can be a danger to the health4 of the workers, many causing allergies and cancer (e.g. formaldehyde, benzene and azo compounds).

[1] das Garn [3] färben
[2] gebleicht [4] die Gesundheit

1

Monoculture
http://www.sxc.hu/photo/851349
Credit: Fernando Weberich

2

Flower
http://flickr.com/photos/tisdale53/2735378074/sizes/o/
Credit (and owner of photo): John T. Harding, johntharding@hotmail.com

3

Aeroplanes
http://www.flickr.com/photos/biggreymare/2057281223/sizes/l/
Credit: Carol von Caron
This work is licensed under the Creative Commons Attribution-Noncommercial-No Derivative Works 2.0 Generic License. To view a copy of this license, visit http://creativecommons.org/licenses/by-nc-nd/2.0/

4

The cotton plant and bud
http://www.organicexchange.org/Photos/a%20(6)1.jpg
Credit: Organic Exchange www.organicexchange.org

5

Cotton fields
http://www.flickr.com/photos/zohar-shemer/2872865852/sizes/l/
Credit: Zohar Shemer

6

Cotton harvesting machine
http://www.flickr.com/photos/biggreymare/2062010296/sizes/l/
Credit: Carol von Caron
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7

Removal of the cotton seed
http://www.flickr.com/photos/modernmuseum/2571305483/sizes/o/
Credit: Keith Wright, ModernMuseum Images kwright286@gmail.com

8

Cotton thread
http://www.pbase.com/steveanstey/image/71087800
Credit: Stephen Anstey stephen@anstey.com

# COTTON CULTIVATION – VOCABULARY LIST

| | |
|---|---|
| agricultural worker | der Landarbeiter |
| assemble | zusammenstellen |
| brand name | der Markenname |
| Department for Trade | das Handelsministerium |
| bud | die Knospe |
| capsules | die Kapseln |
| chemicals | die Gifte |
| circulation problems | die Kreislaufprobleme |
| cultivation | der Anbau |
| developing countries | Entwicklungsländer |
| exploit | ausbeuten |
| export duty | die Ausfuhruzolle |
| harm | schaden |
| harvest | die Ernte |
| health | die Gesundheit |
| health insurance | die Krankenversicherung |
| irrigation | die Bewässerung |
| operate | betreiben, führen |
| pest | der Schädling |
| reproduction | die Fortpflanzung |
| sick pay | das Krankengeld |
| skilful | geschickt |
| slaves | die Sklaven |
| sowing | die Aussaat |
| seeds | die Samen |
| stronghold | die Hochburg |
| tax | die Steuer |
| toxic materials | giftige Werkstoffe |
| treat | behandeln |
| work stations | der Arbeitsplatz |
| workforce | der Arbeitskraft |
| thread | das Garn |

# Ideas for Design Briefs

## Fashioning an Ethical Industry and Abbie Price, R.A.J.E, UK

| | |
|---|---|
| 1. Level | Pre-16, FE, UG |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | Any number |
| 5. Length of time required | Adjustable |
| 6. Type of activity | Individual work, Group work, Ideas for projects, assignments and briefs, Practical |
| 7. Discipline | Design |
| 8. Topics covered | Big business, Care and repair, Companies, Consumers, Environment, Fair trade, Ethical initiatives / brands, Purchasing practices, Second hand clothes, Slow Fashion |

### OBJECTIVES / LEARNING OUTCOMES

- To inspire tutors with ideas for bringing sustainability into design assignments.

- Design an item of clothing or accessory taking into account the resources, capabilities and skills of a specific group of fair trade producers. Search the IFAT membership database at www.ifat.org for a list of producer groups and their websites.

Contributed by Fashioning an Ethical Industry

- Research two companies, such as Zara and People Tree, which have different approaches to lead times. How will these diverse approaches to lead times affect your design - taking into account the potential impact of short lead times on workers? What do you need to consider when designing with different lead times? Some ideas include complexity of design, distance from retail, number of processes, samples. See Fashioning an Ethical Industry factsheet on purchasing practices at http://fashioninganethicalindustry.org/resources/factsheets/issues/factsheet17/

Based on an idea by Abbie Price from R. A. J. E. http://weareraje.com

- Research a brand that promotes itself as ethical. Design a collection to extend and complement the company's existing range. See http://www.cleanclothes.org/companies/ethical.htm for more information about different types of 'ethical'/'alternative' brands.

Contributed by Fashioning an Ethical Industry

- Design inspiration: Over the course of the Fashioning an Ethical Industry project, we have come across many ideas for approaching sustainability within design work. We hope these ideas will inspire your design assignments and motivate students to see design differently:

- Design based on producers' skills and capabilities.
- Design with adequate timings, stability and pricing.
- Design for leasing rather than selling.
- Design to engage.
- Design fewer, higher quality, more durable garments.
- Design for multiple use.
- Design truly fast fashion (for example that biodegrades quickly).
- Design with re-claimed material.
- Design for repair.
- Design for re-use/for the materials to be reclaimed.
- Design for reduced laundering.
- Design from a sustainable dye palette.

See examples of student work that incorporates some of these ideas at http://fashioninganethicalindustry.org/fashionstudentswork/

# BUSINESS

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Marsha Dickson, University of Delaware, Suzanne Loker, Cornell University, and Molly Eckman, Colorado State University, USA

# Business Introduction

The papers in this chapter are relevant to all fashion business related courses, including sourcing, retail management, buying, socially responsible business and merchandising courses. Educators can explore a number of ways that businesses impact on workers, their communities and the environment with students.

Fashion businesses operate in an industry with a history of tariffs and quotas and global outsourcing, all of which affect the sustainability of the industry. Brands and retailers incorporate corporate social responsibility (CSR) into their business practices, and the impact of these CSR activities on workers and the environment has varied. Few, however, are addressing the impact of decisions made by their own corporate staff. These decisions can undermine the efforts to improve working conditions and the environment. For example, demanding short lead times may mean workers endure a seven day week and 16 hour days to complete orders, despite the brand's code of conduct stating a maximum 48 hour week.

Fashioning an Ethical Industry displays examples of students' work relating to sustainability on its website at http://fashioninganethicalindustry.org/studentwork/. Your own students may find inspiration in these pages. We would also be very happy to receive images and information about students' work in your own university, college or school for consideration for the website.

## ABOUT THE CONTRIBUTIONS IN THE BUSINESS CHAPTER

In **Global Sourcing Decision Case Study**, students collect, synthesise and analyse information from a variety of sources and use it to evaluate the advantages and disadvantages of a country as a sourcing option for a particular company and product category. Students take on one or more decision-maker roles within the company in conducting the research and communicating their analysis. As a team, students articulate the results of their research and their decision regarding sourcing from that country. This case study activity has been contributed by Minjeong Kim, Oregon State University, Leslie Davis-Burns, Oregon State University, Marsha A. Dickson, University of Delaware, and Haesun Park, Louisiana State University, USA.

Global workplace standards, supply chain codes of conduct, multi-stakeholder initiatives and case studies of company responses to workers' rights violations are explored in **Globalization and Supply Chain Working Conditions** by Rachelle Jackson from the US organisation, STR Responsible Sourcing. The activities have been designed to develop students' understanding of the challenges presented by today's global supply chain, how some companies are confronting those challenges and what impact their efforts have on working conditions around the world.

**Student Book Club: The Travels of a T-Shirt in the Global Economy** by Joy Kozar, Kansas State University, USA, requires students to read *The Travels of a T-shirt in the Global Economy* by Pietra Rivoli and respond to multiple discussion questions stemming from the book. The goal is to assist students to recognise the structure, dynamics

and distribution channels of the global textile and apparel industries from both current and historical perspectives. This involves an evaluation of the cultural, economic and political factors impacting on sourcing decisions, in addition to the implications of various global alliances for trade policies and regulations. Upon completion of this activity, students should recognise various factors that impact on compliance with labour laws, standards of social responsibility and the treatment of workers in textile and apparel production. The assignment challenges students' critical thinking skills and supports further development of their written and verbal abilities.

In small groups, students take on the roles of CEO, designer, buyer, factory owner and factory worker, and consider how the priorities and challenges facing each of these roles impacts workers in Fashioning an Ethical Industry's **Buying Power Role Play: How Decision-making in the Fashion Industry Impacts on Working Conditions.**

**Case Studies to Address Impacts of Purchasing Practices on Working Conditions** by the Ethical Trading Initiative, UK, were developed as a result of a meeting involving UK brands and retailers that explored how business decisions affect labour standards. Questions to enable students to fully explore the case studies are included.

In **What Price a Fairly Traded T-shirt?** by Doug Miller of University of Northumbria, UK, students consider how garments are costed at the factory level and how a living wage might be achieved in global apparel supply chains. The activity is based on actual industry wage figures as at October 2006 and production line balancing figures provided by corporate social responsibility/sourcing managers from a major multinational retailer.

Four ideas for students are suggested in **Ideas for Business Related Assignments.** Chloe Mason from the London College of Fashion shares how students can develop two capsule collections: one of 'sustainable' dresses for a high street chain and the second of fairly traded clothes. Jacqueline Shorrocks at Nottingham Trent University, UK, asks students to debate the importance and practicalities of a fashion retailer acting in an ethical, environmental or corporately responsible manner within their supply chains; and, secondly, to compare two companies, one that appears to be operating in a sustainable way and one that appears not to be.

**Social Responsibility in the Global Apparel Industry** is a new book, by Marsha A. Dickson, University of Delaware, Suzanne Loker, Cornell University, and Molly Eckman, Colorado State University, USA. The book illustrates how leading apparel and footwear manufacturers and retailers approach and attempt to maintain social responsibility in the design, production and sourcing of their products and in their business operations. Ideas for using the book are presented.

# Further Information

## Teaching Materials

There is information about a range of teaching resources, films, exhibitions and images on the Fashioning an Ethical Industry website at http://fashioninganethicalindustry.org/resources/.
One you may find useful for business related teaching is:

**[Pre-16, FE] The Real Price of Cotton**
This teaching resource is aimed at 14-19 year old Business Studies and Economics students, although fashion educators at higher and further education level may also find it useful. The resource can be used to explore the social and environmental impact of the cotton industry from a business studies perspective. The Real Price of Cotton is a textbook style resource that contains case study material that can be photocopied, along with resource sheets and data.

Webster, K. (2002) *The Real Price of Cotton*, Just Business.

The resource is available to borrow from Fashioning an Ethical Industry and some sections are available to download. See http://fashioninganethicalindustry.org/resources/teachingmaterials/cottonteachingresource/

## Publications

Information about additional books, reports and factsheets is available on the Fashioning an Ethical Industry website at http://fashioninganethicalindustry.org/resources/.

**Factsheet: Purchasing Practices**

This factsheet explores the impact of decisions made within companies on workers. While the cause and effect relationships are as complex as the supply chains themselves, it is possible to observe several relationships. In this factsheet, Fashioning an Ethical Industry looks at two relationships: the growth of the 'value' sector, the corresponding fall in prices paid to manufacturers and workers' wages; and secondly, the reduction in lead times associated with the 'fast fashion' concept and the number of hours garment workers have to work to meet orders.

Fashioning an Ethical Industry (2007) *Factsheet 17: Purchasing Practices*, Fashioning an Ethical Industry.

Available to download for free from http://fashioninganethicalindustry.org/resources/factsheets/issues/factsheet17/

### The China Price: The True Cost of Chinese Competitive Advantage

This book documents how China has leveraged its workers, environment and future by competing for the global business of offering "cheap goods" for Western companies. The author details situations of institutionalised corruption and how business is gained by those who lie about their business practices, as she exposes how businesses have responded to a decade of outsiders monitoring their factories. First-hand interviews with workers in apparel production and other sectors reveal the human misery but also some opportunity that has resulted from their work.

Harney, A. (2008). *The China Price: The True Cost of Chinese Competitive Advantage*, New York: The Penguin Press.

### The Hidden Assembly Line: Gender Dynamics of Subcontracted Work in a Global Economy

This edited book includes case studies about subcontracted garment assembly work carried out in small workshops and in workers' homes in South and Southeast Asia. Macro-economic issues are analysed, as is the impact the work has on women's social status and household relations. The book provides understanding of the limited knowledge workers have about complex global supply chains in which they are stakeholders.

Balakrishnan, R. (ed.) (2007) *The Hidden Assembly Line: Gender Dynamics of Subcontracted Work in a Global Economy*, Bloomfield, CT: Kumarian Press.

### Making Sweatshops: The Globalization of the U.S. Apparel Industry

This book provides a comprehensive analysis of the globalization of the US apparel industry in a social, historical and political context. A variety of perspectives (labour, industry and government) are drawn upon in analysis of trade policies leading to increasingly free trade. The author outlines how consolidation and price-cutting by US retailers eventually brought back sweatshops in the U.S. and in developing countries. Special attention is paid to how globalization affects female labour and links the paternalistic views of the apparel industry with the proliferation of sweatshops. A longer review of this book can be found at http://www.huec.lsu.edu/esrab/downloads/BookReviewMaking%20Sweatshops9031.pdf.

Rosen, E.I. (2002). *Making Sweatshops: The Globalization of the US Apparel Industry* Berkeley: University of California Press.

### Monitoring Sweatshops

This book is based on the author's research into how monitoring of codes of conduct is carried out in the California apparel industry, including the shortcomings of that monitoring.

Esbenshade, J. (2004) *Monitoring Sweatshops*. Philadelphia: Temple University Press.

### Rising Above Sweatshops: Innovative Approaches to Global Labor Challenges

This edited book covers a variety of topics related to ethical fashion. An overview of global labor issues is provided from diverse perspectives. Case studies are detailed of how well-known brands, apparel and footwear and other sectors, are handling these challenges.

Hartman, L. P., Arnold, D. G. and Wokutch, R. E. (eds.). (2003) *Rising Above Sweatshops: Innovative Approaches to Global Labor Challenges*, Westport, CT: Praeger.

### Social Responsibility in the Global Apparel Industry

This book introduces the social and environmental issues in apparel production, analysing how corporate strategy and decisions can improve social responsibility. Readers learn how leading apparel and footwear brands and retailers are attempting to solve complex problems including child labour, harassment and abuse, discrimination, excessive hours of work, low wages, poor factory health and safety, and negative impacts on the environment. The authors draw on their industry and research experience to provide tools for changing the apparel industry by providing industry professionals with the awareness, knowledge and passion to make it more socially responsible.

Dickson, M. A., Loker, S., and Eckman, M. (2008) *Social Responsibility in the Global Apparel Industry*, New York: Fairchild Books.

### Social Responsibility in the Global Market: Fair Trade of Cultural Products

This book examines fair trade as it relates to textile products that are developed and distributed by fair (alternative) trade organisations in North America. An introduction to fair trade is provided and the authors examine how artisan producers gain income, justice and empowerment through participation in fair trade. Case studies are provided of major fair trade organisations, including Ten Thousand Villages and MarketPlace: Handwork of India. As well, detailed understanding is provided of the artisans who produce fair trade products and consumers in the developed world who buy the fair trade products. A future-oriented discussion addresses challenges faced by fair trade organisations if they are to be successful in the future, including the need to more systematically document the impacts the business has on artisan producers. A longer review of this book can be found at http://www.huec.lsu.edu/esrab/downloads/Book%20review_Social%20Responsibility%20in%20the%20Global%20Market_KateCarroll605.pdf.

Littrell, M. A., and Dickson, M. A. (1999) *Social Responsibility in the Global Market: Fair Trade of Cultural Products,* Thousand Oaks, CA: Sage.

### Sweatshop USA: The American Sweatshop in Historical and Global Perspective

This volume offers multiple perspectives on "sweatshop studies" of diverse scholars and activists. The editors aim to provide historical accounts of the conditions that surrounded achievement of social and economic change. Chapters are contributed by scholars in sociology, history, political science, women's studies and American and ethnic studies and these are organised into three sections: "Producing the Sweatshop," "Sweatshop Migration," and "Sweatshop Resistance." The book synthesises relevant facts from the past 100+ years and thought-provoking ideas that are useful for developing strategies for improving working conditions in today's complex global supply chains. A longer review of this book can be found at http://www.huec.lsu.edu/esrab/downloads/BookReviewDicksonSweatshop%20USA04.pdf.

Bender, D. E., and Greenwald, R. A. (Eds.) (2003), *Sweatshop USA: The American Sweatshop in Historical and Global Perspective*, New York: Taylor & Francis (Routledge).

# Global Sourcing Decision Case Study

Dr. Minjeong Kim and Dr. Leslie Davis Burns, Design and Human Environment, Oregon State University; Dr. Marsha Dickson, Fashion and Apparel Studies, University of Delaware; and Dr. Haesun Park, Louisiana State University, USA

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| | |
|---|---|
| 1. Level | UG |
| 2. Pre-requisite knowledge required by educators | B. General knowledge of the textiles and garment industry required |
| 3. Pre-requisite knowledge required by students | B. General knowledge of the textiles and garment industry required |
| 4. Number of students | Any number |
| 5. Length of time required | Several weeks, including several class periods for oral presentations |
| 6. Type of activity | Group work, Course outlines and learning goals, Ideas for projects, assignments and briefs, Discussion and debate, Research related |
| 7. Discipline | Business, Cross-curricular |
| 8. Topics covered | Companies, Consumers, Corporate social responsibility, Trade, Working conditions |

## OBJECTIVES / LEARNING OUTCOMES

As a result of this learning activity students will be able to:

- Take on the role of a decision-maker within the textile, apparel and accessories industries in determining the advantages and disadvantages of a country as a sourcing option for a particular company and product category, with particular emphasis on ethics and human resource concerns.
- Collect, synthesize, and analyze information from a variety of sources and use this information to analyze the advantages and disadvantages of a country as a sourcing option for a particular company and product category.
- Work as a team in analyzing factors that affect a country's abilities to effectively participate in the global textile, apparel, and accessories industries.
- Articulate, through written and oral means, the results of their research and group decision regarding a selected country as a sourcing option.

## SUMMARY

Students collect, synthesize, and analyze information from a variety of sources and use this information to evaluate the advantages and disadvantages of a country as a sourcing option for a particular company and product category (presented in a case study). Students take on one or more decision-maker roles within the textile, apparel, and accessories industries (e.g. labor compliance specialist, product development specialist, trade and investment specialist, human resources specialist, cultural liaison) in conducting the research and communicating their analysis. This learning activity can be completed as a team project or as an individual project. Students are expected to articulate, through written and oral means, the results of their research and decision regarding a selected country as a sourcing option for a particular company and product category.

## 1. INSTRUCTIONS FOR USING THE LEARNING ACTIVITY (E.G. BACKGROUND CONCEPTS, TIMING REQUIRED, RECOMMENDED NUMBER OF PARTICIPANTS)

Students are divided into teams of no more than five students with each student in the team taking the role of the one of the specialists. The students complete the learning activity through a combination of individual and group work. Each team is assigned a country for their analysis. An overview of the project is presented in class with time allowed for teams to get together and work on their contract. It is recommended that the instructor select a country not already assigned and model the group presentation – highlighting the analysis and justification of the sourcing decision with the advantages and disadvantages based on the input of all five specialist areas. Class time is required for the oral presentations by each group. It is recommended that presentations occur over several class periods.

## 2. ACTUAL MATERIALS PROVIDED TO STUDENTS

## Global Sourcing Decision Case Study

### Expected Student Learning Outcomes

As a result of this project you will be able to:

- Take on the role of a decision-maker within the textile, apparel, and accessories industries in determining the advantages and disadvantages of a country as a sourcing option for a particular company and product category, with particular emphasis on ethics and human resource concerns.
- Collect, synthesize, and analyze information from a variety of sources and use this information to analyze the advantages and disadvantages of a country as a sourcing option for a particular company and product category.
- Work as a team to analyze factors that affect a country's abilities to effectively participate in the global textile, apparel, and accessories industries.
- Articulate, through written and oral means, the results of your research and group decision regarding a selected country as a sourcing option.

### Background Information

**Jenny Active Wear**

LaTasha Lewis and Anthony Magine are successful graduates of Oregon State University and have started their own private corporation: Jenny Active Wear - a chain of specialty retail stores for women's leisure and sports apparel merchandise in the better price zone (based on the price zone categories of designer, bridge, better, moderate, and budget). Through their Jenny retail stores, Jenny Active Wear offers both private label (store brand) merchandise under the Jenny label and recognized national/international brands (e.g. Nike, Champion). Business has picked up and sales have grown more than they ever expected. They are planning to add 20 Jenny retail stores this year as well as expand their retail website. LaTasha and Anthony anticipate needing 100,000 units to stock these new stores. Because of this they have hired a US-based consulting firm (your group) to advise them on sourcing options for their store brand merchandise. Apparel manufacturers from several countries have approached the partners and they have attended MAGIC Sourcing Fair in Las Vegas. To inform their decision-making, they want your group to tell them whether or not they should consider a particular country as a sourcing option for their merchandise (you will be given a product category), and

why. In order to advise the company as to whether or not they should source from a particular country, you will want to investigate various aspects of the country. Each group member takes the role of a specialist responsible for investigating a specific aspect of the country and contributing to an overall team decision regarding sourcing from the country you have researched. The group's sourcing decision will be presented in class. When thinking about "sourcing", consider the level of sourcing as well – that is, would you source labor only? What about fabric? Are there any trade agreements/restrictions?

**The Specialists**

Each specialist is responsible for preparing a written report on his/her area of specialty (100 points). After investigating the specialty area, the specialist should recommend a sourcing decision at the conclusion of the written report. Clearly state the advantages and disadvantages of factors considered and the logic behind your decision, given the information reported. Below are the areas of specialty:

*Human Resource Management Specialist:* This specialist gives an overall analysis of the human resources in the country. He/she researches the demographics of the labor force (i.e., ethnic/racial heritage, population and age breakdown, language, religion, education/literacy levels, etc.). Labor and employment laws and practices (e.g. wages, unions, minimum age) should be described and analyzed in terms of the needs of the company. This specialist also provides basic geographic data on the country including climate, terrain, crops grown, major industries, etc., as a way of better understanding the country's industries and labor force. The primary question to be addressed is: Does this country have the necessary human resource base to effectively produce the goods? This information is interpreted and analyzed in relation to the sourcing decision.

*Cultural Liaison:* This specialist examines the cultural background of the workforce in order to understand social interaction with the people. In addition, this person must answer the following questions: What is the cultural orientation of the country? What are the patterns of communication and cultural beliefs/values of the citizens? Based on religious, cultural, and communications background, what should be some of the practices/etiquette that one should keep in mind when working with individuals from this country? Does this country have any past historical experiences with the United States that may affect its perception of the US? What should our company do in order to build long-term relationships with people from this country? This information is interpreted and analyzed in relation to the sourcing decision.

*Trade and Investment Specialist:* This specialist investigates the country's role in world trade of textiles and apparel, the political and economic orientation of the country, the adequacy of the infrastructure for trade (e.g. communications, highways, etc.), currency used and its exchange rate against the US dollar (also its stability), and opportunities for foreign investment. As well, this specialist provides a description and analysis of the types of products produced for export, the extent of the country's importing and exporting, major trading partners, trade restrictions that are in effect, trade agreements with the US, freight rates, and the availability/location of major ports/airports. This specialist also examines any government support for the apparel and textile industry in the country (e.g. special industrial zone or export program), and addresses what potential political and economic risks would be involved in sourcing in this country. This information is interpreted and analyzed in relation to the sourcing decision.

*Product Development Specialist:* This specialist examines the production capacity of the country for the product category identified as well as related product categories. This includes examining the capacity of the country to produce all aspects of the product in addition to final assembly of the goods, the cost of production, the machinery/technology available for textile and apparel production, and availability of natural resources and domestically produced component parts (e.g. would they need to import fabric or other materials?). In other words, what is needed to design and produce the merchandise at the specified price zone, and does this country have firms that could accomplish the necessary tasks? Also consider any special techniques/products traditional to the area, and whether these traditional products can be used in product development of textiles and apparel.

*Labor Compliance Specialist:* This specialist develops the business ethics guidelines, a code of conduct specifying the minimum labor standards and working conditions required when producing goods for Jenny Active Wear, and a plan for implementing the code of conduct. Additionally, the current labor practices should be examined from a

business ethics perspective. Also consider whether the country has been the focus of human rights or sweatshop investigations, which may disrupt the flow of merchandise, or if there have been environmental issues. This person will make suggestions about how to work in a socially responsible manner in this country.

### Demonstrating What You Have Learned

*Group Contract (10 points)*

Each group must submit a written group contract that outlines the following:

- Country to be investigated.
- Product category: 93% cotton/75 spandex knit (with anti-pilling finish) zip-front jacket with patch pockets and rib knit collar, cuffs, and hem. Matching relaxed pant with drawcord waistband. Better price zone (based on price categories of designer, bridge, better, moderate, and budget).
- Individuals' specialty areas.
- Process for completing the group paper and presentation.
- Communication processes by the group.
- Contact information.
- The contract must be signed by all group members. Each member should have a copy of the contract (the original will be turned in). The contract will be graded on its completeness and effectiveness as a tool to assist the group in operating effectively.

*Individual Specialist Report (100 points)*

Each specialist will submit a written report of 3-5 pages. The written report should include the specialist's analysis of the country, advantages and disadvantages for sourcing in that country from his/her perspective, a recommendation for the company to source in this country, and justification for this recommendation. The report should synthesize information drawn from books, articles, government publications, and the internet. References are required and must be cited in the body of the report and listed at the end of the paper using APA citation style. Use of Wikipedia and similar sources is discouraged; but if you choose to refer to them, use them as starting places only. DO NOT cite them as they are not reliable sources of information and are therefore inappropriate references for this type of professional paper. If using tables and figures, use APA style as well. The report should include an introduction, discussion, conclusions, and reference sections. Other headings in the body of the report are encouraged to assist with the organization and readability of the paper. Use 10 or 12 font size please. Each report will be graded on its completeness, level of analysis, justification for the recommendation, writing style, quality of references, and appropriate use of APA format for citing references in the text and at the end of the paper.

*Group Report (25 points)*

Each group will submit a summary report (2-3 pages) that summarizes each specialist's sourcing recommendation, the final sourcing decision for that country by the group, and the rationale/justification for the group decision. Each group report will be graded on its completeness, justification for the group decision and writing style.

*Group Presentation (25 points)*

Each group will also present their sourcing decision to the class (5-7 minutes). The date of the oral presentation will be assigned by the instructor. The presentation should include a brief overview of the country, highlights of the country's strengths and weaknesses for sourcing the product category, the final sourcing decision, and the rationale for the decision. Use of PowerPoint is highly recommended as a visual tool to reinforce and illustrate key points of the presentation. Any number of group members can speak and transition among speakers should be smooth. Please practice beforehand. Each presentation will be graded on how well it informs the audience about the country and the sourcing decision made by the group.

## 3. LEARNING RESOURCES: READING/FILM LISTS OR LINKS TO NECESSARY RESOURCES/BACKGROUND INFORMATION

Ethical Trading Action Group (2006, December) *Revealing clothing: Transparency report card 2006. Executive Summary*, Ottowa, Ontario: Ethical Trading Action Group

Kunz, G. I. and Garner, M. B. (2007) *Going global: The textile and apparel industry*. NY: Fairchild Publications

Nordas, H. K. (2004) *The global textile and clothing industry post the Agreement on Textiles and Clothing*, World Trade Organization Discussion Paper No. 5, Geneva, Switzerland: WTO

Rivoli, P. (2005) *The travels of a t-shirt in the global economy*, Hoboken, NJ: John Wiley and Sons

*Universal Declaration of Human Rights*
[Available at http://www.un.org/Overview/rights.html]

## 4. EVALUATION CRITERIA, INCLUDING GRADING RUBRICS IF AVAILABLE

*Human Resource Management Specialist (100 points)*
Paper includes the following:
- Analysis of the labor conditions in the country.
- Description of the demographics of the labor force.
- Description of the geographic information about the country.
- Analysis of labor and employment laws.
- Answers the question: Does this country have the necessary human resource base to effectively produce the goods?

Sourcing decision justified based on the analysis.
Paper written in a professional manner with few editorial corrections needed.
References included and cited appropriately.

*Trade and Investment Risk Specialist (100 points)*
Paper includes the following:
- Analysis of the country's role in world trade of textiles and apparel.
- Analysis of the political and economic orientation of and/or risks in the country.
- Analysis of the infrastructure for trade.
- Description of the currency and exchange rate, and opportunities for foreign investment.
- Description of major trading partners and types of products produced for export, and the extent of the country's importing and exporting.
- Analysis of trade restrictions that are in effect and any trade agreements with the US.

Sourcing decision justified based on the analysis.
Paper written in a professional manner with few editorial corrections needed.
References included and cited appropriately.

Product Development Specialist (100 points)
Paper includes the following:
- Analysis of the production capacity of the country.
- Description of the machinery/technology available for textile and apparel production.
- Description of the availability of natural resources and domestically produced component parts.
- Consideration of any special techniques/products traditional to the area and whether these can be used in product development of textiles and apparel.
- Answers the question: Does this country have firms to produce the merchandise at the standards and price level indicated?

Sourcing decision justified based on the analysis.
Paper written in a professional manner with few editorial corrections needed.
References included and cited appropriately.

*Cultural Liaison (100 points)*
Paper includes the following and addresses the following questions:
- Description of the cultural orientation of the country; the patterns of communication and cultural beliefs/values of the citizens.
- Analysis of the historical changes and cultural background of the country.
- Does this country have any past historical experiences with the United States that may affect its perception of the US?
- What should be some of the practices/etiquette that one should keep in mind when working with individuals from this country?
- What should our company do in order to build long-term relationships with people from this country?

Sourcing decision justified based on the analysis.
Paper written in a professional manner with few editorial corrections needed.
References included and cited appropriately.

*Labor Compliance Specialist (100 points)*
Paper includes the following:
- Development of the code of conduct for the company including labor standards and working conditions.
- Analysis of the current labor practices from a human rights perspective.
- Analysis of: 1) if and when the country has had labor/human rights violations or sweatshop investigations highlighted; and 2) the implications for the company that these violations and/or investigations may have on sourcing in that country (e.g. flow of merchandise, environmental issues).
- Suggestions regarding implementation and enforcement of the labor standards and working conditions specified in the code of conduct so that the company can work in a socially responsible manner in this country.

Sourcing decision justified based on the analysis.

Paper written in a professional manner with few editorial corrections needed.
References included and cited appropriately.

*Group Report (25 points)*

Paper includes the following:
- Summary of each specialist's sourcing recommendation.
- The final sourcing decision for that country by the group.
- The rationale/justification for the group decision.

Sourcing decision justified based on the analysis.
Paper written in a professional manner with few editorial corrections needed.

*Presentation*

Presentation Format:
- Includes an effective introduction, body, and conclusion.
- Country information and sourcing decision are clearly presented and explained.
- Advantages and disadvantages for sourcing in this country are justified.
- Sections of the presentation are presented in a logical order.
- Visuals effectively reinforce the main points.

Time of presentation is planned carefully:
- To include an effective introduction, body, and conclusion.
- To allow time for questions.

The speakers:
- Are poised and comfortable before the class.
- Are knowledgeable about the topic.
- Maintain eye contact and deliver the talk without relying on notes.
- Transition among speakers is smooth.

5. Feedback from Students/Assessment of Learning Outcomes

*Advantages of the project:* This project allows students to examine a sourcing decision from the perspective of an industry specialist, conduct individual research, and work in a team to come to a consensus/decision about sourcing in a particular country for a particular product category. The project provides opportunities for students to apply knowledge they may have acquired in other courses or experiences, and draw connections among topics and issues related to global sourcing. Students have commented that the project opened their eyes with regards to sourcing in various countries of the world. They have also liked the opportunity to apply concepts through a case study format.

*Challenges with the project:* Students initially tend to focus on the descriptive aspects of the individual specialist. Providing examples and modeling the analysis aspects of the individual specialist is imperative so that students fully understand the expectations of the project. In some cases members of a team may not fully participate in the project. The contract (see example below) provides a basis for which the other team members and the instructor can use when evaluating team member participation.

*Sample Contract:*

- Country to be investigated: India.
- Product category: 93% cotton/75 spandex knit (with anti-pilling finish) zip-front jacket with patch pockets and rib knit collar, cuffs, and hem. Matching relaxed pant with drawcord waistband. Better price zone (based on the price zone categories of designer, bridge, better, moderate, and budget).
- Individuals' specialty areas:
  Mary Jones:
  John Rodriguez:
  LaVonda Woods:
  Ralph Davis:
  Jennifer Wong:
- Process for completing the group paper and presentation:
  We will start researching our country individually and have bi-weekly meetings at the library to share the research we have found. Deadlines for completing the group paper and presentation will be determined at our first meeting. We will each work on our individual papers and then meet as a group to determine our group decision. We will all contribute to the presentation information. Mary will be the point person for the group report. LaVonda and Ralph will develop the PowerPoint. Mary, John, and Jennifer will give the presentation.
- Communication processes by the group:
  We will communicate through email and group meetings. Group meetings will be held on Sunday evenings at 7 p.m. We will also touch base with each other after class.
- Contact information:
  Mary Jones email:
  John Rodriquez email:
  LaVonda Woods email:
  Ralph Davis email:
  Jennifer Wong email:

## 6. FOLLOW UP/RELATED ACTIVITIES

Follow up activities can include having students discuss similarities and differences among the advantages and disadvantages of sourcing in particular countries. Reflective learning activities (e.g. asking students to write/discuss the three major points they learned from the activity) can also be used. A follow up discussion of standard codes of conduct and labor compliance implementation in the countries presented would also be beneficial.

# Globalization and Supply Chain Working Conditions

**Rachelle Jackson, STR Responsible Sourcing, USA**
**rachelle.jackson@strrs.com**

| | |
|---|---|
| 1. Level | FE, UG |
| 2. Pre-requisite knowledge required by educators | D. Specific knowledge required: Educators should have a cursory knowledge of supply chain codes of conduct and basic exposure to global trade issues |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | Minimum of 8 for some activities |
| 5. Length of time required | 6 to 6.5 hours to complete all four sections |
| 6. Type of activity | Individual work, Group work, Course outlines and learning goals, Ideas for projects, assignments and briefs, Film related, Discussion and debate, Research related |
| 7. Discipline | Business, Cross-curricular |
| 8. Topics covered | Campaigns, Companies, Corporate social responsibility, Globalisation, Multi-stakeholder initiatives, Trade unions, Workers' rights, Working conditions |

## FOLLOW UP / RELATED ACTIVITIES

Students may visit clothing stores and identify the various countries where the clothes are made. They may then profile the supply chain labor standards programs, if any, of this brand or retailer.

## OBJECTIVES / LEARNING OUTCOMES

- **Provide students with an understanding of the labor rights challenges present in today's global supply chain, how some companies are addressing these challenges, and what impacts, if any, their efforts have had.**

## I. INTRODUCTION

Some have argued that globalization has made the world smaller, or flatter. Most of us are working on laptops where the processor was made in Taiwan, the screen was manufactured in China, and the parts were assembled in Malaysia[1]. Our clothes may have been sewn in Thailand, of fabric made in China, from cotton grown in the United States. Whether good or bad, we can assume that globalization is here to stay. What does this mean for companies who source products in far flung countries and for consumers who buy these products? At what personal price do workers produce such cheap goods?

To explore these questions with students, a series of interactive sessions are outlined here. Audio-visual tools will help students unfold complex issues. Case studies and sample documents help expose students to business realities and human rights concerns from both sides.

This paper will present a learning module introducing the topic of working conditions in the supply chain, multi-stakeholder initiatives and the supply chain codes of conduct used by many brands and fashion houses today. On completion of the module, students should have an understanding of the challenges presented by today's global supply chain, how some companies are confronting those challenges, and what impact their efforts have, if any, on working conditions around the world.

## II. CONNECTING STUDENTS TO CHALLENGES OF GLOBALIZATION, SUPPLY CHAIN WORKING CONDITIONS AND BUYER CODES OF CONDUCT

### A. Globalization and Working Conditions

The issue of globalization and working conditions, especially in less developed countries, is a complex one. Some may argue against "sweatshop" labor and the exploitation of the working poor, while others argue that such jobs offer good economic opportunities for workers, providing better jobs than are otherwise available to them. In order to explore these issues more fully in a classroom environment, pre-assignment reading should focus on the duality of this issue and the complexity of the debate.

In order to introduce the topic of globalization and supply chain working conditions, there are several documentary films that highlight poor working conditions of garment workers and expose the risk to brands that source from these factories. Some of them also touch on challenges that businesses face when trying to promote better working conditions (for example, see *"A Decent Factory"* below). These audio-visual tools can be useful to convey pertinent contextual understanding for students.

The recommended film for this session is *China Blue*. Other options are listed below.

Following the screening of the film, an open discussion period should follow, incorporating the pre-assignment reading. Suggested questions for discussion include:

- Does the film present Jasmine as a victim of globalization or a beneficiary of it? What about her family?
- What were the worst aspects of her job? Was there an obvious reason or cause for the conditions that she was subject to?
- Did the factory owner view his workforce as a commodity or a liability? What was his primary motivation for opening an export factory?
- Could buyers from the factory have a role in improving conditions for Jasmine? If so, how? If not, why not?
- Would Jasmine and her family be better off if she stayed at home? What is the solution you would recommend?

Estimated time for session, including film viewing: 2 hours

**Recommended film:**

*China Blue*, released in 2005. Directed by Micha X. Peled, http://www.teddybearfilms.com/chinablue. This documentary film follows the journey of a young Chinese girl from her village to an urban factory and reveals the difficult conditions in which she lives and works while making clothing for the export market.

[1] Friedman, T. (2005) *The world is flat*. United States: Farrar, Strauss & Giroux

### Additional film options:

- *Made in L.A.*, released in 2007, Directed by Almudena Carracedo. http://www.madeinla.com/. This film documents the journey of three Los Angeles garment factory workers as they campaign against retailer Forever 21 to win better working conditions.
- *A Decent Factory*, released in 2004. Directed by Thomas Balmes. http://www.frif.com/new2005/dec.html. This documentary follows social auditors for Nokia, the electronics firm, as they assess working conditions in a Chinese factory.
- *Gap and Nike: No Sweat?* Released in 2000 by BBC Panorama. http://news.bbc.co.uk/1/hi/programmes/panorama/970385.stm. A BBC reporter exposes poor working conditions in Cambodian factories producing for Gap and Nike, despite the codes of conduct espoused by these brands.

### Recommended pre-assignment reading materials:

Kristof, N., Two Cheers for Sweatshops. *New York Times*: New York, September 24, 2000. http://www.nytimes.com/library/magazine/home/20000924mag-sweatshops.html

### Supplementary reading materials include:

Elliott, K.A. & Freeman, R.B. (2003) *Can Labor Standards Improve Under Globalization?* Washington DC: Institute for International Economics
[Note: This book may be considered as advanced reading due to its use of economic data and discussion of trade policy.]

Harney, A. (2008) *The China Price: The True Cost of Chinese Competitive Advantage*, New York: Penguin Press. Chapters 2, 6-8 are especially relevant.

## B. BUYER CODES OF CONDUCT

Having examined working conditions and the challenges faced by buying companies, brands and retailers in the previous session, the focus will now shift to the standards espoused by these brands and retailers, most frequently by way of a supplier code of conduct.

Supplier codes of conduct are intended to articulate the standards a buying company (e.g. a retailer or brand) expects from their suppliers and vendors. The code usually covers companies directly supplying the company as well as business partners. For codes of conduct written specifically to address supply chain working conditions, those commitments generally cover the well-being of the employees in the supply chain. They may also cover environmental and community impacts. Many retailers and manufacturers have articulated such codes of conduct in order to ensure their supply chain partners are aware of and uphold their standards related to business and employment practices.

A sample of brand codes of conduct will be provided for the students to review and dissect in an attempt to identify the most commonly shared attributes of these codes. The following are publicly available codes suggested for this exercise:

- Adidas: http://www.adidas-group.com/en/sustainability/suppliers_and_workers/code_of_conduct/default.asp
- Carrefour: http://www.carrefour.com/cdc/responsible-commerce/our-social-and-ethical-approach/the-group-and-its-suppliers/
- Gap: http://www.gapinc.com/public/documents/code_vendor_conduct.pdf
- Lego: http://www.lego.com/eng/info/default.asp?page=conduct
- Levi: http://www.levistrauss.com/Downloads/GSOG.pdf
- Marks & Spencer: http://www.marksandspencer.com/gp/browse.html/ref=sc_fe_c_9_0_43474031_1/202-0614151-2011867?ie=UTF8&node=43495031&no=43474031&mnSBrand=core&me=A2BO0OYVBKIQJM
- Mattel: http://www.mattel.com/about_us/Corp_Responsibility/cr_global.asp
- Nike: http://www.nike.com/nikebiz/nikeresponsibility/tools/Nike_Code_of_Conduct.pdf
- Tesco: http://www.tescocorporate.com/page.aspx?pointerid=2C8F604AACC54868963C4121B14294BD&faqelementid=9AC40CE015B840C99C2F69ADE384B410
- Wal-mart: http://walmartstores.com/media/resources/r_2727.pdf

It is suggested that students review the individual codes and compare the standards put forward by each. The instructor may consider facilitating the construction of a comparative table to identify the commonalities of these supply chain codes.
Questions that should be answered during the exercise include:

- What elements do most of these codes share in common? (i.e. no child labor, no forced labor, minimum wages, limit on overtime hours, etc.)
- Which code allows the youngest age of worker? What age is that? Is that age based on an international standard?
- Which code allows the highest number of work hours? How many do not specify the limit but defer to local laws?
- Did some clauses stand out when compared to other codes? If so, which ones? Why did these stand out?
- What are the apparent strengths and weaknesses of these codes?

Estimated time for session: 60-90 minutes

**Recommended pre-assignment reading material includes:**
Jackson, R. (2003) 'Codes of Conduct for Business Partners', United Kingdom: *Ethical Corporation Magazine*. http://www.ethicalcorp.com/content.asp?ContentID=358

**Supplementary reading materials include:**
Mamic, I., *'Managing Global Supply Chain: The Sports Footwear, Apparel and Retail Sectors'. Journal of Business Ethics*, Volume 59, Numbers 1-2, June 2005, pp. 81-100(20).

## C. INTRODUCTION TO MULTI-STAKEHOLDER INITIATIVES

The next step in the learning module is to review the types of initiatives buying companies may undertake to address the critical issue of working conditions in the supply chain. This will consist of a group work exercise to investigate and report on different global and regional multi-stakeholder initiatives, identifying examples of activities these initiatives have undertaken to address poor working conditions. In this case, multi-stakeholder initiatives refer to projects or programs that *"bring together various stakeholders to address specific issues [such as] monitoring and verifying compliance with a code of conduct."*[2]

[2] Clean Clothes Campaign. Short overview of multi-stakeholder initiatives aimed at overseeing code implementation: http://www.cleanclothes.org/codes/code

The recommended format of the session is to organize students into groups and assign each group an initiative to research and profile. This can be done either in time spent outside the classroom or by providing handouts in the class on the initiatives for the students to review and discuss in their groups. However, instructors can also choose to provide an overview of these initiatives in lecture style if more appropriate to course schedule.

Suggested initiatives for review include the following:

- Ethical Trading Initiative. A United Kingdom based initiative comprised of companies, trade unions and NGOs working in collaboration to promote and improve the implementation of corporate codes of practice which cover supply chain working conditions. An overview of past pilot projects can be found at http://www.ethicaltrade.org/Z/lib/annrep/2000/publ/index.shtml
- Fair Labor Association. A United States based organization that hires and accredits third parties to monitor factories against the FLA's code of conduct with participation from many of the sport apparel and footwear brands, major retailers, and university licensees. A recent annual report contains a summary of the monitors' findings and descriptions of some pilot projects that are ongoing in this association, pages 29-31, http://www.fairlabor.org/all/2006PublicReport.pdf
- JO-IN. A joint initiative of several multi-stakeholder groups, this pilot project focused specifically on improving working conditions in Turkey. http://www.jo-in.org/english/trprojesi.asp
- MFA Forum. This forum focuses on promoting good labor practices in countries that are seen as less competitive following the end of the multi-fiber agreement trading regime. http://www.mfa-forum.net/

Questions for the groups to answer during their research activity include:

- What is the primary work and mission of the initiative?
- What types of entities are members of this initiative (brands, NGOs, trade unions, other)?
- What kinds of programs or projects have been undertaken in the initiative to address working conditions in the supply chain?
- If possible, pick one project to profile and report on the outcomes or impact of the project.
- Based on the information reviewed during your research, determine whether this initiative (i) appears to be achieving its mission; (ii) has a positive impact on working conditions in the global supply chain.

Estimated time for session: 90-120 minutes

**Recommended pre-assignment reading includes:**

Business for Social Responsibility, *Monitoring of Global Supply Chain Practices*, Issue Brief, http://www.bsr.org/research/issue-brief-details.cfm?DocumentID=48948

Clean Clothes Campaign, *Short overview of multi-stakeholder initiatives aimed at overseeing code implementation* http://www.cleanclothes.org/codes/code_initiatives.htm

**Supplementary reading materials include:**

Hartman, L.P. et al (eds.) (2003) *Rising above sweatshops: Innovative approaches to global labor challenges*. Connecticut: Praeger Publishers. Chapters 5, 7-9, 11 are especially relevant.

## D. BRANDS, SUPPLIERS AND SOCIAL COMPLIANCE: ROLE PLAYS

To conclude the investigation into globalization and working conditions, two sets of case studies will be presented based on actual historical events. Students will be asked to take on particular roles in the case studies and explore possible outcomes in each scenario. The educator will then review the actual outcome of each scenario.

**Recommended pre-assignment reading material includes:**

Jackson, R. (2006) *'Responsible sourcing: Do corporate initiatives make a difference?'*, United Kingdom: Ethical Corporation Magazine. http://www.ethicalcorp.com/content.asp?ContentID=4499

Rosoff, Robert, (2003) 'Beyond Codes of Conduct: Addressing Labor Rights Problems in China'. Washington D.C.: *China Business Review*, http://www.chinabusinessreview.com/public/0403/rosoff.html

### 1A. Case study on freedom of association: Kukdong in Mexico

Students are provided with the following information, extracted from a Human Rights Watch report:

*"In January, an activist group investigated conditions at the Kukdong factory in Mexico, which manufactures shirts for Nike […]. The factory management had been accused of labor rights violations including unlawful employment of children, physical and verbal abuse of workers, failure to provide maternity leave and benefits, firing workers engaged in union activities, refusing to reinstate workers who participated in a work stoppage earlier in January, and a failure to honor the terms of a binding agreement between Kukdong management and its workers. The [activist group] concluded that many of the allegations were well-founded and launched a campaign to seek redress for the workers."* [3]

*Roles:* The following roles are assigned to specific students or groups of students. Approximately 15-20 minutes should be provided to discuss the case study, with students sharing viewpoints based on their assigned roles.

- Nike representative
- Factory manager
- Factory worker
- Labor rights activist

*Outcome:* The final outcome can be shared at the conclusion of the group discussion.

As a result, and due to pressure from Nike, in late September, Kukdong (now renamed Mexmode International) reinstated the ousted workers and agreed to a new collective bargaining agreement with workers. Kukdong also agreed to create a formal grievance process, to address complaints of harassment by its managers and to improve cafeteria conditions.[4]

### 1B. Case study on freedom of association: Tarrant Ajalpan in Mexico[5]

*Students are provided with the following information:*

Workers at a garment factory in Mexico were facing increasingly difficult work conditions, including forced overtime work, non-payment of overtime wages, and harassment by supervisors. Workers engaged in a

work stoppage to protest conditions at the factory. A group of worker leaders negotiated an agreement with management that called for specific changes. Following this agreement, which was signed by both parties and a neutral government mediator, the worker leaders came together in an attempt to organize a union. The factory responded by firing the group of worker leaders and eventually, over a period of several weeks, an additional 300 workers as well. An investigation was launched by an activist group, who called on several brands sourcing in the factory to persuade the factory to re-hire the illegally fired workers. Levi Strauss & Co. was one of the brands sourcing in the factory. They were contacted by the activist group and asked to intervene on behalf of the workers.

*Roles:* The following roles are assigned to specific students or groups of students. Approximately 15-20 minutes should be provided to discuss the case study, with students sharing viewpoints based on their assigned roles.

- Levi Strauss representative
- Factory manager
- Factory worker
- Labor rights activist

*Outcome:* The final outcome can be shared at the conclusion of the group discussion.

Levi advised the factory that compliance with their code was a mandatory part of their business relationship. As a result, the factory decided not to maintain the business relationship[6]. Levi no longer had leverage to advocate directly on behalf of the workers. Following this development, Levi decided that the best course of action was to engage the other brands still in the factory and offer them support. They also wrote letters to the local government entities in Mexico asking them to support the legal claims of the workers.[7] Years later, the situation has yet to be settled to the workers' satisfaction.

The following questions may be considered with the students at the end of the first two role plays.

- *What were the similarities between these two case studies?*
- *Why were the outcomes so different? What can we learn from this?*
- *What should other brands learn from these case studies?*

2A. Case study on child labor in the supply chain: Primark in India

Students are provided with the following information:

An exposé by the BBC program Panorama[8] revealed that clothing produced in India for UK retailer Primark was made by child labor. The garments had been subcontracted by the original supplier to shops and homes, even refugee camps, where children as young as 11 years old were employed to do handwork on the garments. Journalists reported that the children worked long hours and did not earn the minimum wage. Reports suggested that five children earned the wage of one adult. The exposé claimed that, as a provider of low price clothing, Primark had pushed to the bottom of the production rung in their sourcing practices, ensuring that suppliers would in turn use the cheapest labor inputs, even child refugees. [9]

*Roles:* The following roles are assigned to specific students or groups of students.

Approximately 15-20 minutes should be provided to discuss the case study, with students sharing viewpoints based on their assigned roles.

- **Primark representative**
- **Consumer**
- **Factory production manager**
- **Child worker's parent**
- **Labor rights activist**

[3]Human Rights *Watch World Report 2002* http://www.hrw.org/wr2k2/business.html#The%20Apparel%20and%20Footwear%20Industry

[4]Thompson, G. (2001) *Mexican Labor Protest Gets Results,* New York Times http://query.nytimes.com/gst/fullpage.html?res=9A01E6DB133CF93BA35753C1A9679C8B63&sec=&spon=&pagewanted=2

[5]Ferriss, S. (2003) *Mexican workers say rights denied as firms threaten to pull out*, Cox News Services. http://www.commondreams.org/headlines03/1103-08.htm

[6]*Workers Rights Consortium* (2003), p.8 http://www.workersrights.org/Freports/Interim%20Report%20of%20WRC%20Inquiry%20-%20Tarrant%20Ajalpan%20(Mexico)%20%2009-15-03.pdf

[7]*Letter from Levi* written in response to USAS Campaign, dated Monday, 22 Sep 2003. Also see Annex 4 of the Draft Report Addressing Labor Rights Violations at Tarrant, http://www.eti2.org.uk/Z/lib/2004/05/codeviol-mex/ETI-tarrant-summ.pdf

[8]BBC News, *Primark: On the Rack*, http://new.bbc.co.uk/2/hi/programmes/panorama/7461496.stm

[9]McDougall, Dan, *The hidden face of Primark fashion*, The Observer, 2008. http://www.guardian.co.uk/world/2008/jun/22/india/humanrights

*Outcome:* The final outcome can be shared at the conclusion of the group discussion.

Upon learning that their goods were being subcontracted to child workers, Primark responded that it was not acceptable to have children working on their clothes. The retailer stated that the work was subcontracted without their knowledge or consent. They immediately cancelled all new orders with the suppliers and withdrew the goods made by child labor from sale. They called their local suppliers together for a meeting to reinforce their standards. NGOs criticized the move by Primark to terminate their relationship with the suppliers implicated in the use of child labor. The NGO groups argued that workers were punished by this move and, by leaving the factory, there was no-one left to advocate for improvements in working conditions.[10] Primark was seen as not doing anything to improve worker rights. Primark defended its action as being tough on standards and responding to shareholders' needs. They partnered with an NGO to act as their "eyes and ears" in southern India. They also set up a foundation to offer financial support to NGOs focused on improving the lives of children.[11]

2B. Case study on child labor in the supply chain: Gap in India

Students are provided with the following information:

The UK's *Sunday Observer* broke a story about children in bonded labor producing clothing for Gap in India.[12] The clothing had been subcontracted by a Gap supplier to an informal cottage industry (i.e. homeworkers) where children were employed. The working and living conditions of the children were deplorable. Some slept in the factory or lived on the roof. One workplace was found to have raw sewage leaking into the aisle ways. Many children were not earning any wages at all, but instead working off "debt" of payments allegedly made to their parents in exchange for teaching the child a skill. The children worked long hours and were even physically abused. Some were tattooed with the number of the sweatshop to which they were bonded.

[10] *Labour Behind the Label*, Primark Actions Branded "Irresponsible" by Campaigners, http://www.labourbehindthelabel.org/campaigns/urgent/primark/246-primark-actions-branded-irresponsible-by-campaigners

[11] See Primark response to Panorama exposé: http://news.bbc.co.uk/2/hi/programmes/panorama/7461496.stm

[12] McDougall, D. *Indian 'slave' children found making low-cost clothes destined for Gap*, Sunday Observer, 2007.

[13] Gap statement on media reports http://www.gapinc.com/public/Media/Press_Releases/med_pr_vendorlabor102807.shtml

[14] McDougall, D.Gap plan "sweatshop free" labels. Guardian, 2007. http://www.guardian.co.uk/business/2007/nov/04/3

McDougall, D. *Embroidered T-shirt, Price: £4*, Cost: Misery. BBC News, June 2008. http://news.bbc.co.uk/2/hi/uk_news/magazine/7468927.stm

*Roles:* The following roles are assigned to specific students or groups of students. Approximately 15-20 minutes should be provided to discuss the case study, with students sharing viewpoints based on their assigned roles.

- Gap representative
- Consumer
- Factory production manager
- Child worker's parent
- Labor rights activist

*Outcome:* The final outcome can be shared at the conclusion of the group discussion.

Gap stated they prohibit the use of child labor and that the subcontracting to child home workers occurred without their knowledge or permission. The retailer responded by launching an investigation, cancelling the order, destroying the goods made by children, and calling an emergency meeting with all regional suppliers to re-emphasize their standards and prohibitions against subcontracting.[13] However, Gap did not sever their ties to the supplier. The NGO and media response to Gap's actions was positive. Many viewed their response as being strong and effective in addressing the situation.[14] Gap brought in an NGO to help return the child workers to their families. The local government was involved to ensure the processing of the children and their return home.

The following questions may be considered with the students at the end of the second two role plays:

- *What were the similarities between these two case studies?*
- *Were the outcomes different? If so, why? What can we learn from this?*
- *What should other brands learn from these case studies?*

Estimated time for session: 30-45 minutes per case study.

## III. Conclusion

Together, these different sessions bring students a comprehensive and interactive introduction to the complex issues of globalization and supply chain working conditions. This learning module has been presented in classroom style trainings in the corporate world in a modified form. Participant feedback has been positive, especially where the level of participation and discussion helps students understand the complexity of the issues.

# Student Book Club: The Travels of a T-Shirt in the Global Economy

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| | |
|---|---|
| 1. Level | UG |
| 2. Pre-requisite knowledge required by educators | D. Specific knowledge required: at least a minimal understanding of international trade regulations and policies. Knowledge of the various ethical, legal, logistical, social and environmental issues involved in the global production and distribution of textile and apparel goods is also beneficial to creating an ideal learning environment |
| 3. Pre-requisite knowledge required by students | B. General knowledge of the textiles and garment industry required: Depending on the students' background understanding of the economics of apparel and textile trade, the instructor might find it necessary to leave out some discussion questions that extend beyond the students' comprehension |
| 4. Number of students | Any number |
| 5. Length of time required | Adjustable |
| 6. Type of activity | Individual work, Group work, Book related, Discussion and debate, Research related |
| 7. Discipline | Business, Cross-curricular |
| 8. Topics covered | Agriculture, Companies, Globalisation, History, Migrant workers, Second hand clothes, Supply chains, Technology, Textiles, Trade |

## OBJECTIVES / LEARNING OUTCOMES

The overarching goal of this activity is to assist students in recognizing the structure, dynamics, and distribution channels of the global textile and apparel industries from both current and historical perspectives. This involves an evaluation of the cultural, economic, and political factors impacting sourcing decisions, in addition to the implications of various global alliances on trade policies and regulations. Upon completion of this activity, students should recognize various factors that impact compliance with labor laws, standards of social responsibility, and the treatment of workers in textile and apparel production. The assignment challenges students' critical thinking skills and supports further development of their written and verbal abilities.

## INTRODUCTION

This learning activity requires that students read and respond to multiple discussion questions stemming from the book, *The Travels of a T-shirt in the Global Economy*, written by Pietra Rivoli. Originally created for a course that introduces and includes an analysis of the global fiber, textile, and apparel industries, this assignment is most effective in smaller seminar-format classes. However, this activity has also been implemented in larger lecture classes with few modifications. In larger sized classes, it is recommended that students be divided into small discussion groups (approximately 5-10 students per group) with alternating discussion leaders. For smaller classes (approximately 30 students or less), discussions can be led by the instructor or alternating students.

Individual class sessions can be periodically set aside during the course of the semester to discuss the content of Rivoli's book. This is a useful strategy for supplementing related course content and various subjects introduced in class. If adequate class time to discuss Rivoli's book is not available, the instructor can require students to submit their responses as a midterm or final project.

This activity can be integrated into a course as several individual assignments or as a larger semester project. Questions are developed based on separate sections of the book. Depending on the size of the class and the instructor's preference, students can work on forming their responses to these questions individually or in pairs or larger groups. Due dates can correspond with the content of the topics discussed in class as outlined in the course schedule or responses can be submitted in their entirety as a midterm or semester project.

To enhance student learning outcomes, all students should be thoroughly prepared to discuss the assigned readings prior to class. Based on the responses given by students, the instructor may find it useful to probe for further information as a mechanism for fostering a more in-depth discussion. This strategy is also useful for guiding students to think more critically about the subject matter, including the various social and environmental issues related to the production and trade of apparel goods. Questions relating to each chapter are outlined below.

### Preface and Prologue

1. What do you believe was the author's major objective for writing this book?
   *Probe: How did the author originally get interested in this topic?*

### PART I: King Cotton

**Chapter 1:** Reinsch Cotton Farm, Smyer, Texas

1. According to Rivoli, the U.S. has remained the top cotton producer in the world for over 200 years. Explain the reasons Rivoli gives for this continued dominance.
   *Probe: On page 7, the author writes "U.S. cotton growers have since the beginning been embedded in a set of institutions that insulate them from the full strength of a variety of market forces." What do you think Rivoli meant by this statement?*

**Chapter 2:** The History of American Cotton

1. By the mid 19th century, the majority of cotton produced in the U.S. was in the American South. Describe how plantation owners ensured large-scale cotton production during this time period (before and after the civil war).
   *Probe: How were workers "tied to the land" by plantation owners?*
2. Why did cotton production increase significantly in the US during the early to mid 19th Century while in other parts of the world, particularly in China and India, cotton production remained fairly constant?
   *Probe: What other technological advancements have impacted apparel and textile production and distribution since that time?*

**Chapter 3:** Back at the Reinsch Farm

1. In the early 1940s, the U.S. Department of Labor authorized the Bracero Program. Why was it initially formed and what major purposes did it serve?
   *Probe: Are there certain elements of the Bracero Program that could be viewed as unethical or immoral? Explain.*
2. What was the significance of the mechanical cotton stripper to farmers (i.e., why was it so critical to their success)?

3. How are farmers benefiting from the recycling and reusing of the "garbage" collected when cotton is picked? What are some of the ways cotton trash is being reused?
   *Probe: Would you consider these to be sustainable initiatives? Why or why not? What does the term sustainability mean to you?*
4. Respond to the following phrase found on page 55: *"The low labor costs that might give the poor farmers an advantage are in fact their undoing."* What does the author mean by this?

## PART II: Made in China

**Chapter 4:** Cotton Comes to China

1. In all the stages of production discussed by the author, which one has been the most difficult to mechanize? Why do you think this is?

**Chapter 5:** The Long Race to the Bottom

1. Who does the author state were some of the earliest cotton mill workers (in both Britain and New England)? Why were these particular groups sought by factory owners? What commonalities do these workers share with those now working in apparel production factories?

**Chapter 6:** Sisters in Time

1. Describe, in your own words, China's Hukou System.
2. Within Chapter 6, the author uses the term *"floating workers."* Describe these workers.
   *Probe: What commonalities exist between China's Hukou System and the Bracero Program initiated in the 1940s by the U.S. Department of Labor?*
3. Given Rivoli's discussion, do you believe China's textile and apparel factories are a form of liberation or enslavement for workers? Explain your answer.
   *Probe: What other sources of information besides Rivoli's book would you consult to help you with this decision on liberation or enslavement?*

## PART III: Trouble at the Border

**Chapter 7:** Dogs Snarling Together

1. What reasons does the author give for the significant increase in China's apparel exports to other industrialized nations while exports to the U.S. have been far less striking?
2. Examine Figure 7.3 on page 121. Why might China's quota limit on cotton knit shirts be so much lower than several other countries', including Vietnam, Turkey, and Pakistan?
   *Probe: How do the political relationships between countries influence trade regulations?*
3. Given what you know from reading Rivoli's book and other knowledge about textile and apparel trade, explain why textile and apparel trade and policy has been, and continues to be, a major political issue.
   *Probe: Why has the protection of apparel and textile manufacturing jobs been a critical issue to voters in the American South? How have U.S. politicians responded to these concerns?*

**Chapter 8:** Perverse Effects and Unintended Consequences of T-Shirt Trade Policy

1. Worldwide, both domestic and offshore jobs in the textile and apparel production industries are declining because of what?
2. What are some of the unintended outcomes of the quota system addressed by the author?
   *Probe: Why was the quota system originally established?*

**Chapter 9:** 40 Years of "Temporary" Protectionism Ends in 2005 – and China Takes All

1. Why were trade policies with Pakistan renegotiated shortly after September 11, 2001?
2. According to the author, what will happen to many poor developing countries when quotas are completely phased out?
3. What strategies does the author write about that countries such as India and Pakistan intend to use to compete with China in the race to the bottom? What about Cambodia?
   *Probe: What other strategies can be implemented by countries wanting to compete with China in the worldwide production of apparel goods?*

## PART IV: My T-Shirt Finally Encounters a Free Market

**Chapter 10:** Where T-Shirts Go after the Salvation Army Bin

1. What is your perception of the recycled clothing industry as discussed by Rivoli and given your personal experience with donating clothing? Do you believe it promotes sustainability and social responsibility, or does it just treat some of the world's poorest countries as dumping grounds? What might happen to clothing that is discarded in another way? Explain your answer.

**Chapter 11:** How Small Entrepreneurs Clothe East Africa with Old American T-Shirts

1. What reasons does the author give for why recycled men's clothing exported to Tanzania is sold at much higher prices than women's clothing?
2. Why do some African countries ban the import of used clothing, according to the author? Why does the author criticize the barriers erected to mitumba trade?
3. How is mitumba shopping for the African consumer similar to apparel shopping for the American consumer?

**Conclusion and Epilogue**

1. After reading this book, what was most interesting or surprising to you? Were your original perceptions regarding the global trade of textile and apparel goods changed? Why or why not? Would you describe yourself as a protectionist or an advocate of globalization and free trade? Explain.

## ASSESSMENT

Students are evaluated on four major criteria, including:

- Completeness of responses: Was the entire question answered thoroughly? Did the student use examples to substantiate responses?
- Justification of argument: Were answers sound and based on appropriate and educated reasoning? Was a rigorous approach taken in defending opinions and viewpoints?
- Overall professionalism: (correct grammar, spelling, etc., in written responses).
- Participation in class discussion.

## REFLECTIONS

Upon completion of the assignment, students often recognize the differences in viewpoints among those who advocate globalization and free trade versus those who support more protectionist perspectives. Students are also perceived to possess an advanced knowledge of the markets, influences, and policies of world trade, including factors that impact working conditions and the treatment of workers in the garment industry. An effective assessment of this activity which provides a forum for student feedback is an evaluation of students' responses to the conclusion/epilogue question. Specific responses received from students previously include the following:

*"…My original perceptions regarding the global trade of textile and apparel goods have changed. I used to support globalization very much, not caring about sweatshops at all. My knowledge of child labor or sweatshops was not well educated. I appreciated finding really good deals while shopping at the mall. After reading this book, and taking this course, it is hard for me to buy a really cheap item without thinking about the people who made it. I will also look at the tag of the item to see where it was made. Most of the clothes I own were made in China. I still support globalization because it does help improve a country's economy and infrastructure. Yet, I believe the countries America imports from should have fair labor laws for all apparel and textile workers..."*

*"One of the most striking things brought up in this book was the complexity of the apparel and textile industry worldwide… I never gave thought to where clothing goes after places like the Salvation Army… In reading this book, I found myself very torn between being mad about the exploitation of workers in other countries or thinking that some of these countries are better off being a part of this industry to help improve their economy… I just loved how she [the author] gave such insight into how politics and the apparel and textile industry are related and that the lines between ethics and the race to the bottom are becoming more and more blurry with each passing year."*

*"…By far the most surprising thing I have learned would be the dependence of developing countries on the apparel and textile industry. Before reading this book, I never knew that many smaller, underdeveloped countries were so dependent on the industry…"*

*"Before reading this book and taking this class, I really didn't know anything about the global trade of textile and apparel goods. I definitely think that my perception of the industry has changed, because now I am more knowledgeable about the industry… I found this book to be very fascinating and informative about a number of issues including the struggles of cotton farmers, how technology has changed cotton farming, about workers in China and the conditions they often are working in, as well as the recycling of clothing…"*

## PROJECT EXTENSION

Based on feedback received from students, in addition to an assessment of students' learning outcomes, the instructor may also consider assigning additional readings that corroborate and/or challenge Rivoli's book. The textbook, *Going Global* by Grace I. Kunz and Myrna B. Garner, is useful in providing background information on the production and distribution of textile and apparel goods in the age of globalization. For students particularly interested in the treatment and exploitation of workers in apparel production, as well as tactics in combating sweatshops and labor abuse, the book, *Slaves to fashion: Poverty and abuse in the new sweatshops* written by Robert J. S. Ross, is recommended. Additionally, several human rights videos have recently become available, including *Sweating for a T-shirt*, *China Blue*, *Made in L.A.*, and *Maquilapolis*. These documentaries are effective in providing added insight into the working conditions in sweatshops both offshore and domestically. In previous classes, the combination of these resources has been found to be instrumental in providing a means for encouraging student activism, in addition to socially responsible apparel purchasing behavior.

# Buying Power Role Play: How Decision Making in the Fashion Industry Impacts on Working Conditions

Fashioning an Ethical Industry, UK info@fashioninganethicalindustry.org

| | |
|---|---|
| 1. Level | FE, UG |
| 2. Pre-requisite knowledge required by educators | C. Some knowledge of discipline required |
| 3. Pre-requisite knowledge required by students | B. General knowledge of the textiles and garment industry required |
| 4. Number of students | 8 to 20 |
| 5. Length of time required | One to two hours |
| 6. Type of activity | Group work, Interactive activities, Discussion and debate, |
| 7. Discipline | Business, Cross-curricular, Design, Interactive |
| 8. Topics covered | Companies, Corporate social responsibility, Purchasing practices, Supply chains, Trade, Wages, Workers' rights, Working conditions |

## FOLLOW UP / RELATED ACTIVITIES

Ethical Trading Initiative case studies to address impacts of purchasing practices on working conditions, by ETI, available in this Handbook.

## OBJECTIVES / LEARNING OUTCOMES

For participants:

- To consider the priorities and challenges facing fashion designers, companies, factory owners and workers within the garment industry, and how these impact on working conditions in the garment industry.
- To consider the actions that fashion designers, companies, factory owners and workers could take or are taking to improve conditions for garment workers.

This role play explores how the decisions made by different actors within the fashion supply chain impact on working conditions in garment manufacturing. It has been designed for students on fashion related courses - buying, design, business and merchandising, etc. - and could be used at a range of different levels. In small groups, students take on the roles of CEO, designer, buyer, factory owner and factory worker, and consider how the priorities and challenges facing each of these roles impacts on workers. An optional second round of the role play considers actions that fashion designers, companies, factory owners and workers could take or are taking to improve conditions for garment workers.

The *'Buyer Power'* role play is available to download from http://fashioninganethicalindustry.org/resources/teachingmaterials/buyingpower/. The pack contains role-sheets and guidance notes for facilitators. A PowerPoint presentation and step-by-step guide to running the role play is also included.

# Ethical Trading Initiative Case Studies to Address Impacts of Purchasing Practices on Working Conditions

Ethical Trading Initiative, UK eti@eti.org.uk

| | |
|---|---|
| 1. Level | UG, PG |
| 2. Pre-requisite knowledge required by educators | D. Specific knowledge required: An understanding of company buying practices and basic terminology associated with social auditing |
| 3. Pre-requisite knowledge required by students | D. Specific knowledge required: An understanding of company buying practices and basic terminology associated with social auditing |
| 4. Number of students | Any number |
| 5. Length of time required | One to two hours |
| 6. Type of activity | Group work, Discussion and debate |
| 7. Discipline | Business, Cross-curricular |
| 8. Topics covered | Companies, Corporate social responsibility, Purchasing practices, Supply chains, Trade, Wages, Workers' rights, Working conditions |

## FOLLOW UP / RELATED ACTIVITIES

Buying power role play: *How decision making in the fashion industry impacts on working conditions*, by Fashioning an Ethical Industry, available in this Handbook.

## OBJECTIVES / LEARNING OUTCOMES

- To understand the Ethical Trading Initiative (ETI) Base Code.
- To understand the impact of purchasing practices on worker's rights and conditions.
- To analyse what could be done to prevent the negative impact of purchasing practices on workers.

## SUMMARY

Two case studies are presented with questions for students to consider concerning the impact of purchasing practices on workers, based on original case studies from *'Purchasing Practices: Case studies to address impacts of purchasing practices on working conditions'*, Report from ETI members' meeting, 29 November 2007 by the Ethical Trading Initiative.

## BACKGROUND

It is increasingly recognised that retailers' purchasing practices can have a significant negative impact on working conditions in the supply chain. Many key purchasing processes and decisions within a sourcing company – such as critical path management, terms and conditions in the buyer-supplier relationship, sourcing and merchandising – affect how suppliers manage their workforce and production, and can indirectly impact on working conditions. This is supported by findings of the ETI Impact *Assessment (2006), which found that '… suppliers in all countries and sectors reported that [downward pressure on prices and lead times] limited their ability to make improvements in labour practices'!*

Since 2005, the ETI Purchasing Practices Project has been working to tackle these issues and identify purchasing practices which support a company's commitment to labour standards. The Project Group includes several member companies, trade unions and NGOs working together to assess the impacts of buying practices throughout the supply chain. As a result of taking part in the project, some participants have been able to make recommendations for changes to buying practices, have communicated these to company Boards, and begun a training programme for buying staff. The aim is to disseminate the learning from the Purchasing Practices Project Group in order to help companies integrate ethical trading into core business practices. It is against this background that ETI held a members' meeting to explore potential solutions to some of the common purchasing practices which undermine working conditions, and to encourage companies to consider what practical improvements they can make in their own buying processes. The case studies and questions are taken from the report of this meeting: *'Purchasing Practices: Case studies to address impacts of purchasing practices on working conditions*, Report from ETI members' meeting, 29 November 2007.

## CASE STUDY QUESTIONS

Two garment related case studies are presented below for students to consider the following key issues:

- What breaches of the ETI Base Code (http://www.ethicaltrade.org/Z/lib/base/index.shtml) occurred in the case study scenario, and what were the possible impacts on workers?
- How, if at all, the buying practices described go against the ETI Principles of Implementation?
- What factors led to the breach occurring?
- What could be done to prevent that kind of breach happening again?

It is highly recommended that educators view the responses by ETI members to the case studies to assist them in guiding students' discussion and analysis of the case *studies: Ethical Trading Initiative (2007) 'Purchasing Practices: Case studies to address impacts of purchasing practices on working conditions*, Report from ETI members' meeting, 29 November 2007 http://www.ethicaltrade.org/Z/lib/2007/11/pp-forum/index.shtml

## FURTHER INFORMATION

The following documents are available on the ETI website at www.ethicaltrade.org:

- ETI Base Code and Principles of Implementation
- *Bridging the Gap Between Commercial and Ethical Trade Agendas: Pioneering Approaches to Purchasing Practices,* Briefing Paper No 5, ETI, 2005.
- *Purchasing practices: what impact on labour conditions?* Chapter 9 of Key Challenges in Ethical Trade: Report on the ETI Biennial Conference 2003, ETI, 2003.
- *Purchasing practices: Marrying the Commercial with the Ethical,* ETI Members' Roundtable, 7th July 2004.
- *Key Challenges in Ethical Trade: Report on the ETI Biennial Conference 2003*, ETI Report, 2003.
- Further details on training buyers can be found at www.ethicaltrade.org/d/purchasingpractices.
- Information on ETI's Purchasing Practices project can be found on the ETI website, or contact ETI at eti@eti.org.uk

The Fashioning an Ethical Industry Factsheet on *Purchasing Practices,* available at http://fashioninganethicalindustry.org/resources/factsheets/completelist/factsheet17/, outlines key issues and further reading materials.

## CASE STUDY 1: EXERTING DOWNWARD PRESSURE ON PRICES

This is a case study of a situation whereby a retailer plans to cut costs by reducing prices paid to suppliers.

Context: Part of the 2007 merchandising strategy in a major high street clothing retailer is to cut costs in the supply chain by reducing prices paid to suppliers by 5% on the previous year's factory gate prices. All merchandisers in the business are informed of this target, and are instructed to negotiate with suppliers to reduce factory gate prices for comparable products to 5% lower than in 2006. Individual merchandisers are told that they will be rewarded for meeting cost-cutting targets with a performance-related bonus at the end of the year.

Buying practice: Merchandisers based in India negotiate with long-standing suppliers to achieve the lower price, and assure suppliers that they will get repeat orders over the next year if they can meet this lower price. The suppliers agree.

The supplier and worker scenario: One factory manager calculates that, if they produce the goods in their own factory, the lower price means that they will only just break even. This is because the unpredictable flow of orders with short lead times will require them to do overtime shifts, and the costs of paying overtime premiums will be too expensive. Therefore, to keep costs down, the factory manager decides to sub-contract part of the order to another factory in the city which has lower operating costs, without telling the retailer. The sub-contractor has never been audited and does not know about the ETI Base Code standards. Workers at the sub-contractor's factory are paid below the legal minimum wage, working hours often exceed 60 hours a week, and none of the workers have contracts. There are no fire exits in the factory.

## CASE STUDY 2: LACK OF INTEGRATION BETWEEN COMMERCIAL AND ETHICAL ACTIVITIES

This is a case study in which there is a lack of integration between the activities of a retailer's audit team and its buyers.

Context: A high street retailer buys basic t-shirts all year round and often sources from the same factory in Bangladesh. The retailer has commissioned audits of this factory and the factory manager has made efforts to follow the corrective action plans. Working conditions have improved over time, particularly regarding health and safety, and a newly established worker committee has met with management and successfully bargained for wages above the national minimum wage. The buyer's performance is largely measured against sales and margin targets.

Buying practice: A large order for t-shirts is about to be placed. The buyer asks for quotes from several factories, all of which operate to good quality and service levels. The factory that usually supplies the t-shirts tenders at $1.50 per item, which is the same price as the previous year; a neighbouring factory tenders at $1.40. The buyer uses the lower quote to try and bargain the price down at the usual factory, but the factory manager refuses to reduce the unit price. As a result, the order is placed with the cheaper factory.

The supplier and worker scenario: An audit of the new (cheaper) factory is carried out after the order is placed there. The audit finds no mention of a trade union or collective bargaining in the factory, and pay records show that most workers are paid the national minimum wage.

# What Price a Living Wage?

Doug Miller, School of Design, University of Northumbria, UK
doug.miller@northumbria.ac.uk

| | |
|---|---|
| 1. Level | UG |
| 2. Pre-requisite knowledge required by educators | C. Some knowledge of discipline required. |
| 3. Pre-requisite knowledge required by students | C. Some knowledge of discipline required. |
| 4. Number of students | Any number |
| 5. Length of time required | Student preparation time: 30-45 minutes internet search time. Seminar: 60 minutes |
| 6. Type of activity | Individual work, Interactive activities, Ideas for projects, assignments and briefs, Discussion and debate, Research related |
| 7. Discipline | Business |
| 8. Topics covered | Companies, Prices, Wages |

## OBJECTIVES / LEARNING OUTCOMES

- To understand how garments are costed at factory level.
- To consider how a living wage might be achieved in global apparel supply chains.

## INTRODUCTION

Students are given a task to complete in preparation for a workshop/seminar discussion. The preparation can involve online and 'in store' research. In class they complete a task to calculate the unit labour cost[1]. A PowerPoint presentation is available at www.fashioninganethicalindustry.org/teachingresources/livingwage to feed in key points about the global value chain in garment manufacture and the make up of a freight/free on board price. The Educator's Note gives some guidance to support the student tasks that are set out at the end of this paper.

## EDUCATOR'S NOTE

### STUDENT TASK 1: PREPARATION ACTIVITY

Please complete this task sheet for the next session. Feel free to work in pairs or small groups.

1. Find out the typical price of a plain adult cotton t-shirt. You may wish to do a price comparison on the internet or visit some high street stores.

2. For the purposes of this task, we are going to assume that our t-shirt was sourced in Bangladesh. How much do you think the high street or online retailer paid the factory for the shirt?

### STUDENT TASK 2: IN CLASS

The workers at the factory where the t-shirt is assembled work a standard 8 hour day, 26 days per month on average (excluding overtime).
The wage scales for workers in the Bangladeshi industry are as follows:

| Grades | Position | Monthly Wage in Taka | Monthly Wage in £ Sterling |
|---|---|---|---|
| 1 | Pattern Master | 5140 | £41.98 |
| 2 | Mechanic | 3840 | £31.36 |
| 3 | Sample Machinist | 2449 | £20.00 |
| 4 | Cutter | 2250 | £18.37 |
| 5 | Junior Cutter | 2046 | £16.70 |
| 6 | Sewing Machinist | 1851 | £15.12 |
| 7 | Assistant Operator | 1662.5 | £13.58 |

Source: People's Republic of Bangladesh Government Ministry of Labour and Employment, Minimum Wage Ordinance, October 22 2006

The machinists are organised in actual production lines of 12 and have a daily production target of 900. Of course many more workers are engaged in the whole manufacturing process. In this particular case, some 51 workers are involved in the full process from stores through cutting to assembly and inspection. The specific occupations and numbers of workers necessary are set out in the table below.:

| Tasks | No of Workers | Daily Rate in Taka | Total Amount |
|---|---|---|---|
| Stores | 4 | 107 | 428 |
| Cutting | 5 | 86.5 | 432.5 |
| Machinists | 12 | 86.5 | 1038 |
| Inspectors | 2 | 86.5 | 173 |
| Helpers | 6 | 64 | 384 |
| Washers/Thread Cutters | 10 | 64 | 640 |
| Ironing & Packing | 12 | 86.5 | 1038 |
| TOTALS | 51 | | 4133.5 |

The workers are paid an hourly rate and do not receive a production bonus or piece rate.

The total wage cost for making the t-shirt is calculated by dividing the relevant monthly wage for the specific category of worker by 26 to determine a daily labour cost (column 2).

This is then multiplied by the number of workers performing the task and the total gives the daily labour cost to achieve the production target (column 3).

1. Total up columns 1 and 3.

2. Calculate the labour cost involved in assembling each t-shirt (unit labour cost).
   You will need to divide column 3 by 900 to arrive at a unit labour cost.
   You can set the information out in this table:

| | |
|---|---|
| Number of workers in line | 51 |
| Target number of shirts per day | 900 |
| Total wage bill for day | 4,133.5 |
| Unit labour cost | 4.59 Taka |
| Unit labour costs in £/$ | 3.9 pence/6.6 cents |

[1]The activity is based on actual industry figures on wages as at October 2006 and production line balancing figures provided by CSR/sourcing managers from a major multinational retailer.

3. Calculate this figure as a percentage of the average retail price for a plain cotton t-shirt.
   You will need to use a figure from Student Task 1 to work out the percentage.

4. Some estimates of a living wage in Bangladesh in 2007 were targeting a figure of 4,500 Taka for Grade 7 although given a hike in food prices this is no longer a realistic figure.[2] By how much would the retail price of this cotton shirt have to increase in order for the retailer of the t-shirt to be paying a living wage as defined in 2007?

To cover a threefold increase in the wage, the unit labour cost element in the Freight On Board (FOB) would need to be in the order of 12p or 20 cents. Discussion should focus on how small the actual increase would need to be. This can then lead into a discussion about consumer behaviour regarding price sensitivity, consumer education and mechanisms for transferring increases to the workers via theFOB to a supplier factory.

## BACKGROUND MATERIAL

Miller D. and Williams P, (2009) 'What price a living wage?', *Journal of Global Social Policy Volume 9 Issue 1*

## POWERPOINT GUIDE

**Slide 1:** Title.
**Slide 2:** Breakdown of FOB price of a cotton t-shirt.
**Slide 3:** Changes in FOB prices on t-shirts imported into the USA 1994-2004.
**Slide 4:** Some things a buyer would need to know.
**Slide 5:** Pay scale in the industry in Bangladesh with some examples of jobs.
**Slide 6:** How the unit labour cost can be calculated (alternative method involves timing the production cost in minutes and multiplying this by a minute labour cost figure to arrive at a labour minute value).
**Slide 7**: Some observations on additional pay elements in Bangladesh factories making t-shirts: Obviously earnings can include non-wage benefits such as a food and/or transport allowance, and they can be boosted by piece-work and an annual bonus averaged over the year, but in many factories none of these benefits are available.
**Slide 8:** How the unit labour cost is calculated.
**Slide 9:** Added value in a clothing supply chain (this slide should be self-explanatory).

## STUDENT HANDOUTS

### ACTUAL MATERIALS GIVEN TO STUDENTS

### STUDENT TASK 1: PREPARATION ACTIVITY

Please complete this task sheet for the next session. Feel free to work in pairs or small groups.

1. Find out the typical price of a plain adult cotton t-shirt. You may wish do a price comparison on the internet or visit some high street stores.

2. For the purposes of this task, we are going to assume that our t-shirt was sourced in Bangladesh. How much do you think the high street or online retailer paid the factory for the shirt?

[2] *Let's Clean up Fashion*, Labour behind the Label, September 2007

## STUDENT TASK 2: CLASS ACTIVITY

The workers at the factory where the t-shirt is assembled work a standard 8 hour day, 26 days per month on average (excluding overtime).

The wage scales for workers in the industry are as follows:

| Grade | Position | Monthly Wage in Taka | Monthly Wage in £ Sterling |
|---|---|---|---|
| 1 | Pattern Master | 5140 | £41.98 |
| 2 | Mechanic | 3840 | £31.36 |
| 3 | Sample Machinist | 2449 | £20.00 |
| 4 | Cutter | 2250 | £18.37 |
| 5 | Junior Cutter | 2046 | £16.70 |
| 6 | Sewing Machinist | 1851 | £15.12 |
| 7 | Assistant Operator | 1662.5 | £13.58 |

Source: People's Republic of Bangladesh Government Ministry of Labour and Employment Minimum Wage Ordinance October 22 2006

The machinists are organised in actual production lines of 12 and have a daily production target of 900. Of course many more workers are engaged in the whole manufacturing process. In this particular case, some 51 workers are involved in the full process from stores through cutting to assembly and inspection.

The specific occupations and numbers of workers necessary are set out in the table below:

| Tasks | No of Workers | Daily Rate in Taka | Total Amount |
|---|---|---|---|
| Stores | 4 | 107 | 428 |
| Cutting | 5 | 86.5 | 432.5 |
| Machinists | 12 | 86.5 | 1038 |
| Inspectors | 2 | 86.5 | 173 |
| Helpers | 6 | 64 | 384 |
| Washers/ Thread Cutters | 10 | 64 | 640 |
| Ironing & Packing | 12 | 86.5 | 1038 |
| TOTALS | | | |

The workers are paid an hourly rate and do not receive a production bonus or piece rate.

The total wage cost for making the t-shirt is calculated by dividing the relevant monthly wage for the specific category of worker by 26 to determine a daily labour cost (column 2).

This is then multiplied by the number of workers performing the task and the total gives the daily labour cost to achieve the production target (column 3).

1. Total up columns 1 and 3.

2. Calculate the labour cost involved in assembling each t-shirt (unit labour cost).

You can set the information out in this table:

| | |
|---|---|
| Number of workers in line | |
| Target number of shirts per day | |
| Daily wage per worker | |
| Unit labour cost | |

You will need to divide column 3 by 900 to arrive at a unit labour cost.

3. Calculate this figure as a percentage of the average retail price for a plain cotton t-shirt.

4. Some estimates of a living wage in Bangladesh target a figure of 4,500 Taka although given a hike in food prices this is no longer a realistic figure[3].

By how much would the retail price of this cotton shirt have to increase in order for the retailer of the t-shirt to be paying a living wage as defined in 2007?

[3] *Let's Clean up Fashion*, Labour behind the Label, September 2007

# Ideas for Business Related Assignments

Chloe Mason, London College of Fashion, and Jacqueline Shorrocks, Nottingham Trent University, UK
c.mason@fashion.arts.ac.uk, jacqueline.shorrocks@ntu.ac.uk

| | |
|---|---|
| 1. Level | UG |
| 2. Pre-requisite knowledge required by educators | C. Some knowledge of discipline required |
| 3. Pre-requisite knowledge required by students | B. General knowledge of the textiles and garment industry required |
| 4. Number of students | Any number |
| 5. Length of time required | Adjustable |
| 6. Type of activity | Group work, Ideas for projects, assignments and briefs, Research related |
| 7. Discipline | Business, Cross-curricular |
| 8. Topics covered | Companies, Corporate social responsibility, Fair trade, Ethical initiatives / brands, Working conditions |

We hope the following briefs will give you some food for thought when planning business assignments for your students.

## 'SUSTAINABLE DRESS' CAPSULE COLLECTION

As a group of four assistant fashion buyers at a high street chain (instructor to specify company), you are asked to put together a capsule collection of 'sustainable' dresses for high summer. A 1,500-word report must be compiled which is ordered, credible and convincing. Your report must detail the rationale behind your concept reflecting on range-building, mood boards, a range plan including budgets, supply source, and a buying plan including a promotional calendar with launch date, phasing and mark-down strategy. The assignment culminates in a 'selection meeting' using real samples and 'mock-up' garments to portray your range for discussion and debate. You must present your rationale for the range, showing the underpinning knowledge gained throughout the term. In essence, through cross-examination, students must justify why they believe the collection will be successful.

Contributed by: Chloe Mason for the Fashion Buying Unit of the BA (Hons) Fashion Management (Buying and Merchandising Pathway).
c.mason@fashion.arts.ac.uk

## FAIR TRADE CAPSULE COLLECTION

In this group project, you are to work as a team of retail consultants who have been asked by a high street company (instructor to specify company) to plan and deliver a 'fair trade' capsule collection with 10% of the profits donated to Oxfam (a development charity) to support fair trade ventures. In order to do this you will deliver a 2,500–3,000 word document comprising a feasibility study to explore the market potential, a 'Stock Package' and range outline detailing the collection's minimum credible offer with ideas for the store environment and visual displays to encourage maximum sell through. Contributed by: Chloe Mason for the Fashion Buying Unit of the BA (Hons) Fashion Management (Buying and Merchandising Pathway).
c.mason@fashion.arts.ac.uk

## DEBATE THE IMPORTANCE AND PRACTICALITIES OF A FASHION RETAILER ACTING IN AN ETHICAL, ENVIRONMENTAL OR CORPORATELY RESPONSIBLE MANNER WITHIN THEIR SUPPLY CHAIN

Students will need to demonstrate that they understand:

- *The topic and its breadth including the different types of ethical and environmental behaviour.*
- *That issues exist all along the supply chain and not just at point of manufacture.*
- *That supply chain best practice, e.g. low cost and speed, potentially contradicts ethical, environmental and corporate responsible behaviour and can make it more difficult to identify problems in the supply chain.*
- *How head office practices and policies may force suppliers to behave in certain ways.*

Assignment set for Merchandise Management programme at University of Westminster.

Contributed by: Jacqueline Shorrocks, former course leader, Merchandise Management, University of Westminster, now Academic Team Leader, Fashion Marketing, Management and Communication, Nottingham Trent University.
jacqueline.shorrocks@ntu.ac.uk

## IDENTIFY THROUGH RESEARCH ONE COMPANY THAT APPEARS TO BE OPERATING AS AN ETHICAL, ENVIRONMENTAL AND CORPORATELY RESPONSIBLE RETAILER AND ONE COMPANY THAT DOES NOT

Give evidence for why you believe them to be ethical or not. Identify and compare the strategies of each company. Discuss the implications of both strategies and what the consequences of them hold for the future of each company.

Assignment set for Merchandise Management programme at University of Westminster.

Contributed by:

Jacqueline Shorrocks, former course leader, Merchandise Management, University of Westminster, now Academic Team Leader, Fashion Marketing, Management and Communication, Nottingham Trent University. jacqueline.shorrocks@ntu.ac.uk

# Book Summary: Social Responsibility in the Global Apparel Industry

**Marsha Dickson, Fashion & Apparel Studies, University of Delaware, Suzanne Loker, Cornell University; and Molly Eckman, Department of Design & Merchandising, Colorado State University, USA**
**Dickson@udel.edu, sl135@cornell.edu, eckmanm@cahs.colostate.edu**

| | |
|---|---|
| 1. Level | FE, UG, PG |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | Any number |
| 5. Length of time required | Adjustable |
| 6. Type of activity | Book related |
| 7. Discipline | Business, Cross-curricular |
| 8. Topics covered | Campaigns, Child labour, Companies, Consumers, Corporate social responsibility, Environment, Gender, Globalisation, Health and safety, History, Home-based workers, Informal work, Legal initiatives, Multi-stakeholder initiatives, Migrant workers, Purchasing practices, Supply chains, Trade, Trade unions, Wages, Workers' rights, Working conditions |

Educators in fashion related fields will, early in 2009, have a new resource available for use in the classroom. Our book, *Social Responsibility in the Global Apparel Industry*, published by Fairchild Books of New York, provides foundational knowledge on how leading apparel and footwear manufacturers and retailers approach and attempt to maintain social responsibility in the design, production, and sourcing of their products and in business operations. The book primarily focuses on topics associated with achieving improved labor standards and working conditions. We address the complexity of identifying and finding solutions for problems found throughout global apparel and footwear supply chains, such as child labor, harassment and abuse, discrimination, excessive hours of work, low wages, factory health and safety, and limits on freedom of association. We introduce various supply chain stakeholders, what they demand, and how they have influenced the industry's movement toward greater social responsibility. We highlight trends in global production and sourcing and the social responsibility field. In addition to issues related to labor and working conditions, we introduce how environmental concerns important to the industry are being addressed.

The book is based on a wealth of information we have gained through research involving a variety of first-hand experiences with the topics. We have conducted interviews with individuals who work for multinational corporations, NGOs and labor groups, and factory management in the US and off-shore; made observations in numerous factory visits in various regions of the world, including China, Guatemala, Hong Kong, Thailand, Turkey, and Vietnam; participated in the decision-making and leadership of an organization (the Fair Labor Association) that focuses on improving labor conditions in apparel and footwear factories; and analyzed research articles, corporate and NGO reports, and editorial and news reports from the international press.

We describe a range of labor and environmental problems that are encountered in the production of apparel, linking them with human rights and respected international agreements regarding workplace standards. Macro factors including politics, economics, and culture are analyzed for the ways they shape business response to labor and environmental issues. Various stakeholders associated with global apparel supply chains are introduced and we advise on how to effectively engage them. We analyze how codes of conduct for labor standards are implemented and the shortcomings of their monitoring, and describe the new divisions that apparel brands and retailers have created to manage labor compliance, as well as multi-stakeholder and business initiatives that have formed. A variety of strategies that apparel brands and retailers might use to address environmental concerns are explored. Finally, we offer possible new solutions for social and environmental problems. Throughout the book, various theories are explained and drawn upon for understanding and analyzing the action of businesses.

## IDEAS FOR USING THE BOOK

There are a variety of ways that you might consider using this book. Instructors in the apparel field could develop an undergraduate course that would focus on social responsibility in the global apparel industry, using this book as its primary text. Alternatively, you might use the book to supplement a course examining economics, trade, sourcing, and other topics related to the global apparel industry. The book could also be used for graduate level courses focused on current issues in the global apparel industry. Educators from other disciplines - including business, sociology, women's studies, international economics, and others - could use the book as an industry sector case study when examining business and society, globalization, and international development.

# MARKETING

# Marketing Contents

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Rosemary Varley, London College of Fashion, UK

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Claire Orwin, De Montfort University, UK

112 Visual display and merchandising for an ethical fashion industry
Connie Ulasewicz, Apparel Design & Merchandising, San Francisco State University, USA, Educators for Socially Responsible Apparel Business (ESRAB), PeoplewearSF, and Fashion Group

# Marketing Introduction

The way in which ethics is marketed can support attempts to bring about sustainable change in the fashion industry, but can also undermine these efforts when claims are unsubstantiated or vague. The contributions in the Marketing section of this Handbook provide useful starting points to engage students in marketing related courses such as visual merchandising, promotion, consumer behaviour, strategic fashion management and communications.

Fashioning an Ethical Industry displays examples of students' work relating to sustainability on its website at http://fashioninganethicalindustry.org/studentwork/. Your own students may find inspiration in these pages. We would also be very happy to receive images and information about students' work in your own university, college or school for consideration for the website.

## ABOUT THE CONTRIBUTIONS IN THE MARKETING CHAPTER

In **Ethical Issues in Fashion Marketing,** Rosemary Varley from London College of Fashion, UK, provides an introduction to three key areas that could be used within a marketing programme or to highlight ethical issues within a strategic management context. She suggests specific learning activities and essay questions to guide educators in the use of the material provided. The three areas are the evidence of a change in consumer attitude towards ethical products; the characteristics of an ethical consumer; and the opportunities for fashion business to achieve competitive advantage by means of an ethical offer.

A review of two mini-presentation activities, designed to introduce students to ethical issues related to sourcing in fashion retailing, is provided by Dr. Claire Orwin, De Montfort University, UK, in **Sourcing Ethically: Learning Through Presentations**. In the first activity students investigate brands that have been criticised for their sourcing activities and the subsequent steps that have been taken to safeguard workers from exploitation. The second activity involves researching clothing brands that are promoted as being either ethical or environmentally sensitive. Students evaluate a company's policies to determine how successful they believe the company's approach is.

The focus of the assignment presented by Connie Ulasewicz from San Francisco State University, USA, in **Visual Display and Merchandising for an Ethical Fashion Industry** is for students to create window displays with the primary objective of motivating passersby to stop, think and learn about some part or process of ethical fashion creation.

# Further Information

## Teaching Materials

There is information about a range of teaching resources, films, exhibitions and images on the Fashioning an Ethical Industry website at http://fashioninganethicalindustry.org/resources/. One that you may find useful for marketing related teaching is:

**[Pre-16, FE, UG] Seeing through the spin: Public relations in the global economy**

This resource can be used to explore how public relations, branding and marketing influence our perceptions of transnational corporations and non-governmental organisations. Seeing through the Spin contains 14 activities that explore branding, PR and marketing in depth using case study material. Although the publication is not fashion specific, many activities use case studies from the fashion industry, and others can be easily adapted for use in fashion courses.

Babymilk Action & RISC (2001) *Seeing through the spin: Public relations in the global economy*, Babymilk Action and RISC.

Available to download for free by activity or to buy at http://www.babymilkaction.org/spin/

## Publications

Information about additional books, reports and factsheets is available on the Fashioning an Ethical Industry website at http://fashioninganethicalindustry.org/resources/.

**Discussion paper 1:**
**The rise and impact of ethical consumerism**

The market for 'ethical' fashion is booming. But what do we mean by 'ethical consumerism', and does this trend mean that the fashion industry as a whole is becoming more ethical? In this factsheet, this question is examined from two sides: demand and supply. Firstly, it considers the extent to which there really is a demand for ethical clothing from consumers. Next, it looks at what the market is doing to satisfy that demand. Finally, it examines whether the market's response to consumer demand is benefiting workers in the supply chain. The discussion paper also contains references to further reading on this issue.

Fashioning an Ethical Industry (2008) *Discussion paper 1: The rise and impact of ethical consumerism*, Labour Behind The Label.

Available to download for free from http://fashioninganethicalindustry.org/resources/factsheets/issues/factsheet19ethicalconsumerism/

**Podcast of the 2008 FEI Conference, Ethics of Fashion or Fashion of Ethics?**

On the 27th of February 2008 the Fashioning an Ethical Industry annual conference, 'Ethics of Fashion or Fashion of Ethics?', was held at the Zion Arts Centre, Manchester. The event brought together 200 students and educators from universities across the UK to hear from a wide range of industry specialists.

This podcast covers the day's events and features interviews with Suki Chung (Labour Action China), Mary Rayner (Ethical Consumer Magazine), Vik Banks (Arkadash), Katie Stafford (Marks & Spencer) and Laurence MacSween (Clownfish Marketing). The recording is around 30 minutes long.

Available to download for free from http://fashioninganethicalindustry.org/podcastconference2008/

**Greenwash Guide**

Eco and ethical issues have become increasingly important in business communication strategies and, at the same time, we have seen an increase in greenwashing - what Futerra call, 'an environmental claim which is unsubstantiated (a fib) or irrelevant (a distraction)'. Futerrra, a communications consultancy, has produced a guide to help communications professionals get their green messaging right. Futerra say that confidence in companies' communications is now at an all time low, *'with only 10% of consumers trusting green information from business and government'. They argue that, 'without confidence in the claims, consumers are reluctant to exercise the power of their green purchasing, as they no longer know who or what to believe. This puts the whole market for the 'green pound' in danger and might damage the virtuous circle of companies'.*

Futerra (2008) *Greenwash Guide*, Futerra

Available to download for free from http://fashioninganethicalindustry.org/resources/reports/greenwashguide/

# Ethical Issues in Fashion Marketing

**Rosemary Varley, Subject Director in Management (Retail and Marketing), School of Management and Science, London College of Fashion, UK. She previously taught and researched fashion business and management at the University of Huddersfield.**
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| | |
|---|---|
| 1. Level | UG |
| 2. Pre-requisite knowledge required by educators | C. Some knowledge of discipline required |
| 3. Pre-requisite knowledge required by students | C. Some knowledge of discipline required |
| 4. Number of students | Any number |
| 5. Length of time required | Adjustable |
| 6. Type of activity | Individual work, Group work, Ideas for projects, assignments and briefs, Article, Discussion and debate, Research related |
| 7. Discipline | Marketing |
| 8. Topics covered | Big business, Branding, Companies, Consumers, Corporate social responsibility, Ethical initiatives / brands |

## OBJECTIVES / LEARNING OUTCOMES

- The purpose of this section is to introduce three relevant resource items, which could be used within a marketing programme on a fashion management course or to highlight ethical issues within a strategic management context.

This paper covers three key areas: the evidence of a change in consumer attitude towards ethical products; the characteristics of an ethical consumer; and the opportunities for fashion business to achieve competitive advantage by means of an ethical offer. Following the teaching material, a number of suggestions are given to guide educators in the use of the items, with specific learning activities and suggested essay or assignment questions at the end of the section.

## ITEM 1: EVIDENCE OF CONSUMER ATTITUDE CHANGE – USING THE CO-OPERATIVE BANK'S ETHICAL CONSUMERISM REPORT

Although it is apparent that consumer attitudes toward ethical fashion are changing, both from media sources and the responses that fashion companies have already made, it can be difficult to find any hard evidence to work with. A useful source of information about UK ethical consumerism therefore is *The Ethical Consumerism Report* published by the Co-operative Bank (Co-operative Bank, 2007. Also available online at http://www.goodwithmoney.co.uk/images/pdf/ethical_consumer_report_2007.pdf), which provides some relatively reliable marketing data as a basis for learning activities in the context of ethical fashion consumption and marketing.

The Co-operative Bank report provides data that shows the rise in ethical consumerism in the UK overall (graph on page 4), and the changes from 2005-2006 in different product sectors (table on page 5). The data on page 5 shows sales of ethical clothing increased by 79% in 2006. A chart on page 6 shows how ethical behaviours have increased over time. For example, more people now both choose and avoid products based on company reputation. Another interesting point is that the number of people who have felt guilty about an unethical purchase has almost doubled to over a third of all consumers, which indicates a growing awareness of the issues and the choices they can make.

What is interesting to consider is that, while sales of fair trade and organic clothing grew by 79% in 2006, the base value (£52m) is still small compared with, for example, the market for ethical cosmetics (£386m), which in turn is only 3% of the overall cosmetics market. This is shown on page 16 of the report.

An important aspect of ethical consumerism highlighted by the report is clothing boycotts. Ethical boycotting, according to the Co-operative Bank, is where consumers avoid using companies or brands that they perceive to be acting irresponsibly (page 16 of the report). It is suggested that, once a consumer has boycotted a brand, they are unlikely to return to it. There seems to be an emerging pattern of behaviour where consumers avoid budget clothing outlets because they feel that the prices can only be achieved by using suppliers that have poor labour conditions. Overall clothing boycotts grew by 20% in 2006 to reach £338m. This figure, being significantly greater than actual sales of ethical clothing, highlights the reason why it is so important for companies to avoid negative publicity about their ethical credentials.

The table on page 17 gives a breakdown of ethical clothing consumption and how this has changed from 2005–2006. It demonstrates how the majority of ethical clothing sales in this timeframe were organic products rather than fair trade (the Fairtrade Mark for cotton first appeared on clothing in November 2005). However, the report forecast strong growth in both Fairtrade and organic ethical clothing, predicting that the total market would be over £150m in 2008. The fact that mainstream clothing retail distributors like Marks & Spencer and Sainsbury are now selling Fairtrade and organic cotton garments will add to the increased consumption due to more convenient availability of products to consumers.

## ITEM 2: IS THERE A 'TYPICAL ETHICAL CONSUMER'?

There are strong indications that consumers generally are becoming more 'ethical' when it comes to product choices. Research conducted by Mori in 2006 suggested that around one-third of the British public purchase ethically to some degree (see FEI discussion paper on ethical consumerism); and in 2007, The Henley Centre Headlight Vision reported that 62% of UK adults said that they had become more environmentally aware over the previous 12 months (Curry et al, 2008).

The Retail Think Tank (White Paper, 2007) suggests that, although 'ethical' and socially conscious issues may be 'fashionable' or 'politically correct' at the present time, a growing number of consumers will, in the future, be more and more concerned about them. The Retail Think Tank considers ethical and environmental concerns to be not

just an *"affluent urban middle class consciousness, but an issue and influence on consumer minds and actions that will continue to grow and gain momentum"* (Retail Think Tank, 2007); and that children taught about ethical issues at school will push their sometimes reluctant parents into more ethical buying patterns.

However, there is a growing belief that it makes little sense to talk about the 'ethical' consumer as a general category. There has been some attempt to profile the ethical consumer more precisely. For example, the Co-operative Bank *Ethical Consumerism Report* 2007 suggests that consumers can be broadly divided into three groups according to their consumption: the committed consumers, the regular consumers and the passive consumers. However, in the Retail Think Tank White Paper (2007), four groups, devised by the Henley Centre Headlight Vision were put forward into which the UK population could be divided according to their attitudes towards ethical consumption:

- Principled pioneers/vocal activists (8%): Committed environmentalists who put pressure on companies and lobby them to change their product offer.
- Positive choosers (31%): Those who buy ethically from good companies and boycott bad ones. They support their local community and buy local. They are more affluent, less price sensitive and thus a good target for more expensive ethical/environmental produce.
- Conveniently conscious (35%): These are making easy changes to their lifestyles, but are not willing to compromise on quality or value. They are an interesting target for companies who can offer them a simple way of 'doing the right thing'.
- Onlookers (26%): For these, interest and activity is only peripheral and/or limited.

In addition, the Fashioning an Ethical Industry (FEI) discussion paper on ethical consumerism outlines Marks & Spencer's own 'ethical segmentation', which broadly reflects that of the Henley Centre.

However, there is often a discrepancy between what people say and what they do because of a fear of paying higher prices. The Fashioning an Ethical Industry discussion paper discusses the link between consumer concerns about ethical issues and economic prosperity. The ability or reluctance to pay for the premium that ethical products command is also demonstrated by the disinclination of younger consumers to buy ethical products, whilst being as or more knowledgeable and concerned about ethical issues compared with other consumers (Just-Style, 2006; Retail Bulletin, 2007). These younger consumers may be using their low income levels to 'justify' buying cheap and probably unethically produced fast fashion. Other reasons for not buying ethical products include consumers thinking that their individual buying decisions and actions will not make a difference, and because a lack of information prevents informed choice. The FEI discussion paper provides further discussion on the confusing messages that consumers are confronted with in the fashion market.

Media exposure can play a powerful part in altering consumer attitudes. Bad publicity seems to be influencing consumers who are not normally concerned with ethical production. A report (Just-style, 2008b) of a survey carried out by ICM Research on behalf of Drapers magazine suggests that 42% of Primark shoppers are now less likely or a lot less likely to use the retail chain following the exposure of child labour in its supply chain in 2008. Primark shoppers do not normally use ethical considerations in their buying decisions, with only 3% using ethical production as a factor in their choices. Nearly half (46%) of Primark shoppers quote 'value for money' as the decisive factor in purchasing decisions.

## ITEM 3: ACHIEVING COMPETITIVE ADVANTAGE IN THE MARKET VIA THE ETHICAL ROUTE

The concept of competitive advantage is an important one in marketing strategy formulation. The seminal work of Michael Porter (1985), which is now reiterated in virtually all marketing textbooks, led to the general understanding that there are two main ways that a business can be better than its competitors at appealing to customers: being cheaper (cost leadership) or being different (which includes being the first to do something different).

Being ethical therefore can be considered as a means by which a company can achieve differentiation. However, like being ethical as a consumer and being ethical as a product, being ethical as a company is complex. The FEI discussion paper on ethical consumerism provides a useful overview of the responses of the clothing industry to the growth of ethical consumerism (FEI) and, within this discussion, the different levels to which a company commits to ethics is questioned.

In the past three years a transformation of the image of ethical clothing from hippy to hip has taken place, and phrases like 'green is the new black' and 'you can now be stylish and eco-friendly' are rather 'last season'. The opportunities to achieve competitive advantage simply by offering an ethical product option or range are probably no longer there. However, that doesn't mean that ethical products are irrelevant to competitive advantage; but that the way in which competitive advantage is achieved needs to be more sophisticated and tuned into the type of customer the brand is appealing to, both in terms of their attitude to ethical products (see item 2) and their fashion design preferences.

Brands like People Tree, Howies, and Edun, for example, have similar market positioning in terms of price and commitment to ethical products. They achieve competitive advantage over others at the upperend level of the mass fashion market on the basis of their ethical stance; however, they differentiate themselves from one another on the basis of product design and brand identity. Likewise, at the designer level of the fashion market, Katherine E. Hamnett and Stella McCartney are cited as ethical brands, but the collections are very different in terms of design appeal.

In the middle mass market many brands, including both retailers and producers, have introduced organic or Fairtrade labelled products or ranges as an option. Examples include: Marks & Spencer, Sainsbury, Next, H&M, Levis and Gap. Whilst these moves were noteworthy in both the fashion trade and the national press in 2006, there is a danger that they are now considered to be simply chasing the ethical pound (FEI discussion paper). Additionally, and unsurprisingly, there is considerable confusion and mistrust in the consumer market about the terms used and the claims made by companies. Nevertheless, in April 2008, a poll conducted by Marketing Week magazine put Marks & Spencer as the 'greenest brand', suggesting that their high profile marketing communications in conjunction with their corporate social responsibility Plan A has had a positive effect on consumers' perception of their commitment to ethical issues (Morgan, 2008). The time may not be so far away when the absence of an ethical offer could put a fashion company at a competitive disadvantage. Tesco, for example, has not managed to convince audiences of an ethical orientation despite a plethora of green initiatives and announcements in 2007/8; the company managed to gain the highest number of mentions when marketers were asked to say which brands had made the fewest real inroads in green issues over recent years (Morgan, 2008).

Nevertheless, given the rise of ethical consumerism, 'chasing the ethical pound' makes commercial sense if your customers show preference for ethical products; and it seems that brands that have niche appeal are including ethical products because they know that their customers will respond positively to this product feature. 'Street-wear' brands like Converse, Carhartt, SP:UK and Matix, for example, have all had 'ethical' products within their ranges, yet are not overtly 'ethical' brands.

This brings us to the idea of brand positioning which, like competitive advantage, is an important strategic concept, particularly in a crowded and complex consumer market like fashion. Successful fashion branding uses a blend of a number of 'positioning variables' such as price, quality, fashionability, sportiness, ethical, and so on, that together allow a brand to find its own space in the market. Once this space has been found, the company can use marketing communications to reinforce or defend that space. The extent to which a company can use ethical claims in their marketing communications relies on the integrity of their ethical supply chain – which is why so few do it! A truly ethical supply chain could give an organisation real competitive advantage; the most valuable types of competitive advantages are the sustainable ones and the ones that are most difficult to copy, and so a truly ethical supply chain could be one of the most effective sources of competitive advantage. Interestingly, the partnership between Topshop and People Tree in the form of a concession was reported to be having difficulties because of supply chain issues such as longer lead times due to hand crafting techniques (Just-style.com, 2006). For the time being, the fashion industry and the consumer market will have to accept that some market positions are impossible to achieve, such as low priced, high quality, truly ethical, catwalk-inspired fashion!

## POINTS FOR LEARNING AND TEACHING

Analysis of trade figures in Item 1 allows students to see evidence of consumer trends, as opposed to media hype. It puts the value of sales into perspective (currently low – the high growth figures are a result of increases on a very small base level). It also demonstrates that there is a long way to go (huge market potential). It is interesting to see the value of boycotts – the hidden force of consumerism.

Item 2 provides a starting point for an exploration of the concept of an 'ethical consumer'. Just as the term 'ethical clothing' can represent products with different levels of 'ethicalness' within its components and features, so the ethical consumer has different concerns, different levels of attitude towards those concerns, and demonstrates different types of behaviour in response to those attitudes. Students can use their own attitudes and behaviours as reference points; however, as so little is known about consumer attitudes (and they are changing rapidly), there is a great opportunity to teach the fundamentals of market research using the ethical consumer as a vehicle.

Item 2 is useful when teaching the concept of segmentation in a marketing course. It allows the student to understand the difference between traditional measurable demographic segmentation variables (such as age and income) and attitudinal variables, in this case attitude towards ethical issues. This can lead into the concept of targeting - considering which companies target particular attitudinal group(s) - and then on to the idea that companies can used a mix of demographic and attitudinal variables to come up with a more narrowly targeted offer, such as age and attitude towards ethical clothing. It is also useful to try to analyse to what extent high profile ethical clothing brands use age in their targeting, because many don't!

Item 3 demonstrates how ethical issues can effectively be used to underpin an exploration of strategic marketing concepts. There are many marketing textbooks that cover these concepts, either in a chapter as part of an introductory text (such as Brassington and Pettitt, Jobber or Kotler), or in a more detailed way in a strategic marketing text (such as Aaker, Baker or Brennan et. al. - see further reading section). The company examples are included in this item in order to provide some suggestions for strategic analysis, asking questions such as what is the company's strategic brand positioning; what is the level of commitment of the organisation to an ethical supply chain, and so on. Other companies to add in here would be: Adili.com, Noir, Ciel, American Apparel and Gary Harvey.

Using information from all three items, students can start to consider the societal aspect of a business environment analysis (PESTLE), and how this is likely to present future opportunities or threats for ethical clothing brands.

## SUGGESTIONS FOR SPECIFIC LEARNING ACTIVITIES

- Collect articles from newspapers and trade journals about consumer boycotts, lobbying and sales response to ethical fashion ranges: What evidence is there from these that consumer attitudes are changing? How have companies responded to consumer actions and buying behaviours?
- Devise a questionnaire and conduct a small-scale survey of consumer attitudes towards ethical clothing. Design questions carefully to gain the most valuable data you can get in a short space of time. Questions could cover the following aspects: frequency of purchase of ethical clothing; expenditure levels; avoidance of brands considered unethical; future intention to purchase; different attitudes and behaviours of different consumer groups, defined by age, gender, income, interest in fashion, etc.; different attitudes and behaviours according to clothing category (babyfood, for example, is a highly successful organic food category; is the same true of baby clothes?).
- Conduct a focus group to look into the issue of consumer confusion with 'ethical labelling'. Use products, labels and promotional material where possible to prompt the discussion. Probe into reasons for purchasing or not purchasing products when different ethical terms are used to promote them.

## SUGGESTED ESSAY/ASSIGNMENT QUESTIONS

- Provide evidence to support the suggestion that fashion consumers and producers are increasingly frequently using ethical concerns in their decision-making.
- It no longer makes sense to consider the 'ethical consumer' en masse. Using the concepts of segmentation and targeting, provide an analysis of the UK consumer market in terms of the different levels of commitment to ethical consumption.
- For a fashion retailer or fashion brand of your choice, analyse its strategic positioning in the context of appealing to the ethical consumer. (You must choose a company that has some kind of 'ethical' offer.)
- What do you understand by the term 'greenwashing'? How can you relate this idea to ethical issues in fashion marketing?
- Choose a fashion retailer/brand that currently does not offer an ethical option and suggest how it could introduce one. In doing so consider: the size of the range; what the competition offers; how the range should be marketed; and the supply chain strategy that should be implemented to support the range. In choosing the company to work with, the student will need to consider if/why this company should introduce an ethical range; how interested current customers are likely to be; whether new customers will be attracted; whether an ethical range will fit with the current brand image. The choice of company therefore becomes part of the assessment criteria.

## REFERENCES


Brennan, R., Baines, P., Garneau, P. and Vos, L. (2008) *Contemporary Strategic Marketing* (Second Edition), Basingstoke, Palgrave

Curry, A., Stevenson, G. and Goodacre, R. (2008) Green Consumer, Green Citizen?, http://www.utalkmarketing.com/Pages/Article.aspx?ArticleID=2741&Title=Green_Consumer,_Green_Citizen?, accessed 18/07/08

Just-style.com (2006) United Kingdom: Who cares for ethical clothing; http://www.just-style.com/articleprint.aspx?ID=93844, accessed 26/05/08

Just-style (2008a) Spain: Inditex close Bangladesh plant after BBC probe, http://www.just-style.com/articleprint.aspx?ID=101172, accessed 24/06/08

Just-style (2008b) UK: Primark "to lose customers" post-Panorama – survey, http://www.just-style.com/articleprint.aspx?ID=101270

Morgan, N. (2008) Marks & Spencer is greenest brand, http://www.theretailbulletin.com/news/marks_spencer_is_greenest_brand_by_a_huge_margin_04-04-08/

Porter, M. E. (1985) *Competitive Advantage*, New York: Free Press

Retail Bulletin (2007) Who is the typical ethical consumer? http://www.theretailbulletin.com/print.php?tag=964d180ea80d672a811ed3b56da0b05e, accessed 01/03/07

## FURTHER READING


Co-operative *Ethical Consumer Report 2007* Available at http://www.co-operativebank.co.uk/images/pdf/ethical_consumer_report_2007.pdf

Davies, B. and Ward, P. (2001) *'Managing Retail Consumption'* in *The Social and Ecological Context*, Chichester: Wiley Chapter 16

Retail Think Tank White Paper. Available at http://www.retailthinktank.co.uk/news/news_releases/white_paper_-_july_2007/

Fashioning an Ethical Industry *Ethical Consumerism Discussion Paper* (2008), Bristol: Labour Behind the Label. Available at http://fashioninganethicalindustry.org/!file/Discussion+Paper+1+Ethical+Consumerism.pdf/

Fashioning an Ethical Industry (2008) *Conference Report: Ethics of Fashion or Fashion of Ethics?*, Bristol: Labour Behind the Label. Available at http://fashioninganethicalindustry.org/resources/reports/conference2008report/


## TEXTBOOKS

There are many textbooks that can be used for marketing theory, but few that contextualise marketing within fashion management. The following list of recommended texts is by no means exhaustive.


Aaker, D. A. and McLoughlin, D. (2007) *Strategic Market Management*, European Edition, Wiley

Baker, M. (2007) *Marketing Strategy and Management* (4th Edition), Palgrave Macmillan

Brassington, S. and Pettit, F. (2006) *Principles of Marketing* (4th Edition), Financial Times/Prentice Hall

Easey, M. (2008) *Fashion Marketing* (3rd Edition), Wiley Blackwell

Jobber, D. (2006) *Principles and Practice of Marketing* (5th Edition), McGrawHill

Kotler, P. and Keller, K. (2008) *Marketing Management* (13th Edition), Pearson Education


## WEBSITES

www.ethicalconsumer.org

www.headlightvision.com

www.just-style.com

www.theretailbulletin.com

www.fashioninganethicalindustry.org

# Sourcing Ethically: Learning through Presentations

**Dr Claire Orwin, Senior Lecturer, Retail Buying, Department of Fashion & Textiles, De Montfort University, UK**
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| | |
|---|---|
| 1. Level | UG |
| 2. Pre-requisite knowledge required by educators | C. Some knowledge of discipline required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | Around 40 |
| 5. Length of time required | Two to three weeks |
| 6. Type of activity | Group work, Student presentations, Ideas for projects, assignments and briefs, Discussion and debate, Research related |
| 7. Discipline | Business, Cross-curricular, Design, Marketing |
| 8. Topics covered | Big business, Branding, Campaigns, Companies, Consumers, Corporate social responsibility, Environment, Ethical initiatives / brands, Prices, Supply chains |

## OBJECTIVES / LEARNING OUTCOMES

- To critically discuss the ethical issues surrounding sourcing in fashion retailing.
- To develop students' abilities to present ideas effectively and professionally.
- To develop students' personal research skills.

## ABSTRACT

The paper details two mini-presentation activities designed to introduce students to the ethical issues surrounding sourcing in fashion retailing. The activities seek to both educate students and invite debate over the concerns currently being faced by the industry. The first activity involves students developing a mini-presentation following their own investigation into brands that have been criticised for their sourcing activities, and the subsequent steps which have been taken to try to safeguard workers from exploitation. The second activity is based on researching clothing brands that promote themselves as being either ethical or environmentally sensitive. Students evaluate their policies to determine how successful they believe the company's approach is. Students also consider how brands criticised for their policies can learn from more ethically orientated brands, and the benefits and problems associated with adopting a more ethical approach. Finally, as consumers can be said to be driving the trend towards low prices and fast fashion, which can encourage a less ethical approach to trading, students consider how consumers can be influenced and encouraged to consider the ethics behind the label.


## BACKGROUND

The activities were designed for year two Retail Buying students within the Department of Fashion & Textiles at De Montfort University, the concept for the activities arising from a wish to introduce ethical issues within the curriculum. Rather than developing knowledge through taught lectures, students were given self-directed learning tasks to research brands criticised for their trading policies as well as those commended for them, enabling the students to engage further with the subject matter and develop their own appreciation of the ethical issues around sourcing fashion and ways in which information is presented by the media. The task provided scope for students to investigate brands of their choice, and hence enabled them to relate the exercise to their specific area of interest. They were able to gain an appreciation of the criticisms faced by the fashion industry and an awareness of what retailers and brands are doing positively to address these issues, hence developing a more balanced view of the situation. As students also considered the consumer's role, they questioned their own behaviour and developed suggestions for how consumers may be positively influenced to consider the ethics behind the label.

## ACTIVITY REQUIREMENTS

The presentation activities do not require any prior knowledge or background information on the subject. Students are required to be able to use presentation software and to understand how to search effectively for information.

As there is such a wealth of easily accessible information available in the public domain, students are not provided with specific resources or reading lists, but encouraged to develop their personal research skills by using newspaper, magazine and academic journal articles plus the Internet and other electronic resources to develop their own list of research resources.

## THE ACTIVITIES

### PRESENTATION ACTIVITY 1

*"Ethical sourcing is one of the most emotive issues affecting the apparel industry today and, as more and more companies seek to reduce costs by exporting their manufacturing to countries with lower labour rates, the subject of exploitation and social accountability will inevitably continue to be raised. And it is not just in Third World factories where the problems lie, since many allegations of poor working conditions have also surfaced in the so-called developed markets too."*
Dr. Keith Jones, A question of ethics, 13 Apr 2000,
Source: http://www.just-style.com

### TASK

Ethical trading has become a very important issue within the textile and clothing industries. As companies source from a variety of countries across the globe, there is a marked difference in working conditions and payment rates which can cause concern for companies involved with suppliers. For your project you are requested to complete the following:

1. Visit a variety of local high street clothing retail stores from the cheaper end of the market through to higher priced stores. Consider the prices of particular types of garments and look on the care labels to identify where they were made.

2. Using the selling price information, consider how the revenue from that product might be apportioned between the retailer and manufacturer. Taking a couple of examples from your store visits, consider the price that the supplier may be getting for the product and how this might affect the wages paid to the employees in the factory that made the product (taking into account that there is a cost for the raw materials and the transportation of the product from where it was made to where it is sold). Whilst for many fashion products the retail price is three times more than the price paid to the supplier for producing that product, retail margins vary widely. Do higher selling prices always mean manufacturers are being paid more for the product? It is argued by some that many low priced products are made alongside products for the higher priced brands, therefore is the selling price always a true indicator of the price paid to manufacturers and the wage paid to factory workers? Collate this material for discussion.

3. Consider the statement made by Keith Jones shown above in light of the controversy faced by brands such as Nike in the 1990s. Investigate ethical trading and provide details of a brand which was criticised for their trading polices, considering how companies are now taking steps to ensure that workers are not being exploited to produce their products. Write a five minute PowerPoint presentation on this topic using commercial examples where possible

The first presentation was designed for students to research the topic individually and write their presentation in their allocated self-directed learning time. The students each gave five minute presentations using Microsoft PowerPoint, followed by five minutes for questions and changeover to the next speaker.

## PRESENTATION ACTIVITY 2

## SELF-DIRECTED STUDY TASK

Research clothing brands that promote themselves as being either environmentally sensitive or based on ethical trading. Choosing one as an example, collate copies of the company's marketing materials (preferably visual), and consider its policies and how successful you believe the company is in its approach.

The second presentation was done in the next session in small groups of 3-6 and required students to create a presentation on flip-chart paper. Ten minutes were given to debrief the activity and organise students into groups (students may be organised according to the brand chosen). Students were then given 40 minutes to develop their group presentations, arranging the materials and the format of their presentations.

## PRESENTATION TASK

Using flip-chart paper, create a mini-presentation to include/address the following:

- Examples of the brand's marketing material.
- What are its ethical and environmental policies?
- How successful are its policies, i.e. are the retailers genuinely providing a more ethical/environmentally sound approach to business? Or does the policy just provide good PR and a point of differentiation?
- How can brands criticised for their policies learn from these brands, and what might be the benefits and the problems associated with adopting such an approach?

Finally, consumers can be said to be driving the trend towards low prices and fast fashion, which can encourage a less ethical approach to trading. How do you think consumers can be influenced to encourage them to consider the ethics behind the label?

Each group was allowed a maximum of ten minutes for its presentation. After each presentation questions were encouraged from the whole group.

## EVALUATION CRITERIA

The presentation activities were both designed to provide formative feedback to the students.
The evaluation of both presentations was based upon the following:

- Background research of the subject.
- Use of examples.
- Grasp of the subject.
- Presentation structure and materials.
- Presentation style.
- Response to questions.

In both activities, students were given an indicative grade for their performance in each element of the criteria as well as an overall grade. Written comments were also provided for additional feedback.

## ACTIVITY REVIEW

Students reacted very positively to the task, engaging well with both activities. In the first presentation, there was a tendency for students to focus on very similar brands such as major sports brands. However, as the students engaged further for the second presentation, they chose to discuss many niche brands such as People Tree, Green Knickers and EDUN as well as the larger brands like Marks & Spencer and Topshop. In terms of students' research skills, they were all able to find sufficient depth of information to complete the task well. Students developed an awareness of individual companies' codes of conduct as well as organisations such as NRET (Natural Resources and Ethical Trade Programme), Clean Clothes Campaign, Labour Behind the Label, and the ETI (Ethical Trading Initiative).

As the presentations were given in groups, students were able to learn from each other as well as from their own research. Students also became aware of their responsibilities both as future buyers and consumers by debating the role the consumer has to play in driving demand for cheap fast fashion. Students highlighted a lack of promotion by companies to develop consumers' awareness of the positive work some retailers are doing, and of the more ethical products available; they suggested retailers do more to promote these activities. Students suggested the greater use of celebrities to drive the agenda more into the mainstream. They also recognised the necessity that products will succeed because they are good fashion and not just because they are ethical or eco fashion.

In terms of their presentation skills, students tended to fall into the common pattern of working from a script for their first presentation, which made their engagement with the audience limited. However, during the second presentation, students had to present in a more spontaneous style, talking around their key points more freely and hence demonstrated greater interaction with the audience. Once highlighted, students were able to recognise how they needn't always rely on having prescribed notes to present their work, and that a more discursive approach can create a more dynamic presentation. Hence the activity also had the subsidiary benefit of developing students' confidence in their own presenting abilities.

The only real difficulty found with undertaking such activities was the length of time required to see students present on an individual basis (which was the premise of the first presentation activity). It is, however, possible to ask students to prepare a group presentation instead, an option which I have also successfully used.

In terms of achieving the learning outcomes, all have been met in the author's experience of running such activities, which have now been undertaken with different cohorts of students. The activities provide an opportunity to introduce ethical issues by giving students ownership of their individual learning, and encouraging them to engage fully with the subject matter. Students are able to develop an awareness of the issues, which provides a foundation to discuss more complex issues in the future.

# Visual Display and Merchandising for an Ethical Fashion Industry

Connie Ulasewicz, Assistant Professor, Apparel Design & Merchandising, San Francisco State University, USA, Educators for Socially Responsible Apparel Business (ESRAB), PeoplewearSF, and Fashion Group International
cbu@sfsu.edu

| | |
|---|---|
| 1. Level | FE, UG |
| 2. Pre-requisite knowledge required by educators | C. Some knowledge of discipline required. |
| 3. Pre-requisite knowledge required by students | D. Specific knowledge required (specified): Colour and design |
| 4. Number of students | 12-100 |
| 5. Length of time required | Semester |
| 6. Type of activity | Group work, Ideas for projects, assignments and briefs, Practical |
| 7. Discipline | Marketing |
| 8. Topics covered | Student / educator defined |

## OBJECTIVES / LEARNING OUTCOMES

- To develop skills in designing and implementing window displays and shadow boxes using a variety of materials, props and mannequins.
- To apply the elements and principles of design to the analysis and development of promotional windows, signage and/or displays.
- To critically assess, through a lens of social justice and responsibility, current advertising and promotional activities at our university, in our local community, state, country and world.
- To create a window display that silently sells an ethical issue related to social responsibility in our fashion industry.
  - Example Issue: To raise an understanding and awareness of current practices and conditions for garment industry workers including agricultural practices, dyeing and printing, cutting and sewing, finishing and packaging.
  - Example Issue: To raise an understanding and awareness of the ethical issues related to over-consumption and waste.
- To verbally and visually explain and take suggestions for a design for a visual display.

Window displays are considered silent sellers in retailing. Traditionally window displays are designed using seasonable merchandise with the primary objective to motivate the passerby to enter, shop and purchase. Traditionally, in visual merchandising or retailing classes, students are given assignments to create window displays using elements and principles of design to learn the skills of creating pleasing displays that will sell merchandise.

The focus of this assignment is for students to create window displays with the primary objective to motivate the passerby to stop, think and learn about some part or process of ethical fashion creation. The design of the display requires the same approach to planning and execution, yet signage often becomes more critical as the viewer initially will need more direction to grasp a concept, for example ethical fashion, rather than if they like the color, fit, style or look of a fashion item in a window. Uncomfortable issues are often difficult to read about, yet dynamic displays can instigate awareness and understanding that can actually motivate more intelligent sales. Students will still grasp an understanding of the interplay of the elements and principles of design, as they create displays that silently educate and stimulate the viewer to understand how social responsibility and ethical issues are woven throughout the fashion industry.

In a semester class, all students have the same learning objectives (see section below), yet each pair of students will approach the creation of their window in their own unique way. By the end of the semester, the 6, 12, or 20 completed window displays have mentally, emotionally and creatively changed the students and the viewers that pass by the windows.

## ACTUAL MATERIALS PROVIDED

1. Students must be provided with the actual space to create the window displays in the department, library, bookstore or local merchants.
2. Most of the actual display materials are found, borrowed and/or created by the students.
3. Access to a computer lab is helpful to make effective signage.

## READING/FILM LISTS

With clear objectives, students tend to be very resourceful in coming up with topics and ideas that they are curious to research and in determining how to design an effective display to sell their message.

## STUDENT INSTRUCTIONS FOR LEARNING ACTIVITY

a. Central to the themes of all window displays will be the promotion and support of activities and events relating to a socially responsible fashion industry, specifically themes of equity, diversity, social justice and/or sustainability.
b. Students will choose a partner for the research, design and execution of each display.
c. A detailed sketch of the display and a materials list will be presented to the instructor and the class one week prior to the installation. Each student pair will have 10 minutes to show their sketch and materials list, and interact with suggestions given by other class members.
d. Window displays are up for 1 week. Students are responsible for all photos, signage and merchandise before, during and after the window is completed. Each pair is responsible for removing all items and cleaning the space in time for the next display installation.
e. Displays must be checked throughout the entire week. This is a learning activity; students may continue to view, analyze, and make additions and adjustments throughout the week.
f. Each student completes an evaluation sheet; it must be turned in after installation as it is the instructor's guide for understanding and grading the display.
g. Students should make sure they photograph their displays; these will be included in their senior portfolio. Students are encouraged to spend the time to take several good photos.

## Window Evaluation Criteria

Type or neatly write complete responses to each item below on a separate sheet and attach.

| | Possible Points |
|---|---|
| 1. What is the theme of the window? How does the viewer know the theme? | 15 |
| 2. Effectiveness of display (rhythm, balance, emphasis, proportion, harmony/unity).<br>Explain which you used, and how, in self-evaluation.<br>Did you use length, width and height effectively? | 25 |
| 3. Creativity/excitement - is it eye-catching, do people stop and look?<br>Explain the most creative part in self-evaluation. | 15 |
| 4. Use of props and materials - are they effective, do they overpower merchandise?<br>Are materials clean, pressed, aids hidden?<br>How is your name included in a professional, creative manner? | 20 |
| 5. Display sketch and materials list – attach to this sheet. | 10 |
| 6. What specifically did you view and/or read that inspired this theme? | 5 |
| 7. Self-evaluation - what specifically did you do for the window?<br>Describe how the creative process worked for you; was it challenging, smooth, invigorating?<br>What will you do differently next time? | 10 |
| | 100 points total |

## Feedback from Students

- *"This is much more difficult than I expected. It was tough to decide on an idea as there were so many ethical issues to choose from."*
- *"This was a lot of fun. We got a lot of comments from people as we were installing our window about hemp. People still don't get that you can't get high from wearing it."*
- *"My boss was really interested in the statistics I was finding about denim production in China, she wants me to do a window display in our store."*

This activity has heightened the awareness in our university of how relevant and integral our fashion curriculum is in meeting the university's mission of teaching social justice. Viewing the window displays is not always comfortable as topics chosen can be controversial, but the objective to motivate the passerby to stop, think and learn about some part or process of ethical fashion creation is achieved.

# CROSS-CURRICULAR

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Ethical Trading Initiative, UK

# Cross-Curricular Introduction

The teaching activities and case studies in this chapter can be used within any fashion discipline to introduce a range of social, environmental and economic sustainability issues. There's a comprehensive reading list, ordered according to key themes that arise in student dissertations around ethics and sustainability, a higher education course outline and a case study of a whole school approach.

Fashioning an Ethical Industry displays examples of students' work relating to sustainability on its website at http://fashioninganethicalindustry.org/studentwork/. Your own students may find inspiration in these pages. We would also be very happy to receive images and information about students' work in your own university, college or school for consideration for the website.

## ABOUT THE CONTRIBUTIONS IN THE CROSS-CURRICULAR CHAPTER

Caryn Simonson, Chelsea College of Art and Design, UK, provides **Reading Lists According to Theme**. Subjects covered are: General Fashion books - global perspectives and identity; Gender; Globalisation / Supply Chains / Markets; Consumption; Production; Branding / Marketing; Ethical – Workers / Trade Unions / Labour Rights; Informal industry; Social Audits; Slow Fashion, Slow Living, Well-Being, Emotional Design; Sustainability; Materials.

In **e-clips [http:eclips.cornell.edu] A Video Clip Database including Socially Responsible Apparel Businesses**, Suzanne Loker from Cornell University, USA, describes how the e-clips database can be used to illustrate concepts related to socially responsible business, specifically apparel, using video clips from interviews with entrepreneurs noted for their progressive approaches to socially responsible business. e-clips [http://eclips.cornell.edu/] is an open-access, searchable database of over 10,000 video clips (usually 30 seconds to 3 minutes in length) highlighting experiences and advice from entrepreneurs in a variety of industries, including the apparel industry. The site explains a variety of ways to use the clips, including technical directions, and hosts some lectures and assignments that are "ready to go."

In **Moral Development**, Andrea Egger-Subotitsch, from abif, Austria, introduces moral dilemmas as a means to help students develop their moral thinking by intensively dealing with a dilemma. The dilemma discussion method outlined consists of portraying a hypothetical dilemma to the students that can only be resolved by deciding on competing moral positions. In the course of an intensive discussion, the students take a critical look at their own value systems and the argumentation and value systems of others. The important thing here is not 'right' or 'wrong' decisions but the way in which decisions are justified. Clear guidance is provided to educators to enable them to develop their own dilemmas and to facilitate the discussions.

Sarah McDonnell and Colin Wilson, Northumbria University, UK, describe the module and brief they have developed in **Encouraging Independent Research through Examining Contentious Issues**. The brief invites students to identify a contentious issue and conduct independent research. Through a series of set tasks, students produce a fully referenced and educated argument, giving a holistic view of the issue through a visual presentation, supported by a written document that highlights their assigned role/character's opinion on the subject. Students are

encouraged to develop their understanding of professional practice in the design industries, within the context of social, cultural, political, economic and technological change. Contentious issues that students have addressed have been wide-ranging, including current political issues impacting on society, and different design disciplines including fast fashion, size 0, politics of fake, ethics of labour, trade tariffs, authenticity of brand, reporting and news, sustainable fashion and ecology of fashion textiles.

Stacey Skold and Wendy Weiss, University of Nebraska-Lincoln, USA, provide an outline of a course implemented in the context of a Design Issues and Perspectives graduate-level seminar. Students gain an insight into global issues in relation to how garments are manufactured, and the experience of the clothes we wear, through readings, research, seminar discussions, interactive activities and visiting speakers. Students express resulting views and opinions via a creative object or installation. These ideas are presented in **Implementation of an Introductory College Course/Curriculum: Globalization and Labor in Textiles**.

In **Thinking Globally, Acting Locally: School Project**, Dorothea Odörfer from the Modeschule Hallein, Austria, describes how 120 students and 13 teachers from six school classes were involved in a year-long Responsible Consumption project. Various events were held during the project including a fashion show, workshops for students, and a panel discussion involving local politicians and fair trade organisations. In addition, the students developed a label for local businesses relating to sustainability.

## Teaching Materials

There is information about a range of teaching resources, films, exhibitions and images on the Fashioning an Ethical Industry website at http://fashioninganethicalindustry.org/resources/. Also, see the Interactive Activities chapter for relevant activities.

# Reading Lists According to Theme

Caryn Simonson, Member of Textile Environment Design Research Group, Senior Lecturer and Theory Co-ordinator, BA (Hons) Textile Design, Chelsea College of Art and Design, University of the Arts, UK
c.simonson@chelsea.arts.ac.uk

| | |
|---|---|
| 1. Level | UG, PG |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | Any number |
| 5. Length of time required | Adjustable |
| 6. Type of activity | Book related, Research related |
| 7. Discipline | Business, Cross-curricular, Design, Marketing |
| 8. Topics covered | Branding, Campaigns, Companies, Consumers, Corporate social responsibility, Empathy, Environment, Gender, Globalisation, Informal work, Purchasing practices, Slow Fashion, Supply chains, Textiles, Trade, Trade unions, Workers' rights, Working conditions |

## ABSTRACT

Reading lists to assist educators and students research the following topics are included here:

- General Fashion books - global perspectives and identity
- Gender
- Globalisation / Supply Chains / Markets
- Consumption
- Production
- Branding / Marketing
- Ethical – Workers / Trade Unions / Labour Rights
- Informal Industry
- Social Audits
- Slow Fashion, Slow Living, Well-Being, Emotional Design
- Sustainability
- Materials

## GENERAL FASHION BOOKS - GLOBAL PERSPECTIVES AND IDENTITY

Breward, C. and Gilbert, D. (eds.) (2006) *Fashion's World Cities*, Oxford: Berg (Cultures of Consumption series)

Colchester, C. (ed.) (2003) *Clothing the Pacific*, Oxford: Berg

Eicher, J.B., Evenson, S.L. and Lutz, H. (2008) *The Visible Self: Global Perspectives on Dress, Culture, and Society*, New York: Fairchild Publications

*Fashion Theory Journal,* Oxford: Berg

Kaur, J. and Gale, C. (2004) *Fashion and Textiles: An Overview*, Oxford: Berg

Kaur, J. and Gale, C. (2002) *The Textile Book*, Oxford: Berg

Lynch, A. and Strauss, M. (2007) *Changing Fashion: A critical Introduction to Trend Analysis and Meaning*, Oxford: Berg

Niessen, S., Leshkowich, A.M. and Jones, C. (eds.) (2003) *Re-Orienting Fashion: The Globalisation of Asian Dress*, Oxford: Berg

Perani, J. and Wolff, N. (1999) *Cloth, Dress and Art Patronage in Africa*, Oxford: Berg

Rabine, L. (2002) *The Global Circulation of African Fashion*, Oxford: Berg

Root, R. (ed.) (2005) *The Latin American Fashion Reader*, Oxford: Berg

Welters, W. and Lillethun, A. (eds.) (2007) *The Fashion Reader,* New York: Berg

## GENDER

Ascoly, N. and Finney, C. (eds.) (2005) *Made by Women: Gender, the Global Garment Industry and the Movement for Women Workers' Rights,* Amsterdam: Clean Clothes Campaign

Balakrishnan, R. (ed.) (2001) *The Hidden Assembly Line: Gender Dynamics of Subcontracted Work in a Global Economy*, Kumarian Press

Elinor, G. et al (eds.) (1987) *Women and Craft*, London: Virago

Kabeer, N. (2000) *The Power to Choose: Bangladeshi Women and Labour Market Decisions in London and Dhaka*, New York: Verso

Livingstone, J. and Ploof, J. (eds.) (2007) *The Object of Labor: Art, Cloth, and Cultural Production*, Chicago: School of the Art Institute of Chicago Press

Raworth, K. (2004) *Trading Away our Rights: Women Working in Global Supply Chains*, Oxford: Oxfam International http://fashioninganethicalindustry.org/resources/reports/taor/

## GLOBALISATION/SUPPLY CHAINS/MARKETS

Patrik Aspers' texts below can be downloaded from his website: www.mpifg.de/people/pa/publ_en.asp

Aspers, P. "Ethics in Global Garment Market Chains", in Stehr, N., Henning, C. and Weiler, B. (eds.) (2006), *The Moralization of Markets*, London: Transaction Press pp. 287-307

Aspers, P. "Global Garment Markets in Chains", *European Economic Sociology: Electronic Newsletter* (2006), 7, 3:18-22

Eriksen, T.H. (2007) *Globalization: The Key Concepts*, Oxford: Berg

Lechner, F.J. and Boli, J. (eds.) (2000) *The Globalization Reader*, Malden, MA: Blackwell

Ritzer, G. (ed.) (2006) *McDonaldization: The Reader,* (2nd Edition) Thousand Oaks, CA: Pine Forge Press

## CONSUMPTION


Baudrillard, J. (1998) *The Consumer Society: Myths and structures,* London: Sage

Bauman, Z. (2008) *Does Ethics have a Chance in a World of Consumers?*, Cambridge, MA: Harvard University Press

Bocock, R. (1993) *Consumption: Key Ideas*, London: Routledge

Braham, P. 'Fashion: Unpacking a Cultural Production' In Barnard, M. (ed.) (2007) *Fashion Theory*, New York: Routledge

Campbell, C. 'I Shop therefore I Know that I Am' in Ekstrom, K.M. and Brembeck, H. (eds.) (2004) *Elusive Consumption*, Oxford: Berg, pp.27-44

Clarke, D., Doel, M. and Housiaux, K. (eds.) (2003) *The Consumption Reader*, London: Routledge

Dant, T. 'Consuming or Living with Things' in Barnard, M. (ed.) (2007) *Fashion Theory*, New York: Routledge

Ekstrom, K. M. and Brembeck, H. (eds.) (2004) *Elusive Consumption,* Oxford: Berg

Featherstone, M. (2007) *Consumer Culture and Postmodernism*, Los Angeles, CA: Sage

Featherstone, M. (1995) *Undoing Culture: globalization, postmodernism and Identity*, London: Sage

Gabriel, Y. and Lang, T. (2006) *The Unmanageable Consumer*, (2nd edition) London: Sage Publications

Gardner, C. and Sheppard, J. (1989) *Consuming Passion: The Rise of Retail Culture*, London: Unwin Hyman

Lury, C. (1996) *Consumer Culture*, Cambridge: Polity Press

McCracken, G. (1990) *Culture and Consumption*, Bloomington: Indiana University Press

Miller, D. (1987) *Material Culture and Mass Consumption*, Oxford: Blackwell

Princen, T., Maniates, M. and Conca, K. (eds.) (2002) *Confronting Consumption*, The MIT Press: Cambridge, Massachusetts

Rosenblatt, R. (ed.) (1999) *Consuming Desires: Consumption, Culture, and the Pursuit of Happiness*, Washington, DC: Island Press

Schor, J. and Holt, D. (eds.) (2000) *The Consumer Society Reader*, New York: New Press

Veblen, T. (1970) *The Theory of the Leisure Class: An Economic Study of Institutions*, London: Allen and Unwin


## PRODUCTION


Amin, A. (ed.) (1994) *Post Fordism: A Reader,* Oxford: Blackwell

Benkler, Y. (2006) *The Wealth of Networks: How Social Production Transforms Markets and Freedom*, London: Yale University Press

Debord, G. (transl. Nicholson-Smith, D.) (2008) *A Sick Planet*, London: Seagull Books

www.fairtrade.org.uk - The Fairtrade Foundation is the independent non-profit organisation that licenses use of the FAIRTRADE Mark on products in the UK in accordance with internationally agreed Fairtrade standards.

Hall, S. et al. (ed.) *Modernity: An Introduction to Modern Societies*, New York: Wiley-Blackwell

Harney, A. (2008) *The China Price: The True Cost of Chinese Competitive Advantage*, London: The Penguin Press

www.ifat.org – World Fair Trade Organisation, a network of more than 350 Fair Trade Organisations in 70 countries. Their mission is to improve the livelihoods and well-being of disadvantaged producers by linking and promoting Fair Trade Organisations, and speaking out for greater justice in world trade.

Livingstone, J. and Ploof, J. (eds.) (2007) *The Object of Labor: Art, Cloth, and Cultural Production*, Chicago: School of the Art Institute of Chicago


## BRANDING/MARKETING


Aspers, P. (2006) *Markets in Fashion: A Phenomenological Approach*, London: Routledge

Klein, N. (2001) *No Logo: No Space, No Choice, No Jobs*, London: Flamingo

Lury, C. (2004) *Brands: The Logos of the Global Economy*, London: Routledge

## ETHICAL – WORKERS/TRADE UNIONS/LABOUR RIGHTS


Aspers, P. (2006) *The Altruistic Donor and the Opportunistic Well-doer: Labelling Fashion Markets in Theory and Practice*, London: Research Centre for Fashion, the Body and Material Cultures at University of the Arts London

*Blood Sweat and T-Shirts*, BBC3, episodes May 2008 http://www.bbc.co.uk/thread/blood-sweat-tshirts/

www.cleanclothes.org – The Clean Clothes Campaign is an international campaign, focused on improving working conditions in the global garment and sportswear industries, and empowering the workers in it.

www.ethicaltrade.org – The Ethical Trading Initiative (ETI) is an alliance of companies, non-governmental organisations (NGOs) and trade union organisations that promotes and improves the implementation of corporate codes of practice covering supply chain working conditions. Their stated goal is to ensure that the working conditions of workers producing for the UK market meet or exceed international labour standards.

www.fashioninganethicalindustry.org – Fashioning an Ethical Industry is a project of Labour Behind the Label that aims to work with educators on fashion related courses to embed issues relating to workers in the garment industry into curricula.

www.labourbehindthelabel.org – Labour Behind the Label supports garment workers' efforts worldwide to defend their rights.

Livingstone, J. and Ploof, J. (eds.) (2007) *The Object of Labor*: art, cloth, and cultural production, Chicago: School of the Art Institute of Chicago Press

Panorama: *Primark* on the Rack, BBC1, 9pm; 23 June 2008, http://news.bbc.co.uk/1/hi/programmes/panorama/7461496.stm

Rivoli, P. (2005) *The Travels of a T-shirt in the Global Economy: An economist examines the markets, power, and politics of world trade*, Hoboken, NJ: Wiley

Ross, A. (ed.) (1997) *No Sweat: Fashion, free trade, and the rights of garment workers*, New York: Verso


## INFORMAL INDUSTRY


Fashioning an Ethical Industry (2006) *Factsheet 7. Informal Work: Short-term and Precarious*


## SOCIAL AUDITS


Ethical Trading Initiative (2006) *Getting Smarter at Auditing: Tackling the Growing Crisis in Ethical Trade Auditing,* ETI, http://www.ethicaltrade.org/Z/lib/2006/11/smart-audit/index.shtml

Hearson, M. (2007) *Lets Clean Up Fashion: The State of Pay Behind the UK High Street*, Labour Behind The Label, http://www.cleanupfashion.co.uk/

www.impacttlimited.com - *Making what's good for business work for workers* - Website that defines its aim thus: "Impactt helps companies to improve labour standards in their supply chains in a way that makes business sense."

Pruett, D. (2005) *Looking For a Quick Fix: How Weak Social Auditing is Keeping Workers in Sweatshops,* Clean Clothes Campaign http://fashioninganethicalindustry.org/resources/reports/quickfix/


## SLOW FASHION/SLOW LIVING/WELL-BEING/ EMOTIONAL DESIGN


Chapman, J. (2005) *Emotionally Durable Design*, London: Earthscan

Craig, G. and Parkins, W. (2006) *Slow Living*, Oxford: Berg

www.designandemotion.org - The Design and Emotion Society raises issues and facilitates dialogue among practitioners, researchers and industry in order to integrate salient themes of emotional experience into the design profession.

Dittmar, H. (2008) *Consumer Culture, Identity and Well-Being: The Search For the 'Good Life' and the 'Body Perfect'*, Hove (England); New York: Psychology Press

Fletcher, K. (2008) *Sustainable Fashion and Textiles: Design journeys*, London: Earthscan

Honoré, C. (2005) *In Praise of Slow: How a Worldwide Movement is Challenging the Cult of Speed*, London: Orion

Johnson, D. and Foster, H. (eds.) (2007) *Dress Sense: Emotional and Sensory Experiences of the Body and Clothes*, Oxford: Berg

Miller, D. (ed.) (1998) *Material Cultures: Why Some Things Matter*, London: Routledge

Van Hinte, E. et al. (2004) *Eternally Yours: Time in design*, Rotterdam 0_0 Publishers

## SUSTAINABILITY

Birkeland, J. (2002) *Design for Sustainability*, London: Earthscan

Black, S. (2008) *Eco-Chic: The Fashion Paradox*, London: Blackdog Publishing

Chapman, J. and Gant, N. (eds.) (2007) *Designers, Visionaries and Other Stories: A Collection of Sustainable Design Essays*, London: Earthscan

Cudworth, E. (2002) *Environment and Society*, London: Routledge

Datschefski, E. (2001) *The Total Beauty of Sustainable Products*, Crans-Près-Céligny: RotoVision

*Eco Textile News* (periodical since 2007) Pontefract: Mowbray Communications

Fletcher, K. (2008) *Sustainable Fashion and Textiles: Design Journeys*, London: Earthscan

Giesen, B. (2008) *Ethical Clothing: New Awareness or Fading Fashion Trend*, Saarbrucken: VDM Verlag

Hethorn, J. and Ulasewicz, C. (eds.) (2008) *Sustainable Fashion - Why Now?: A Conversation Exploring Issues, Practices, and Possibilities*, Oxford: Berg

Jackson, T. (ed.) (2006) *The Earthscan Reader in Sustainable Consumption*, London: Earthscan

Manzini, E. and Jégou, J. (2003) *Sustainable Everyday: Scenarios of Urban Life*, Milano: Ambiente

Manzini, E., http://www.sustainable-everyday.net/manzini - Ezio Manzini's blog

McDonough, W. and Braungart, M. (2002) *Cradle to Cradle: Remaking The Way We Make Things*, New York: North Point Press

Palmer, A. and Clark, H. (eds.) (2004) *Old Clothes, New Looks: Second-hand Fashion*, Oxford: Berg

Papanek, V. (1995) *The Green Imperative*, London: Thames and Hudson

Walker, S. (2006) *Sustainable by Design: Explorations in Theory and Practice*, London: Earthscan

## MATERIALS

Hibbert, R. (2004) *Textile Innovation: Interactive, Contemporary and Traditional Materials (2nd Edition)*, London: Line

Manzini, E. (1989) *The Material of Invention*, Cambridge, MA: MIT Press

www.pan-uk.org - Pesticide Action Network works to eliminate the dangers of toxic pesticides, exposure to them, and their presence in the environment where people live and work. Nationally and globally, PAN UK promotes safer alternatives, the production of healthy food, and sustainable farming.

www.rematerialise.org - Sustainable materials collection based at Kingston University UK.

Slater, K. (2003) *Environmental Impact of Textiles: Production, Processes and Protection*, Cambridge: Woodhead

www.sustainablecotton.org - Sustainable Cotton Project focuses on the production and use of cotton, one of the most widely grown and chemical-intensive crops in the world.

www.tedresearch.net -TED: Textile Environment Design research based at Chelsea College of Art and Design UK.

# e-clips [http:eclips.cornell.edu]: A Video Clip Database including Socially Responsible Apparel Businesses

Suzanne Loker, Professor Emerita, Cornell University, USA
sl135@cornell.edu

| | |
|---|---|
| 1. Level | Pre-16, FE, UG, PG |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | Any number |
| 5. Length of time required | 20 seconds to 5 minutes per video clip |
| 6. Type of activity | Ideas for projects, assignments and briefs, Book related, Discussion and debate, Research related |
| 7. Discipline | Business, Cross-curricular, Design, Marketing |
| 8. Topics covered | Corporate social responsibility, Entrepreneurship, Environment, Ethical initiatives / brands, Student / educator defined, Textiles, Trade |

## OBJECTIVES / LEARNING OUTCOMES

- To illustrate concepts related to socially responsible business, specifically apparel, using video clips from interviews with entrepreneurs noted for their progressive approach to socially responsible business.

e-clips [http://eclips.cornell.edu/] is an open-access, searchable database of video clips highlighting experiences and advice from entrepreneurs in a variety of industries, including the apparel industry. It was created for use in the classroom. Cornell University's Dr. Deb Streeter developed the original concept: to create a "virtual panel" of experts, to be used to stimulate discussion, illustrate concepts, and create a real-world feel in teaching entrepreneurship[1]. Streeter videotaped interviews with numerous entrepreneurs over the past decade for the collection and encouraged others to add videotaped interviews. I contributed over 25 sets of video clips from interviews with apparel entrepreneurs to the collection. With a library technology grant, Streeter led our three-person team in creating the e-clips database that is now available for anyone to use in an online, searchable format.

Cornell University Libraries support the database, providing access to over 10,000 video clips (usually 30 seconds to 3 minutes in length) that can be searched using the entrepreneur's name, business, 147 business topics, 419 business themes, and special collections, including the fiber science and apparel design industry collection, and 45 clips each on the social responsibility and social entrepreneurship topics. It is accompanied by full text transcripts that allow easy quoting for lectures, papers, and reference.

The most impressive part of the online site is its versatility for instructional use. The site explains a variety of ways to use the clips, including technical directions, and hosts some lectures and assignments that are "ready to go." It has different interfaces for instructors, students, and entrepreneurs, supporting instructor uses in lectures and reading assignments, and students' applications in writing assignments, team projects, and independent research.

I will summarize some of these below along with examples of interviews relating to social responsible apparel businesses.

## INSTRUCTOR APPLICATIONS

*The flexibility of having clips (as opposed to feature-length video) allows the instructor to intersperse the digital video material with the text-based or discussion-based exposition in the classroom. The clips are inserted into PowerPoint presentations and played (when appropriate) in combination and alternation with other conceptual material. (http://eclips.cornell.edu)*

### I. Concept-based Learning

The searchable functions of e-clips facilitate easy development of a set of video clips based on concepts and subject areas. It has also divided the collection into themes, topics, collections, entrepreneurs, and business titles. For social responsibility, the topics include social responsibility (52 clips), corporate responsibility (146 clips), social entrepreneurship (52 clips), environmental management (69 clips), sustainability and sustainable enterprise (435 clips), sustainable innovation (40 clips), and more general topics such as mission, leadership, and ethics. Although the clips in these topic areas range across many industries and business types, some lessons in social responsibility can be learned outside our industry. Collections have been organized in apparel design and fashion (726 clips) and socially responsible entrepreneurship (1203 clips) that provide another search approach.

The full-text transcripts accompanying the clips are also useful for preparing lectures, quoting in papers and course assignments, and saving the content in a second format. In addition, the e-clips website provides several suggestions and directions for the use of the clips, and packaged sets of video clips for easy use.

### II. Lectures and Discussion

I have used video clips extensively in lectures and discussion, both in the classroom and in web-based courses to illustrate particular concepts relating to social responsibility. The clips can easily be incorporated into a PowerPoint presentation (the e-clips website provides step-by-step instructions) or as a stand-alone media set that highlights an individual business or a variety of approaches to a specific socially responsible issue.

[1] http://eclips.cornell.edu/content.do?page=About

For example, I used clips from Michael Crooke, former Chief Executive Officer of Patagonia, to describe the way the company built its business based on socially responsible practices (e.g. adopting organic cotton, paying employees for time spent volunteering for environmental groups, and building a corporate headquarters with environmentally responsible materials and strategies), rather than starting a business and then incorporating several socially responsible practices. I used clips from Natalie Chanin from Alabama Chanin, and Bena Burda from Maggie's Organics, to describe two different approaches: a) to develop and structure fair labor practices; and b) to organize distribution channels.

### III. Online Tutorials

During my web-based courses, I incorporated video clips into my PowerPoint lectures, asking the students to view the clips, and including discussion about the clips in the lecture. I also used them as the basis for online discussion board topics, asking the students to search the e-clips database to find clips of interest, and then to summarize what they learned from the topics with the other students.

## STUDENT-ACCESSED APPLICATIONS

### I. Assigned Clips

To introduce the students to the e-clips web site, I ask students to access the site and register, select the social responsibility topic area, find 1-3 video clips of interest, and watch them. Then, during class or in an online discussion, I direct the discussion to share the ideas about social responsibility that emerged from the clips. This has been a very effective method based on the engaged and animated summaries provided by the students, and the interest expressed in questions and discussion by other students. This introduction also enables and encourages students to use the site in later assignments.

### II. Student Assignments

The e-clips site recommends and facilitates a teaching technique called "listening lists", an extension of bookmarks. Students can create their own listening lists to illustrate a particular concept or as part of a multi-media assignment related to social responsibility. These lists can be stored and accessed by the instructor or other students. For example, I assigned students to identify one business that demonstrated best practices in social responsibility, write a short summary (about one page) of the social responsibility approach and its significance, and turn in the listening list of 5-10 clips that supports their choice. The assignment requires analysis of a socially responsible practice through a particular business's experience.

### III. Student Learning

I found that students accessed e-clips during the courses to provide examples in their assignments and to investigate topics other than social responsibility. I suspect they use e-clips in other courses. It is a living database that continues to grow and provide real-life examples of socially responsible business practices among others.

## SEVERAL SUGGESTED CLIPS RELATED TO SOCIAL RESPONSIBILITY IN APPAREL

Michael Crooke, former CEO of Patagonia (recorded while holding title)

Natalie Chanin, co-founder of Project Alabama and currently Alabama Chanin

Bena Burda, owner and CEO of Maggie's Organics

Chris Mackin, former CEO of Sweat-X (recorded while holding title)

Carol Young, designer/owner of undesigned by Carol Young

Amy Hall, corporate responsibility director of Eileen Fisher

# Moral Development

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| | |
|---|---|
| 1. Level | Pre-16, FE, UG |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required. |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required. |
| 4. Number of students | 5 to 25 |
| 5. Length of time required | 90 minutes (short version of 50-60 minutes also included) |
| 6. Type of activity | Group work, Student presentations, Discussion and debate, |
| 7. Discipline | Business, Cross-curricular, Design, Marketing, Pedagogy |
| 8. Topics covered | Student / educator defined |

## OBJECTIVES / LEARNING OUTCOMES

- Development of moral thinking.

## MORAL DEVELOPMENT IN YOUTH

Human development and growing up is a gradual process. Ever since the Swiss psychologist Jean Piaget specified his theory on the stages of intelligence development in the middle of the 20th Century, most development psychologists agree on this. The development of 'moral judgement' and 'religious judgement' occur gradually just like reasoning and spatial thinking. The reason moral judgement is referred to here and not ethics or religion is that the process of thinking is prevalent, not the resulting decision. It is important how one argues, and which or whose norms are being considered.

Pre-school children already make a difference between good and evil, and between right and wrong: Right is what Mom and Dad say. There are no exceptions to the rule. Only later, in the course of growing up, and mostly through a disruption of the previously understood worldview (all of a sudden mom and dad are not always right), new aspects are consulted and the moral judgement is passed on to a higher stage of development and based on different arguments. Lawrence Kohlberg, whose work is based on Piaget's theories, thinks that moral development does not necessarily end on attaining adulthood, but continues throughout life. Accordingly, the following age statements in Kohlberg's stages of moral development are rough guidelines:

**Pre-conventional stage (infant age)**

- Stage 1: Orientation along punishment and obedience: Whatever is not punished is good.
- Stage 2: Purpose-means-thinking: Whatever is rewarded is good.

**Conventional stage (school age)**

- Stage 3: Orientation along the maintenance of good relations ('I am loved, when I am a good and brave child').
- Stage 4: Orientation along law and order.

**Post-conventional, autonomous stage (teenagers)**

- Stage 5: Orientation along the social contract: It is good to support the basic rights as well as basic values and contracts of a society, even if they collide with specific rules and laws of a social sub-system.
- Stage 6: Orientation along universally valid, ethical principles (Kant's Categorical Imperative).

(For more details in German see: http://arbeitsblaetter.stangl-taller.at/MORALISCHEENTWICKLUNG/KohlbergTabelle.shtml)

The transition to a higher stage usually occurs because of a 'disruption' of the present stage, old perceptions and regulations no longer work, new perceptions and ways of thinking are added, etc. This happens either in actual situations when facing a dilemma, in the handling of them or whenever people exchange, debate and have time to reflect. This is exactly what lecturers can take advantage of by having the students discuss critical situations – moral dilemmas. The 'moral dilemma' is also a scientific method used to determine the stages of moral development. Here, it is to help students develop their moral thinking by intensively dealing with a dilemma. Through the discussion the students can reach a higher level (stage) of moral thinking, for example from stage 4 to stage 5.

## THE DILEMMA – AN EXAMPLE

A dilemma exists when there are at least two contradictory principles (moral principles, values). A dilemma can only be resolved if one of these principles is violated. Such dilemmas raise the question, *which principle can be violated or restricted and by which other moral principles is this justified?*

The following dilemma was developed for this publication:

*Maria, a woman aged 28, started to work for an international fashion company four months ago. Her boss offered her the opportunity to develop a project: she has to arrange all the fabric for the production of the new summer collection of women's t-shirts. She has to buy all the materials, organize transportation, and so on. This project is her big chance to secure her future within the company and have any chance of meeting her targets and getting her bonus.*

*The project must be a success for her. But a problem occurs. There is US $60,000 left in the project budget but she cannot afford to buy the required amount of black fabric with this. She has already asked her boss and colleagues where to buy cheaper fabric. But no one knows or can help her. She has got just two weeks to find the fabric. The only option she can find at the right price is to buy the fabric from a factory in China, which is rumoured to have child labour, low wages and poor working conditions. She can't find out anything about the*

*environmental impact of the dyes. The fabric is within budget and her timescale.*

*Should Maria buy the fabric or not?*

The answer to this question can only be 'buy' or 'not buy'. This is the first question to start the dilemma discussion. Every student has to find her/his own answer. Before beginning the discussion, the participants have to decide whether Maria should buy the fabric or not. The discussion happens in small groups of supporters and opponents. Later on the discussion can be supported by questions like 'Why?' 'What would it mean, if everyone did that?' 'What will other people say?' 'What consequences does this have?' etc.

This dilemma only serves as an example to encourage educators to create their own dilemmas for their classes. There is plenty of inspiration for moral dilemmas to be drawn from the fashion sector.

## THE DILEMMA DISCUSSION FOR CLASSROOMS

As an educator you may have already established a set of rules for group discussions. If not, it may be helpful to clarify beforehand the importance of 'letting people finish' and 'listening'. You can also choose one person in each group to be an observer who writes down the arguments.

The dilemma discussion method consists of portraying a hypothetical dilemma to the students that can only be resolved by deciding on competing moral positions. In the course of an intensive discussion the students take a critical look at their own value systems and the argumentation and value systems of others. The important thing here is not 'right' or 'wrong' decisions but the way in which decisions are justified.

In the following, there is a description of a short version of the dilemma discussion of approximately 50-60 minutes and Lind's long version of 90 minutes.

### Steps for the long version

Scheme of activity of a moral dilemma discussion:

Source: http://www.schule-bw.de/unterricht/faecher/biologie/material/unterrichtsmaterialien/dilemma/index_html

| Time (mins) | Activity | Learning targets [Motivation phase] |
|---|---|---|
| 0 | Learning to understand the moral dilemma (present, read and let students retell) and elaborate the 'core of the dilemma' | [Support]<br>**1.**The students are acquainted with the broader circumstances of the dilemma and<br>**2.** Learn to understand the (moral) dilemma and to put themselves into the actors' position. |
| 15 | Let the students vote on the solution to the dilemma ('Who votes for...?' 'Who votes against...?' OR: 'What behaviour is right or wrong?').<br>Form pro- and contra-groups; if the groups are not equal: repeat the presentation of the dilemma emphasising the part with fewer votes; if necessary, modify the dilemma so that some of the participants switch to the 'smaller' camp. | [Challenge]<br>**3.** Exposing one's opinion on a controversy publicly.<br>**4.** Learning to understand the difference between a decision made under pressure and one made without pressure.<br>**5.** Learning to appreciate the diversity of opinions on a moral problem. |
| 30 | Form groups of 3-4 students of the same opinion, who exchange the reasons for their opinion and gather new ones. | [Support]<br>**6.** Learning to recognise like-minded people as a source of support.<br>**7.** Learning to see others' arguments as a source of strengthening one's own position. |
| 40 | Discussion of pros and cons in plenary. The lecturer explains the rules of the discussion; the groups of opposing opinions sit across from each other; one participant from each group repeats the group's opinion and some of the reasons for it. After this, 'battling' with arguments begins: when one person in one group is finished, he/she picks someone from the other group to present his/her argument.<br>In this phase the educator serves almost exclusively as a host; he/she only makes sure the discussion rules are being observed. | [Support]<br>**8.** Learning to recognise like-minded people as a source of support.<br>**9.** Learning to see others' arguments as a source of strengthening one's own position.<br>[Challenge]<br>**10.** Learning to appreciate public debates on real moral issues.<br>**11.** Learning to make oneself heard; learning to present one's own arguments precisely.<br>**12.** Learning to carefully listen to others.<br>**13.** Learning to differentiate between the quality of arguments (which is sometimes very upsetting) and of people<br>(who should always be treated respectfully). |
| 70 | Further group phase: Evaluation of the opposition's arguments. Which of these arguments are acceptable? | [Support]<br>**14.** Discussing with like-minded people how far one can/should accommodate different-minded people. |
| 75 | Plenary: One spokesperson from each group reports on the best argument of the opposition; maybe rank the arguments. | [Challenge and Support]<br>**15.** Learning to appreciate good arguments even if they come from the opposition. |
| 80 | Final vote to decide which decision the person facing the dilemma should take. | [Challenge]<br>**16.** Appreciating criticism of one's own position.<br>**17.** Learning that controversial discussions about serious problems can add to life quality. |
| 85 | Enquire: How did the participants perceive the discussion? As a benefit? What was the supposed objective of the lesson? What did the students learn about themselves and their classmates? Clarify that the focus is not on the final decision but on the process of the discussion, on the mutual exchange. In dilemma situations there is no right or wrong – otherwise they would not be dilemmas! Only by becoming acquainted with one's own, as well as others' opinions, is development possible. It is acceptable, not reprehensible, to change your opinion, as long as you can reason it. | [Support]<br>**18.** Realising the development oneself and others have experienced through the dilemma discussion. |
| 90 | End of dilemma lesson | |

## STEPS FOR THE SHORT VERSION:

1. Explaining, presenting, reading, etc., the dilemma. (Clarify possible rules for group discussion.)

2. Let the students vote on the solution to the dilemma ('Who votes for...?' 'Who votes against...?' OR: 'What behaviour is right or wrong?'). Divide the class into two groups, one that supports and one that opposes the decision. The ones who cannot make up their minds at all are nominated observers with the assignment to note the arguments of the subsequent group discussion. The groups consist of students with opposing opinions. (If the sample vote shows that one group is much bigger than the other, repeat the presentation of the dilemma emphasising the part with fewer votes; if necessary, modify the dilemma so that some of the participants switch to the 'smaller' camp.)

3. Discussion in small groups.

4. The observers present the arguments to the class. You can discuss the question of what is 'behind' the arguments with the whole class (values, sense of justice, norms, laws, etc.).

5. Finally, clarify that the focus is not on the final decision but on the process of the discussion, on the mutual exchange. In dilemma situations there is no right or wrong – otherwise they would not be dilemmas! Only by becoming acquainted with one's own, as well as others' opinions, is development possible. It is acceptable, not reprehensible, to change your opinion, as long as you can reason it.

Remark: Thinking and making decisions according to certain moral guidelines is not the same as acting according to them. The development psychologist, Oser, regularly noticed a difference in the stages when discussing a hypothetical dilemma or reflecting on a dilemma of one's own experience and then arguing that decision. Moral thinking is mostly located on a higher level than moral behaviour.

### Tips for educators:

- Test your self-created dilemma in a small circle of acquaintances.
- You can put your students in an emotionally affected state before the dilemma discussion by showing a critical, sad, dramatic but realistic movie or documentary; or use newspaper articles.
- The greatest learning effect is reached when the dilemma provokes moderate moral emotions. On the one hand these emotions should be strong enough to make students curious and eager to learn, but on the other hand should not be overly strong so that protective and defensive mechanisms interfere. Therefore, such dilemmas usually involve fictitious persons, in order to keep the emotional stress of the participants low.
- The dilemma should be somewhat realistic and drawn from life. That means there should be a possibility that the students will face such a decision themselves sometime in the future (i.e. purchase of a cheap batch of textiles which have been produced under inhumane conditions, in order to secure their own and/or their family's existence).
- Stay neutral as an educator and allow all arguments to be put forward. Do not pass value judgements on the students' statements. Development is a process that starts only after the discussion!

### Sources

http://de.wikipedia.org/wiki/Lawrence_Kohlberg
http://www.uni-konstanz.de/ag-moral/moral/dildisk-d.htm#edukativ
http://www.uni-konstanz.de/ag-moral/moral/kmdd_medien.htm#video
http://www.schule-bw.de/unterricht/faecher/biologie/material/unterrichtsmaterialien/dilemma/index_html

# Encouraging Independent Research through Examining Contentious Issues

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| | |
|---|---|
| 1. Level | UG |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | 15 to 40 |
| 5. Length of time required | 6 to 12 weeks |
| 6. Type of activity | Group work, Student presentations, Course outlines and learning goals, Discussion and debate, Research related |
| 7. Discipline | Cross-curricular, Design |
| 8. Topics covered | Student / educator defined |

## OBJECTIVES / LEARNING OUTCOMES

- The student will be able to conduct independent research appropriate to their discipline.
- The student will be able to articulate viewpoints and opinions regarding the range of contemporary influences covered by the module.

As educationalists and interested parties in exploring the ethical debate in all areas of design, we co-developed a module and brief, 'Contentious Issues', in July 2006, as a multidisciplinary tool to fit into any design programme or school within the university. The brief has been run with first year university students studying Product Design Technology and Fashion Communication. The brief invites students to identify a contentious issue and conduct independent research. Through a series of set tasks, they produce a fully referenced and educated argument, giving a holistic view of the issue through a visual presentation, supported by a written document that highlights their assigned role/character's opinion on the subject. Students are encouraged to develop their understanding of professional practice in the design industries, within the context of social, cultural, political, economic and technological change.

This module and brief were written to help first year students make the transition from learning in school to research and learning at university where they are required to question, challenge, hypothesise and synthesise their findings and become confident, independent, lifelong learners. It has been observed that student intakes from schools and further education establishments were often unprepared for the task of carrying out independent in-depth research in their chosen fields. An increasing reliance on webbased research for school projects has left many students without the knowledge to access other sources of information and research. As well as aiding students' understanding of contentious issues, the module aims to help prepare students to understand and partake in research for their academic studies at university.

The module forms part of a wider series taught within the Design School on different programmes at Northumbria University of Contemporary Design Influences (CDI). It explores any influence that can have cause and effect on the outcome of a product or service design such as technology, sociology, politics, philosophy (ethics), ecology, arts, media, geography or any pertaining world issues. These influences shift as society evolves and students are made aware of trends and circumstances that they should research and develop when designing and considering different markets.

Contentious issues that students have addressed have been wide ranging and have included current political issues impacting on society and different design disciplines. Issues relating to fashion and clothing that have been discussed include: fast fashion, size 0, politics of fake, ethics of labour, trade tariffs, authenticity of brand, reporting and news, sustainable fashion and ecology of fashion textiles.
A manual explaining how educators can deliver the module of study has been developed alongside a student workbook outlining the brief and activities required to complete the module (available from the authors).

## OUTLINE OF STUDENT ASSIGNMENT

Working in a team of between 4 and 6 members over the module, students are asked to investigate any contentious issue (contemporary, political, environmental, social, ethical, technological or economic) of interest to the group. Students are asked to make a 15 minute presentation of their well researched and supported argument to justify individual or shared opinions on the issue, and be prepared to answer questions and accept debate. The presentation should be based on both theoretical literature and factual information such as statistics, current news and events, and students' own informed opinions. The more controversial the subject the more interesting the debate may be. Each member of the group presents an argument from one of the following standpoints:

- *Designer*
- *Environmentalist – Eco Warrior*
- *Investor*
- *Managing Director – Responsible to Shareholders*
- *Man or Woman in the Street*
- *Wild Card*

The framework of choosing a role, whether it is of their own ethical standpoint or not, helps them explore the issues in safety without feeling exposed or under personal criticism for their beliefs.

Students are encouraged to practice taking on these roles and discussing what their 'character' motives might be within their designated groups. Students are asked to take into account that the 'character' view may not be their own and to consider an 'in their shoes' approach, an empathic response, to enable a depth of research. This will give scaffolding for students to then apply this to their own selected contentious issue later.

The instructor discusses with each group what contentious issue ideas they are considering and facilitates the group in their decision-making process.

Students are introduced to research techniques and examine the relevance of sources, explaining how they make informed judgements from research carried out with reference to the motives of each of the different stakeholders/characters examined. Students are asked to find one journalist or author with a slant towards their chosen issue and one with an opposing view, and investigate which organisations or corporations they support. Students are invited to apply the notion of Who, What, Where, Why, When and How when regarding reference material and putting together their own arguments. **Who** wrote the item? **What** was their motive for writing the piece? **Where** was the article published? **Who** was the designated audience? **Why** did they write the article and who did they want to influence? **When** did they write the article and has the article stood the test of time, has more information come to light that would change the meaning of the initial article? **How** can the truth of the article be checked more fully?

## SUPPORTIVE LECTURES

The learning schedule takes 8 to 12 weeks to run depending on student numbers and supporting lectures chosen by the instructor such as contextual lectures on globalisation and ethical issues within the professional discipline.

## LEARNING OBJECTIVES

The student will:

- have a willingness to lay aside preconceptions to seek and consider all arguments when investigating topics;
- construct a personal framework of information and references which can substantiate written, visual and verbal debate regarding contemporary influences (any influence that can have cause and effect on the outcome of a product or service design such as technology, sociology, politics, philosophy (ethics), ecology, arts, media, geography or any pertaining world issues);
- understand and utilize research methodologies;
- investigate the relationship between theory and practice;
- develop a critical understanding of the contemporary debate concerning subjects covered by the module;
- develop a basic understanding in the use of relevant software.

## ASSESSMENT CRITERIA

The qualities looked for in students' work are based on their ability:

- to carry out a thorough search for information on the chosen topic;
- to select, organise and present information effectively;
- to understand and discuss relevant issues;
- to structure an argument leading to a conclusion;
- to answer questions intelligently.

In addition, the following qualities are considered: professionalism, quality of visual presentation style, clear and verbal delivery, basic understanding of relevant software.

Both formative and summative assessments are given to students as a group and individually, as per university guidelines.

## READING LIST

Byrne, D. (2003) *Envisioning Emotional Epistemological Information*, Steidl

Ednay, A. (2007) *PowerPoint 2007 in Easy Steps*, Computer Step

Law, J. (2004) *After Method,* Routledge, an imprint of Taylor and Francis Books Ltd

## REFLECTIONS ON TEACHING THE MODULE

Students have brought new and insightful approaches to different contentious issues including fast fashion, fur, animal testing for cosmetics, and youth crime and design. The group presentations given to their peers enable the sharing of material and increase the knowledge and understanding of students in areas that they themselves have not explored. The more diverse the areas under discussion the more informative and captured the audience has been. Students have managed the process well, but still put too much information on slides without considering the oratory and visual imagery aspects that capture the viewer. Still more exposure and clarification on presentation is needed to be put in place by the instructors to help students convey their messages. Both instructors have been ready to help students in aspects of respecting different individuals' perspectives but have not as yet had to 'police' this aspect. We hope and presume that we manage these aspects before any issues in diversity of opinion arise in the group discussions and requests that students respect each other. It helps that students can actually play roles that do not reflect their own opinions to elicit deeper understanding of all aspects of an issue covered.

# Implementation of an Introductory College Course/Curriculum: Globalization and Labor in Textiles

Stacey Skold, Graduate Student, and Wendy Weiss, Professor, Textiles, Clothing and Design Department, University of Nebraska, USA
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| | |
|---|---|
| 1. Level | UG, PG |
| 2. Pre-requisite knowledge required by educators | D. Specific knowledge required: General understanding of the issues related to globalization and the textile industry, which can be obtained via the assigned readings |
| 3. Pre-requisite knowledge required by students | C. Some knowledge of discipline required |
| 4. Number of students | Any number |
| 5. Length of time required | One semester |
| 6. Type of activity | Course outlines and learning goals, Discussion and debate, Practical |
| 7. Discipline | Cross-curricular, Design |
| 8. Topics covered | Campaigns, Companies, Corporate social responsibility, Ethical initiatives / brands, Globalisation, Supply chains, Trade, Working conditions |

## OBJECTIVES / LEARNING OUTCOMES

- Gain insight into global issues in relation to how garments are manufactured and the experiences of the people who make the clothes we wear.
- Express resulting views and opinions by creating artwork/a group installation.
- Learn aspects of exhibition development and management.

## INTRODUCTION

This paper outlines how to develop, structure and implement a semester-long graduate-level course called "Globalization and Labor in Textiles". The course has been taught once in the fall of 2007 at the Textiles, Clothing, and Design Department at the University of Nebraska-Lincoln (UNL). It was implemented in the context of a Design Issues and Perspectives graduate-level seminar. This paper provides others access to a successful framework for a similar class based on how the course was actually taught as well as student feedback. A sample syllabus and photos from the exhibitions are available online at http://fashioninganethicalindustry.org/teachingresources/global

The Globalization and Labor in Textiles course integrates theory and practice, and consists of three primary components, which are outlined in this paper:

1. Reading/research, writing and discussion.
2. Creative object/installation development.
3. Exhibition development.

This combination and varied source materials are used to enhance the students' understanding of the subject and enable them to form and articulate their opinions.

The primary goals of the course are to:

1. Gain insight into global issues in relation to how garments are manufactured and the experiences of the people who make the clothes we wear.
2. Express resulting views and opinions by creating artwork/a group installation.
3. Learn aspects of exhibition development and management.

The grading system is as follows:
Reading and writing: 50%
Attendance of outside of class events plus reflection paper: 5%
Group gallery installation project and individual production of art objects: 40%
Explanatory text and didactic material to accompany the show: 5%

## READING/RESEARCH, WRITING AND DISCUSSION

The readings for the course encompass the recent history of textiles and apparel production and labor, as well as critical and theoretical writing on the industry as outlined in the reading list. The reading, writing, and discussion should enable students to reach the first goal of the class: to gain insight into global issues in relation to how garments are manufactured and the experiences of the people who make the clothes we wear.

The readings include case studies of the Alternative Trade Movement and individuals representing alternative business models. Speakers attend the class to provide students with a direct experience relating to these issues and alternatives to mass production. Speakers who attended the UNL class included Teresa Victor from the Tapetes de Lana, a tapestry weaving gallery specializing in handwoven textiles made from natural fiber yarns spun in the Sangre de Cristo Mill using wools that are grown regionally. Other visitors to the class were Patricia Stoddard (via conference call) of http://www.ralliquilt.com/ who works with artisans through the internet and correspondence; and Mary King who discussed the Arghand Cooperative, a non-profit cooperative that distributes hand-crafted products, primarily soaps, from Afghanistan.

Students are asked to write reflection essays or create reflection artwork in response to the speakers, and to complete assigned readings and writing assignments on a weekly basis as outlined on the class syllabus. Early in the semester, the assignments are more involved and require a larger number of lengthy and in-depth article summaries. In conjunction with the increased work relating to the object/installation and exhibition development later in the semester, the reading and writing expectations decrease and abstracts are required to fulfill the writing assignments.

As the semester progresses and the students develop specialized areas of research, they are encouraged to conduct original research on the topics at hand and to share them with the class. In doing so, they may substitute alternative related readings with the educator's permission.

Students maintain a list of vocabulary because of the challenging and specialized nature of the readings, which introduce new concepts, worldviews, and ways of thinking about culture, history, trade and art/design. This list should

be updated each week, as it will form a culmination of words found throughout the semester. Students alphabetize the list with definitions/explanations and source citations for each word or phrase or name of artist, critic or theorist. A selection of words one student had in her list included the following: sanfordized, maquiladora, peonage, rote, capitalism, sweatshop, anti-sweatshop movement, reciprocal trade, vociferous, neo-liberal, trade liberalization, economic autarky, imprimatur, industrial zones, surfeit, fair labor standards act, industrial revolution. In addition, students are required to generate a list of twenty facts from the readings that may play a role in the exhibition, which is due at the end of the semester.

All the readings and writing assignments serve as a means to prepare the students for class discussions (as well as to create an artwork for exhibition). Students demonstrate their new understanding of, or attempts at understanding, concepts and issues verbally in class. While some students may have strong opinions about issues, others may continue to grapple with the complex issues in an attempt at reconciling conflicted feelings. It is important that the course meetings should be viewed as a forum to express a struggle as well as strong opinions.

Over the semester, it is the educator's responsibility to do her best to engage each student in the discussions. This may be accomplished in a number of ways. The teacher may designate a student each week to be responsible for initiating and conducting discussion on assigned readings. With this approach, discussion leaders should post questions on the group email list before class. Alternatively, students may simply take turns answering questions during class, or the teacher may initiate a more free-flowing, open discussion, asking individual students to participate as needed. The teacher may also incorporate brainstorming/role playing activities to inspire critical thought and conversations.

During the UNL course, an effective exercise included an interactive brainstorming/role playing exercise between a manufacturer/factory owner, consumer, and laborer. The class was divided into small groups, and each group was assigned a role. Students generated drawings and diagrams addressing significant concepts from each of these viewpoints. The goal of the exercise was to examine the different priorities of manufacturer compared to a laborer and a consumer, and to discover the tensions between those key interests. The drawings were shared with the class as a whole and served as a point of departure for developing ideas for the exhibition project.

To augment and facilitate class discussion, it is important that students use the available internet course delivery system provided by the institution as a vehicle for communication. This is good for posting questions and papers, sharing websites and resources in general, and ultimately for communicating timely information related to the exhibition installation. The UNL class used a delivery system called Blackboard. In doing so, there were 43 posts by five of the eight students enrolled in the seminar.

## CREATIVE COMPONENT DEVELOPMENT

As the students complete the reading, writing, and discussion exercises, they grapple with complex issues while considering a form of expression to embody and reflect their ideas. Towards the middle of the course, the reading and writing assignments begin to diminish and students will utilize more time outside of class to reach the second goal of the course: to express resulting views and opinions via a creative object or installation. Students achieve this by preparing sketches, prototypes, models, or drawings to present to the class. They use class time discussing, brainstorming ideas and determining a group art installation to be exhibited.

The process of creating a group installation requires communication, compromise, and consideration of the gallery space as a whole. During this process various group dynamics come into play, as at least partial consensus needs to be reached. The artwork to be exhibited is determined by the class with the educator serving as curator guiding and critiquing the students in the class setting. Once the artwork/installation is conceptualized, the class needs to determine the corresponding roles of the students and the time frame with regard to creation of the artwork.

At UNL, the students created four group installations and one individual installation, and included multiple walls displaying supporting material including images and text. Generally, the students all participated in the creative process, with one or two students taking on more managerial roles.

## EXHIBITION PLANNING

In addition to planning the development of the art object(s)/installation(s), the students must determine the layout of the exhibition overall, incorporating supporting material as needed, as well as the roles and responsibilities for the development of the exhibition itself. If funding or donations of supplies are required to offset the expenses of producing the exhibition, students handle seeking support. During the latter part of the course, more time is devoted to exhibition planning and the creation of the installation. In doing so, students reach the third goal of this course: to obtain a greater understanding of developing and managing an exhibition.

The educator continues to function as curator, determining and guiding the overall quality of the art and delegating other responsibilities of the exhibition as well. These include: exhibition announcement design, press release, wall didactics, brochure design and essay. The students will seek and obtain ongoing feedback from the class and the educator regarding these elements. All the students will participate in the actual installation of the exhibition and will be expected to speak about her/his role at the opening.

## SUMMARY: CLASS/EXHIBITION FEEDBACK AND ASSESSMENT

The subject of globalization and labor in textiles is an important and unheralded topic. Ideally it should be included in the curriculum of any textile, clothing, and design program. It is also relevant to students in other areas, ranging from political science to women's studies. In fact two students from the UNL class presented a well-received paper about the course at a women's studies conference held in Kearney, NE, in March 2008. The conference theme was transnational feminism, which related closely to the global nature of the textile and apparel industry, and the conference provided a forum for the students to focus on the course exhibition.

The course, as taught at UNL, has an optimal format incorporating various modes of assimilating and expressing information: reading, writing, discussion, and object development - all of which enable students to gain insight into global issues in relation to how garments are manufactured and the experiences of the people who make the clothes we wear, and to be able to express resulting views and opinions. In addition, students gain a better understanding of exhibition development. Due to the nature of the course - its theoretical and exhibition components - it is dense and fast-paced, and best suited to a graduate program.

Both at the close of the UNL class and four months later, feedback was gathered from students. Based on both sets of responses, the following conclusions can be made:

1. Students gained a much better understanding of the complex relationship between the textile and apparel industries and globalization. One student is currently planning a small business using recycled garments rather than relying on outsourcing labor. Others consider the impact the consumer has on buying practices. Many stated they have become more conscious consumers due to their participation in the class.

2. Reading was the primary and perhaps best means of acquiring new information. One student wrote in her reflection on the week's reading selection from The Object of Labor, *"Not only are textile manufacturers taking advantage of employees, they are being forced and encouraged to do so by the economic structures as well as the trade options available".*

3. The dynamics and logistics involved in the object and exhibition development could be *"tedious"*, as one student put it, and overall challenging, but worthwhile. No student stated it should be excluded from the course format. Another student viewed the exhibition as a means of *"… increasing the public's awareness of the continued problems in the industry."* In addition, she stated, *"I feel that our class has made a step towards improving the situation".*

Overall the class functioned successfully within its outlined goals and, in conjunction with the resulting exhibition, seemed to empower the students and provide a means of dealing with complex problems without apparent solutions. It is the goal of this paper to provide a framework for other educators so that they may also inform and empower their students.

## COURSE RESOURCES GIVEN TO STUDENTS

1. Formats for Article Summaries, Abstracts and Vocabulary Lists.

2. Reading List/Sample Case Study Subjects.

3. Sample Syllabus (available at http://fashioninganethicalindustry.org/resources/teachingmaterials/globalizationandlabour

4. Photos of UNL Exhibition (available at www.fashioninganethicalindustry.org).

## ARTICLE SUMMARY FORMAT

For the articles/chapters marked "Article Summary", complete an article summary to use in class discussion and to hand in at the end of the period in which the article is discussed. The five steps listed below provide a uniform format for everybody to follow. These summaries make it possible to have lively discussions in class and will count towards 20% of your final grade.

a. Indicate author, text, article title and date of text.
b. Read the entire article thoroughly at least once, jotting down notes as you read. In your second reading, identify what you consider to be the author's thesis statement. Write this sentence at the top of your page. This should be a direct quotation of the author's thesis. Cite page number.
c. In your own words, identify at least three central themes, which the author discusses in this essay that relate back to the author's thesis identified above.
d. For three of the central themes, identify at least three sub-points the author makes to elaborate on, clarify, or defend the theme.
e. Consider what at least one idea discussed in this essay means to you. Describe how it relates to how you might feel or think about the subject, in what new ways it might cause you to think about the subject; or explain why you disagree with the author's position.

## ABSTRACT FORMAT

For the remaining articles, marked "Abstract", write a 200-300 word abstract which summarizes the critical issues discussed in this essay. If you have found the longer article summary format helpful, by all means continue to write them before you write the abstract. For tips on writing an abstract, visit:
http://www.washington.edu/oue/summer_institute/writing.html
http://leo.stcloudstate.edu/bizwrite/abstracts.html

20% of final grade

## VOCABULARY DEVELOPMENT FORMAT

Most students will find these readings both challenging and enlightening as they introduce new concepts, world views and ways of thinking about culture and art/design. Along with these new ideas, you will encounter vocabulary, names of artists, critics and theorists who are new to you. Create lists of these on your word processor as well, so you can update and alphabetize them.

Please complete the following for each article:

1. List new vocabulary, noting page reference found, dictionary definition and contextual meaning.

2. List names of individuals/trade agreements referred to in text. Cite page. Based on information in text, identify individuals as best you can.

10% of final grade

## READING LIST

Required texts - each text has an abbreviation in parenthesis which is used to identify the book in reading assignments:

Grimes, K.M. and Milgram, B.L. (eds.) (postcript by Nash Tucson, J.) (c2000) *Artisans and Cooperatives: Developing Alternative Trade for the Global Economy,* Tucson: University of Arizona Press (A&C)

Livingstone, J. and Ploof, J. (2007) *The Object of Labor: Art, Cloth and Cultural Production*, The MIT Press (Labor)

Meredith, R. (2007) *The Elephant and the Dragon: The Rise of India and China and What it Means for All of Us* (Elephant and Dragon)

Rosen, E.I. (c2002) *Making Sweatshops: The Globalization of the U.S. Apparel Industry*, Berkeley: University of California Press (Global)

Ross, A. (1997) *No Sweat: Fashion, Free Trade, and the Rights of Garment Workers* No Sweat

## OPTIONAL CHAPTER READINGS AND ARTICLES:

Featherstone, L. (2002) *Students Against Sweatshops: The Making of a Movement*, Verso

Rath, J. (ed.) (2002) *Unraveling the Rag Trade: Immigrant Entrepreneurship in Seven World Cities,* Oxford: Berg Publishers

Chapter 6: Zhou, Y. (2002) 'In New York: Caught under the Fashion Runway'

Chapter 7: Grenier, G. & Stepick, A. (2002) 'Ethnic Succession and Failed Restructuring: A Case Study of an Apparel Plant in Miami'

Chapter 8: Light I, and Ojeda VD. 2002 'Los Angeles: Wearing Out Their Welcome'

## SAMPLE CASE STUDY SUBJECTS

http://www.creativebee.biz/index.html - Creative Bee

http://www.modeinafrika.de/ - Fashion Design in Africa

http://www.wowcars.co.nz/ - Wearable Art from New Zealand

http://www.microrevolt.org/ - Cat Mazza

http://www.eyebeam.org/reblog/journal/archives/2005/03/in_conversation_with_cat_mazza_p.html - In Conversation with Cat Mazza, Part I of II

http://www.ruthmarshall.com/pages/home.html - Ruth Marshall

http://www.carsonfox.com/filigree.html - Carson Fox

http://www.ralliquilt.com/ - Patricia Stoddard and Ralli Quilts

# Thinking Globally, Acting Locally: School Project

**Mag. Dorothea Odörfer, Project Manager and Science Teacher, Modeschule Hallein[1], Austria**
**Dorothea.O-@gmx.at**

| | |
|---|---|
| 1. Level | Pre-16, FE |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | Any number |
| 5. Length of time required | One year |
| 6. Type of activity | Course outlines and learning goals |
| 7. Discipline | Cross-curricular* |
| 8. Topics covered | All |

* Students from the following subjects were involved: German, English as a foreign language, Chemistry, Religious Studies, History and Culture, Geography and Economic Studies, Textile Technology, Project Management, IT skills, Design and Fashion Illustration, Workshop and Production Engineering.

## OBJECTIVES / LEARNING OUTCOMES

This Responsible Consumption project aimed to enable students to:

- Critically explore a social issue.
- Raise their environmental awareness and awareness of fair wages.
- Identify global interrelations relating to consumption.
- Deal with different kinds of documents such as press articles and official letters.
- Identify dependencies between workers within different working processes.
- Negotiate verbally effectively.
- Realise that not everything is accomplishable.
- Complete an activity for Global Learning as required by the Federal Ministry for Education, Science and Culture.
- Contribute to the 'Decade of Sustainability' (UNESCO).
- Critically and creatively explore ethical labels.
- Apply findings to the individual social environment.
- Be aware of issues relating to responsible consumption.

## PROJECT SUMMARY

120 students and 13 instructors from six school classes (10th, 11th and 12th grade) were involved in a Responsible Consumption project over one year. The main focus of the project was textiles and food related issues referring to sustainability and fair trade criteria.

Students applied for positions such as researchers, managers and multipliers, and were involved in managing the project through weekly meetings with the 13 instructors from different subjects. Students acted as multipliers to ensure that knowledge about issues relating to the aims of the project reached all participating classes. Local organisations, the municipal authority and businesses were all involved in the project.

Various events were held during the project including a school assembly, a public event, a fashion show (detailed below) and workshops for students. A panel discussion was held with politicians from all parties in Hallein and representatives of consumer protection, fair trade and animal welfare organisations. In addition, 25 project members presented the project at 'Go fair', a competition initiated by the province of Salzburg and other cooperation partners (such as Südwind) to encourage pupils to present projects/activities based on political development issues. In addition, the students developed a label for local businesses, which is described in more detail here.

## LABEL FOR LOCAL BUSINESSES

The label was created by 11th grade students from different subjects (German, Project Management, Design and Fashion Illustration) and processed by 12th grade computer students. Using a questionnaire, 20 businesses in the Hallein area were questioned to find out if, and to what extent, stores offered products that were organic and fairly traded. These questionnaires were evaluated by a committee consisting of students. 16 of the companies interviewed were publicly presented with a logo, chosen from several designs by Fashion Design and Fashion Marketing students. The final logo for the label, designed by Lisa Winkler, aimed to express a close affinity to nature and concern for future generations. The logo consists of one tall figure and one to four small figures depending on the rating; the more small figures, the better the company was considered to be.

## FASHION SHOW: LA LUCHA SIGUE

For the fashion show, the criteria for textiles included:

a. Linen, flax and cotton: pesticide-free.
b. Wool: responsible livestock husbandry.
c. Dyes: organic.
d. Fair wages and no child labour.
e. Local sourcing of products (reduced transportation).
f. Silk: production in accordance with animal welfare standards
g. Weaving: wax, fats and dirt to be removed with biodegradable detergents.

The students were not able to find bio-fair fabrics in Austria for their fashion show and therefore had to reduce their expectations and source the fabric from a German company. The students firstly participated in the workshop, 'Cotton and Fashion: The long journey of my jeans!', organised by Südwind, part of the Clean Clothes Campaign Austria. Students then designed, produced and presented evening gowns made from organic fabrics, dyed according to their taste, in a fashion show (second year Design and Fashion Illustration, Workshop and Production Engineering students)

[1] Eine Schule des Vereins für Bildung und Erziehung der Halleiner Schwestern Franziskanerinne (known as 'Höhere Lehranstalt für Mode und Bekleidungstechnik der Schulschwestern von Hallein-Salzburg' until September 2008)

# INTERACTIVE ACTIVITIES

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Nina Baldwin, Centre for Sustainable Fashion, London College of Fashion, UK

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Hannah Higginson, Fashioning an Ethical Industry, UK

# Interactive Activities Introduction

The interactive activities in this chapter can be used within any fashion discipline to introduce a range of social, environmental and economic sustainability issues. Most of the activities can be adapted to a range of age groups and give participants the opportunity to consider their own opinions about the issues raised.

Fashioning an Ethical Industry displays examples of students' work relating to sustainability on its website at http://fashioninganethicalindustry.org/studentwork/. Your own students may find inspiration in these pages. We would also be very happy to receive images and information about students' work in your own university, college or school for consideration for the website.

## ABOUT THE INTERACTIVE ACTIVITIES

In **All Together Now** by Südwind Agentur, Austria, different steps on an assembly line are playfully illustrated as students 'manufacture' a shirt through folding, cutting, etc. Group members, one after another, carry out the task they are assigned to produce as many high-quality shirts as possible in the time available, in competition with other groups. The 'supervisor' is responsible for quality control as well as maintaining pressure on the workers to complete the orders in time.

The **Journalists' Journey through the World of Garments** by Südwind Agentur, Austria, is a board game that enables learning about the garment industry in a playful way. The game takes students, as journalists, on a research tour to different countries and illustrates parts of the garment production process. Players visit organic and conventional cotton plantations, tour dyeing factories in India, interview seamstresses in Central America, visit European design metropolises and second-hand clothing markets in Ghana.

**The Ethical Fashion Introductory Workshop: Toolkit for Trainers** presented by Anna Paluszek of the Polish Humanitarian Organisation, Poland, outlines a workshop for participants to explore working conditions in the garment industry, global interdependencies and what consumers can do to bring about change. The toolkit includes a role play and necessary worksheets. All the activities included in the workshop are interactive and involve the participants in the debate.

Fashioning an Ethical Industry, UK, present four activities they have tried and tested with fashion students across the UK. Students explore some basic facts and figures about the garment industry in the interactive **Quiz,** which is an ideal starting point for any workshop. In **I Agree/I Disagree: Exploring Attitudes to the Social and Environmental Impact of the Garment Industry**, students respond to statements about the industry and debate the issues raised to encourage the development of their opinions. **Garment Industry Initiatives to Address Working Conditions** (Fairtrade, the Ethical Trading Initiative, Slow Fashion, Social Audits, Reducing Overtime Project and Trade Unions) students discuss the strengths, weaknesses, opportunities and threats of each initiative in terms of improving working conditions.

**Fashioning the Future – Where Will Fashion be in 2020?** by Nina Baldwin, Centre for Sustainable Fashion, London College of Fashion, UK, is an activity during which, in groups,

students consider the relevance of sustainability issues to the fashion industry in the year 2020 and develop a creative response to the issues.

In **Responsibilities of Consumption: Educational Activities plus Course Outline, Reading Lists and Essay Titles**, Hannah Higginson, Fashioning an Ethical Industry, UK, presents one activity in which students match terms and definitions, and a second activity in which students place key historical events on a timeline. The third part of this contribution is the outline of 'The Responsibilities of Consumption: Beyond Shopping' module. The objective of the course is based on the notion that students' depth of understanding regarding the ethical and sustainability challenges facing the fashion industry, and crucially their capacity to find solutions to these challenges when they enter the industry, can be enhanced by teaching the cultural, social and economic theoretical context of consumption and production.

# Further Information

## Interactive Teaching Materials Available in this Handbook

Within other chapters in this Handbook, you will find the following interactive activities:

**[FE, UG] Business Chapter: Buying Power Role Play: How decision-making in the fashion industry impacts on working conditions** - In small groups, students take on the roles of CEO, designer, buyer, factory owner and factory worker, and consider how the priorities and challenges facing each of these roles impacts on workers.

**[UG, PG] Business Chapter: Case studies to address impacts of purchasing practices on working conditions** by Ethical Trading Initiative, UK, are the result of a meeting involving UK brands and retailers that explored how business decisions affect labour standards. Questions to enable students to fully explore the case studies are included.

**[UG] Business Chapter:** In **What Price a Fairly Traded T-shirt?** by Doug Miller of University of Northumbria, UK, students consider how garments are costed at the factory level and how a living wage might be achieved in global apparel supply chains. The activity is based on actual industry figures on wages as at October 2006 and production line balancing figures provided by corporate social responsibility/sourcing managers from a major multinational retailer.

**[Pre-16, FE] Design Chapter:** In the short activity, **Introducing the cotton supply chain and sustainability**, by Südwind Agentur, Austria, students learn how cotton is cultivated and explore the social and environmental issues associated with cultivating cotton. With a set of images and matching descriptions about cotton cultivation, students clarify the meaning and content of these and put them in order. This activity can also be used as an English as a foreign language lesson and German-English translations are provided.

## Interactive Teaching Materials Available Online

There is information about a range of teaching resources, films, exhibitions and images on the Fashioning an Ethical Industry website at http://fashioninganethicalindustry.org/resources/. These include:

**[Pre-16, FE] Labour Behind the Labels**
This resource can be used to explore working conditions in the garment industry, and can be adapted to different ages/subjects/background knowledge. A number of activities can be adapted for use by different ages and focus:

- How, how, how: A simple but effective activity to get students exploring why, when we in the UK are capable of producing clothing for ourselves, is almost all of our clothing manufacturing relocated overseas?
- What are the companies doing? Discussion questions are suggested after students have visited brands' and campaigning groups' websites to explore issues of responsibility of brands, retailers, consumers in more detail, and what is being done to change the situation.

Just Business (nd) *Labour Behind the Labels*, Just Business.

Available to download for free from http://fashioninganethicalindustry.org/resources/teachingmaterials/Labourbehindlabels/

**[Pre-16, FE] Passion for Fashion**

*Passion for Fashion*, a resource from the Reading International Solidarity Centre (RISC), includes lots of creative and interactive ideas for running a workshop to introduce participants to working conditions in the garment industry.

RISC (2003) *Passion for Fashion*, RISC.

Available to download for free from http://www.risc.org.uk/education/teaching_resources.html

**[Pre-16, FE, UG] Seeing through the Spin: Public Relations in the Global Economy**

This resource can be used to explore how public relations, branding and marketing influence our perceptions of transnational corporations and non-governmental organisations. *Seeing through the Spin* contains 14 activities that explore branding, PR and marketing in depth using case study material. Although the publication is not fashion specific, many activities use case studies from the fashion industry, and others can be easily adapted for use in fashion courses.

Babymilk Action and RISC (2001) *Seeing through the Spin: Public Relations in the Global Economy*, Babymilk Action and RISC.

Available to download for free or to buy at http://www.babymilkaction.org/spin/.

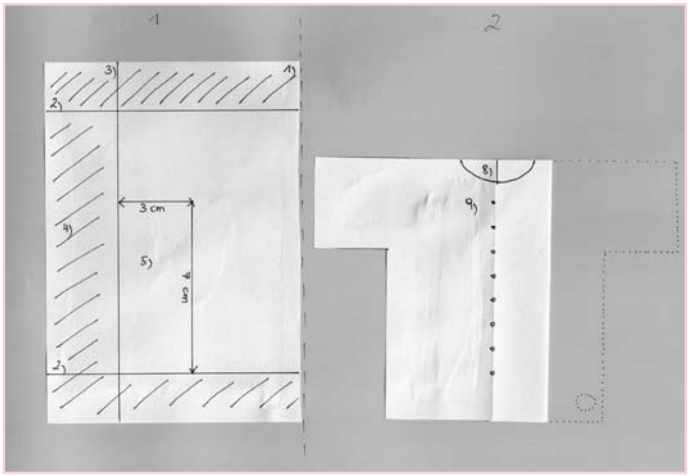
# All Together Now: Piecework on the Assembly Line

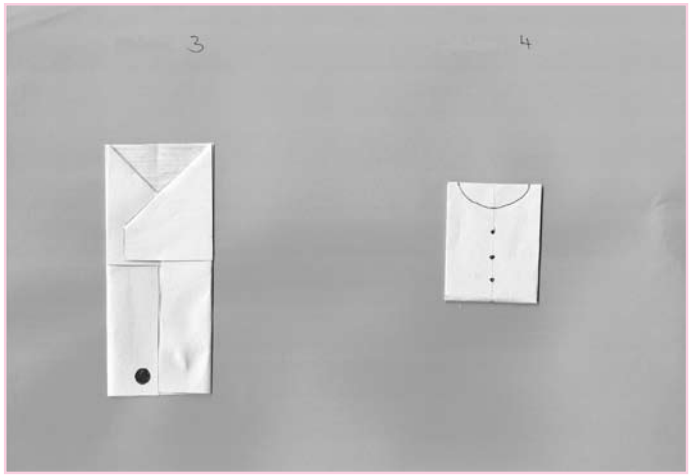
Südwind Agentur - Die Agentur für Süd-Nord-Bildungs - und Öffentlichkeitsarbeit GesmbH, Vienna, Austria
www.suedwind-agentur.at

| | |
|---|---|
| 1. Level | Pre-16, FE |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | Minimum of 6 students |
| 5. Length of time required | 15 minutes |
| 6. Type of activity | Group work, Interactive activities |
| 7. Discipline | Cross-curricular, Interactive |
| 8. Topics covered | Working conditions |

## OBJECTIVES / LEARNING OUTCOMES

- For students to experience the monotony and pressure of piecework.



## MATERIALS TO BE PROVIDED BY THE EDUCATOR

PER GROUP: Approximately 20 sheets of A5 paper, a packet of self-adhesive dots, two pairs of scissors, four rulers and
ten pencils.

## MATERIALS PROVIDED

- Instructions for workers 1-12.
- Instructions for supervisors.
- Visual aids: Sketches 1-4.

## BACKGROUND

In order to manufacture a shirt, many steps are required. In garment factories, these steps are carried out by several workers. No-one produces a whole shirt from beginning to end but instead spends all day sewing cuffs to sleeves, or waistbands to skirts or trousers, or hemming individual parts, etc. This division of labour considerably reduces the manufacturing time of a shirt – but makes the seamstresses' work more monotonous. Workers are under time pressure as well. Completion of a certain number of pieces each day is expected to ensure future contracts. Workers are often paid by piece rather than by hour – this can result in very low pay or very long working hours to reach a minimum salary. To compound matters, the workers deal with a constant strain on the eyes and a continuous irritation of the respiratory organs caused by dust and fluff, as well as back problems.

Through this activity, different steps on an assembly line are playfully illustrated by 'manufacturing' a shirt through folding, cutting, etc. Group members, one after another, carry out the task they are assigned to produce as many high-quality shirts as possible in the time available, in competition with other groups. The 'supervisor' is responsible for quality control, as well as maintaining pressure on the workers to complete the orders in time.

## RUNNING THE GAME

1. Instructor briefs the students on the background to the activity and explains the task to the students.
2. Joint trial run.
3. Form groups of at least 6 students and assign tasks (if there are fewer than 12 in a group, allocate more than one task per student). One student should take on the role of the supervisor.
4. Groups work for at least 5 minutes.
5. Reflection - Questions that could be asked: How did you feel during the exercise? How did you feel about the working situation, your colleagues, and the supervisor? Did you enjoy your 'work'?

The activity could be followed by a film or further work to explore working conditions in the industry.

## Instruction Sheet for Workers 1-12

| | |
|---|---|
| Worker 1: | Fold the paper in half. Place the paper with the 'foldline' on the right side. (Sketch 1) |
| Worker 2: | Mark a 2 cm (about 0.8 inch) border on the top and bottom using your ruler. (Sketch 1) |
| Worker 3: | Mark a 3 cm (about 1.1 inch) border on the left (open) side using your ruler. (Sketch 1) |
| Worker 4: | Cut off the border marked (top, bottom, left). (Sketch 1) |
| Worker 5: | Draw a rectangle 3 cm (1.1 inch) wide and 7 cm high in the bottom left corner. (Sketch 1) |
| Worker 6: | Cut out the rectangle in the bottom left corner. |
| Worker 7: | Unfold the 'shirt' and stick one adhesive circle for instruction care onto the bottom right corner. |
| Worker 8: | Draw in a neckline, 3 cm/(1.1 inch) wide and 1 cm/(0.4 inches) low. (Semicircle) |
| Worker 9: | Sketch 8 little buttons at intervals of 1 cm (0.4 inches) along the folded line. |
| Worker 10: | Turn the shirt over and fold the first side of the shirt in half. (Sketch 2) |
| Worker 11: | Fold the second side of the shirt. (Sketch 3) |
| Worker 12: | Fold the shirt in half and put it on the stack. (Sketch 4) |

## Instructions for the Supervisors

As a supervisor you are responsible for pressuring the subordinate workers to speed up and stop conversations. Using the bathroom as well as helping other workers on the job is prohibited. At the end you will inspect the quality of the finished shirts, and decide which shirts will be distributed and which shirts are defective goods.

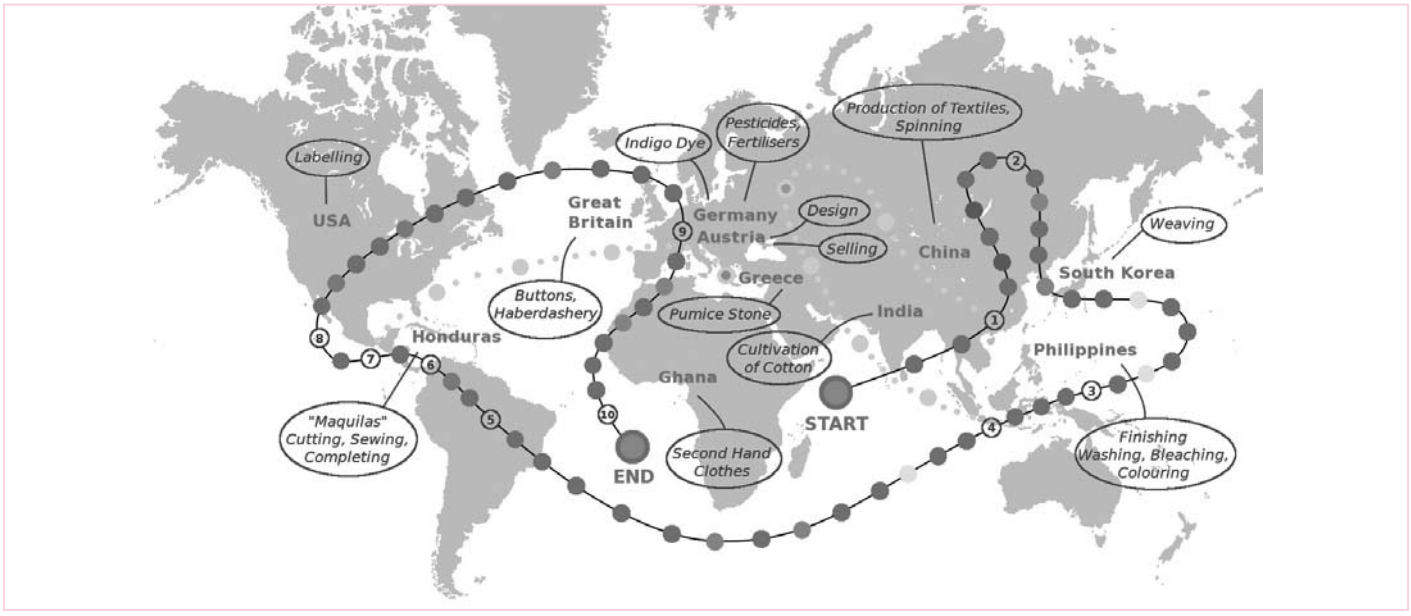
# Journalists' Journey through the World of Garments

Südwind Agentur – Die Agentur für Süd-Nord-Bildungs - und Öffentlichkeitsarbeit GesmbH, Vienna, Austria
www.suedwind-agentur.at

| | |
|---|---|
| 1. Level | Pre-16, FE |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | 4 to 10 |
| 5. Length of time required | 45 minutes |
| 6. Type of activity | Interactive activities, Discussion and debate |
| 7. Discipline | Cross-curricular, Interactive |
| 8. Topics covered | Agriculture, Companies, Environment, Globalisation, Health and safety, Organic, Prices, Second hand clothes, Textiles, Trade, Workers' rights, Working conditions |

## OBJECTIVES / LEARNING OUTCOMES

- To provide students with an overview of the environmental and social impact on the garment industry.



## INSTUCTORS' NOTES

How are clothes made and where? The globalised fashion and clothing industry is characterised by a high degree of division of labour, with production taking place all over the world. This board-game, created by Südwind, enables learning about the industry in a playful way. The game takes students, as journalists, on a research tour to different countries and illustrates parts of the garment production process. Players visit organic and conventional cotton plantations, tour dyeing factories in India, interview seamstresses in Central America, visit European design metropolises and second-hand clothing markets in Ghana.

## PLAYING THE GAME

The journalists go on their journey by following the route on the board game. Rolling the dice, the players move along the red circles on the board where they either have to answer questions or get active.

Players gain knowledge in a playful way through the **action cards** that prompt them to perform tasks. The numbers on the World Map Game Board correspond with the numbers on the **action cards**. In some cases, the **action cards** lead students to take a detour, there and back along a path marked with yellow spots to return to the main game.

The **question cards** relate to the different steps in the production of cotton from cultivation to disposal as well as the impact on the environment and workers in different countries. The colours of the circles on the board correspond with the colours of the question cards.

**Printing the question cards**: If you print the answers on the reverse of the questions, you will find the corresponding answer prints directly behind the question. There are three types of questions, which require printing on different coloured paper:

- **Pink and yellow:** These questions deal with the cultivation of cotton. Two pages of the questions should be copied onto pink paper and one page onto yellow. These questions should be asked on the dark pink and yellow spots of the map in South-East Asia on the board.
- **Green:** These questions deal with free trade zones and should be copied onto green paper. These questions should be asked on the green spots of the map in Central America on the board.
- **Orange:** These questions deal with cotton production and use, and should be copied onto orange paper. These questions should be asked on the peachy-orange coloured spots on the map that can be found all over the world on the board.

As soon as somebody reaches the second-hand clothing market in Ghana the game is over and the journalists gather for a meeting to discuss their experiences and consult with colleagues on how to present the results to the public. As the facilitator, act as editor and **inform the group before they start the game what their task will be at the meeting**. This will depend on the class, but suggestions include:

- holding a panel discussion;
- writing an article;
- producing an invitation for a press conference[1];
- preparing a press kit (background information, factsheets, photos, etc.);
- writing a script for a TV documentary;
- creating a campaign.

[1] Additional information for participants for the preparation of a press conference:
A press conference is a good way to inform the public about a complex theme: you can invite several speakers and representatives from different media (newspapers, TV, radio, etc.). The invitation should tell the media about the issue, the date and venue, and include a snappy title for the conference. The press conference could take an hour or so after the end of the game. It should include statements from speakers at the beginning and the opportunity to ask questions afterwards.

## STARTING THE GAME

Use the following script to invite the students on the journalists' journey.

**You are a journalist invited to participate in a research trip about how and where clothes are made.**

The trend for fashion produced fairly and in an environmentally sound way is increasing, but at the same time, news about pollution from production and inhumane working conditions in the garment and sporting goods industries is increasing.

So why is that?

As journalists, join us on a research trip around the world of garments to investigate the current situation on the ground for yourselves.

The itinerary takes you from India to China and South-East Asia, and from Latin America to Europe and Africa, where the trip finally ends. There you will have a closing meeting, where you will discuss your experiences and consult with your colleagues on how to present the results to the public. Your editor (the facilitator) will give you more guidance on what your task will be at the meeting.

Good luck and bon voyage!

## MATERIALS REQUIRED

Downloadable from:
http://fashioninganethicalindustry.org/resources/teachingmaterials/journalistjourney

1) World map game board.
2) Action cards.
3) Question cards.

## MATERIALS REQUIRED (FACILITATOR TO PROVIDE)

1) Game pieces to represent the different players/teams in different colours.
2) A dice.
3) Cards with questions and answers printed on different coloured paper (see above).
4) Pieces of plain fabric, fabric dye and fabric stamp for action card 3. Alternatively, if you don't have fabric, dye and a stamp, you could ask students to design a piece of clothing.
5) Needle, thread, small pieces of cotton fabric and buttons for action card 6.
6) Raw cotton for action card 9. Alternatively, if you can't find raw cotton, you could use cotton-wool, or sheep's wool, simply for the students to engage with their hands.

## USEFUL WEBSITES

www.suedwind-agentur.at

www.cleanclothes.at

www.labourbehindthelabel.org

www.fashioninganethicalindustry.org

# Journalist's Journey through the World of Garments

## Green Cards

| | |
|---|---|
| **Question G 1**<br><br>The vast majority of workers in the garments and sport shoe industry are female. What is the percentage of women employed in production in Bulgaria? | **Question G 2**<br><br>What is the average age of a female garment worker in Bangladesh? |
| **Question G 3**<br><br>What are Free Trade Zones or Export Processing Zones? | **Question G 4**<br><br>What is a 'maquiladora' or "maquila"? |
| **Question G 5**<br><br>How do maquiladoras benefit US companies? | **Question G 6**<br><br>What are some of the major problems for a woman working in a maquiladora? |

# Journalist's Journey through the World of Garments

## Green Cards

### Answer G 2

The age of most garment workers in Bangladesh ranges from 20 to 29 years. The average age of the female garment workers in Bangladesh rose from 19 years to about 24 years in the 1990s.

Source: Hurley, J. (ed.) (2003) *Garment Industry Subcontracting and Workers' Rights: Report of Women Working Worldwide Action Research in Asia and Europe*, Women Working Worldwide, UK (p. 43).

### Answer G 1

90% of the workers employed in production in Bulgaria are women.

Owners: 10% women
Management: 20% women
Administrative personnel: 50% women
Workers in production: 90% women
Home-based workers: 100% women

Source: Hurley, J. (ed.) (2003) *Garment Industry Subcontracting and Workers' Rights: Report of Women Working Worldwide Action Research in Asia and Europe*, Women Working Worldwide, UK

### Answer G 4

A 'maquila' or 'maquiladora' is the Mexican word to refer to a factory that manufactures products for export. It is a factory or assembly plant operated in Mexico under preferential tariff programmes established by the US and Mexican governments to encourage the development of industry in Mexico. Mexico allows materials to be used in maquilas to enter duty-free, provided the finished product is then immediately exported out of Mexico. The US in turn charges these products a much lower tariff than products from other countries.

Source: http://www.twinplantnews.com/whatIs.htm

### Answer G 3

EPZs or FTZs are geographical areas designated for manufacturing that have special status when it comes to taxation and other laws. Most of the FTZs/EPZs have been set up in developing countries with the aim of attracting foreign investors and reducing unemployment and poverty, and to stimulate the area´s economy. They are regarded by companies as good zones in which to invest and set up labour intensive manufactoring centres, due to tax breaks and the elimination of quotas and tariffs. Working conditions are often poor and environmental protection rules non-existent. These zones are often used by multinational corporations to set up factories for the production of goods (such as clothing or shoes).

Source: http://en.wikipedia.org/wiki/Free_trade_zone

### Answer G 6

Being a woman and getting pregnant has proved to be one of the biggest problems in maquiladoras as many women are forced to resign because of pregnancy. There are a number of other problems faced by women including long hours, low pay, sexual harassment, lack of rights to join a trade union and poor health and safety.

Source: http://hrw.org/reports/1996/Mexi0896.htm

### Answer G 5

The primary advantage to US companies is the lower cost of labour in Mexico. Labour typically costs about $21 an hour in the United States, compared to about $5 an hour in Mexico. Other advantages include more favourable labour laws in Mexico, and fewer union-driven work rules.

Source: http://www.twinplantnews.com/whatIs.htm

# Journalists' Journey through the World of Garments

## Pink and Yellow cards

| | |
|---|---|
| **Question P 1**<br><br>The cotton industry relies heavily on fertilizers and pesticides. Historically, what has been one of the most destructive pests in cotton production? | **Question P 2**<br><br>How many people are involved in cotton production around the world? |
| **Question P 3**<br><br>Why is cotton production such a big issue for developing countries such as Benin, Chad, Burkina Faso, Mali and Togo? | **Question P 4**<br><br>Which countries were the world's biggest cotton producers in 2007? |
| **Question P 5**<br><br>99% of the world's cotton farmers live and work in the developing world. What amount of world cotton production do these farmers account for?<br><br>a. 10%<br>b. 50%<br>c. 75% | **Question P 6**<br><br>Which countries are the biggest exporters of cotton in the world according to 2007 data? |

# Journalists' Journey through the World of Garments

## Pink and Yellow Cards

### Answer P 2

100 million rural households around the world are involved in cotton production (2001).

It is grown in over 100 countries, representing approximately 50 million farmers globally.

Sources: http://www.fairtrade.org.uk/includes/documents/cm_docs/2008/t/the_case_for_fairtrade_certified_cotton.pdf, http://www.organicexchange.org/Farm/cotton_facts_intro.htm

### Answer P 1

The boll weevil, which is a small, greyish-brown snout beetle. It feeds on the bolls (unopened seed pods) of the cotton plant and on cotton buds. It caused so much damage in cotton raising states of the USA that farmers had to diversify their crops. The boll weevil is combated by dusting fields from the air with insecticides.

Sources: http://textiles.indianetzone.com/1/cotton.htm, http://animals.howstuffworks.com/insects/boll-weevil-info.htm

### Answer P 4

The world's biggest producers of cotton (2007) were:
- China: 28% of global share.
- India: 19.8% of global share.
- USA: 14.9% of global share.

Source: http://www.pbs.org/wnet/wideangle/episodes/the-dying-fields/global-cotton-industry/cotton-production-and-consumption-worldwide/1946/

### Answer P 3

Cotton exports, on average, generate between 4 and 7% of the GDP in these countries, while for the USA it only accounts for 0.0004 %.

Source: http://www.fairtrade.org.uk/includes/documents/cm_docs/2008/t/the_case_for_fairtrade_certified_cotton.pdf

### Answer P 6

Cotton Exporters 2007

| Cotton Exporters 2007 | Global share |
|---|---|
| USA | 41.2% |
| Uzbekistan | 11.6 % |
| India | 8.9% |
| Brazil | 7.1% |
| Australia | 2.9 % |

Note that four major producers - China, India, Pakistan and Turkey - do not export cotton and occasionally import to supply their textile industries.

Source: http://www.pbs.org/wnet/wideangle/episodes/the-dying-fields/global-cotton-industry/cotton-production-and-consumption-worldwide/1946/

### Answer P 5

These farmers account for 75% of world cotton production.

Source: EJF (2007) *The Deadly Chemicals in Cotton*, London: Environmental Justice Foundation in collaboration with Pesticide Action Network

# Journalists' Journey through the World of Garments

## Pink and Yellow Cards

| | |
|---|---|
| **Question P 7**<br><br>Cotton accounts for more insecticide usage than any other single crop. What percentage of global insecticide releases are used in the production of cotton?<br><br>a. 1%<br>b. 16%<br>c. 25% | **Question P 8**<br><br>What percentage of cropland is used for cultivating cotton worldwide? |
| **Question P 9**<br><br>Conventional cotton cultivation needs lots of chemicals, especially pesticides and insecticides. Why are cotton farmers and cotton pickers in developing countries not normally protected against the negative effects of pesticides? | **Question P 10**<br><br>The most important crop in Uzbekistan is cotton. Why? |
| **Question P 11**<br><br>Can you guess which country, although naturally dry, is recognized worldwide for its efficient use of water during the cotton production process?<br><br>a. Uzbekistan<br>b. USA<br>c. Australia | **Question P 12**<br><br>Cotton needs sun and water to grow. Many countries have to use irrigation for their cotton fields. How many litres of water are needed to make one t-shirt? Guess! |

# Journalists' Journey through the World of Garments

## Pink and Yellow Cards

| | |
|---|---|
| **Answer P 8**<br><br>Cotton grows on 2.4% of the world's arable land, yet is responsible for the release of over US$2 billion worth of chemical pesticides each year. Nearly half of these are considered toxic enough to be classified as 'hazardous' by the World Health Organisation.<br><br>Source: EJF (2007) *The Deadly Chemicals in Cotton*, London: Environmental Justice Foundation in collaboration with Pesticide Action Network | **Answer P 7**<br><br>Cotton uses approximately 25% of the world's insecticides and more than 10% of the pesticides (including herbicides, insecticides, and defoliants.).<br><br>Source: Allen Woodburn Associates Ltd./Managing Resources Ltd (1995), *"Cotton: The Crop and its Agrochemicals Market"* |
| **Answer P 10**<br><br>Cotton is the most important crop in Uzbekistan because it accounts for about 50% of the country's export earnings.<br><br>Source: http://www.unece.org/env/epr/epr_studies/uzbekistan%20e.pdf | **Answer P 9**<br><br>This could be because of:<br>• lack of knowledge and awareness of the risks of chemicals;<br>• non-existent or inadequate information and training;<br>• lack of protective clothes (too expensive and inappropriate for use in the tropical areas);<br>• lack of water to wash after using chemicals.<br>In addition, profits are often put ahead of the needs of people and the environment.<br><br>Source: Bundesministerium für wirtschaftliche Zusammenarbeit und Entwicklung (Hg.), *King Cotton – Baumwolle als Schicksal*, Medienpaket mit zwei Dokumentarfilmen von Peter Heller und Zusatzmaterial DVD Rom, Deutschland 2006. D1.1. |
| **Answer P 12**<br><br>On average 2,000 litres of water are used to produce one t-shirt.<br><br>Source: http://www.ejfoundation.org/page334.html | **Answer P 11**<br><br>Australia is the correct answer, due to its license-based system on water controlled by the government.<br><br>Source: http://www.rabobank.com/content/images/water_usage_cotton_industry_tcm43-59713.pdf |

# Journalists' Journey through the World of Garments

## Pink and Yellow Cards

| | |
|---|---|
| **Question P 13**<br><br>Where was the first organic cotton certification programme created? | **Question P 14**<br><br>The cotton industry relies heavily on fertilizers and pesticides. Historically what has been one of the most destructive pests in cotton production? |
| **Question P 15**<br><br>How many chemicals are used to turn raw materials into clothes? | **Question P 16**<br><br>What is the source of most pesticides and fertilizers? |
| **Question P 17**<br><br>Cotton is not the only fibre to be environmentally damaging. Can you think of any harmful effects nylon might have? | **Question P 18**<br><br>How many agricultural workers exposed to pesticides are estimated to be poisoned every year? |

# Journalists' Journey through the World of Garments

## Pink and Yellow Cards

| | |
|---|---|
| **Answer P 14**<br><br>The boll weevil. Boll Weevil, a small, greyish-brown snout beetle. It feeds on the bolls (unopened seed pods) of the cotton plant and on cotton buds. It caused so much damage in cotton raising states of The USA that the south has to diversify its crops.<br>The boll weevil is combated by dusting fields from the air with insecticides.<br><br>Source: http://textiles.indianetzone.com/1/cotton.htm, http://animals.howstuffworks.com/insects/boll-weevil-info.htm | **Answer P 13**<br><br>In the late 1980s by the Texas Department of Agriculture.<br><br>Source: Myers, Dorothy and Stolton, Sue (1999) *Organic cotton: from field to final product*, p. 6 |
| **Answer P 16**<br><br>Crude oil.<br><br>Source: http://www.crudeawakening.org/AboutPeakOil.htm | **Answer P 15**<br><br>At least 8000 chemicals are used to turn raw materials into clothes. Pesticides are used in production, bleaching, dyeing sizing and finishing of textiles. These chemicals include heavy metal dyes, chlorine bleaches, formaldehyde (to prevent creasing) and paraffin (to ease weaving).<br><br>Sources: http://www.bbc.co.uk/thread/features/how-dirty/ |
| **Answer P 18**<br><br>The Pan American Health Organization (PAHO) estimates about 3% of exposed agricultural workers suffer from an episode of acute pesticide poisoning annually—with a population of about 1.3 billion agricultural workers worldwide, that means that as many as thirty-nine million people may suffer from acute poisonings each year.<br><br>Source: http://magazine.panna.org/spring2006/inDepthGlobalPoisoning.html | **Answer P 17**<br><br>Nylon manufacture uses large amounts of oil, produces nitrous oxide, a greenhouse gas that's 310 times more potent than $CO_2$, and the fabric isn't biodegradable.<br><br>Source: http://www.bbc.co.uk/thread/features/how-dirty/ |

# Journalists' Journey through the World of Garments

## Orange Cards

| | |
|---|---|
| **Question O 1**<br><br>How many kilos of clothing are thrown away per person in the USA each year? | **Question O 2**<br><br>How much bigger is the world supply of women's used clothing compared with that of men's? |
| **Question O 3**<br><br>Can you think of three different ways in which a piece of clothing can be recycled or reused? | **Question O 4**<br><br>Most used clothing collected in Europe is sent to Africa. Name some arguments in support of the transport of used clothing to Africa. |
| **Question O 5**<br><br>Most used clothing collected in Europe is sent to Africa. State some reasons against the transport of used clothing to Africa. | **Question O 6**<br><br>What percentage of worldwide cotton production does organic cotton represent? |

# Journalists' Journey through the World of Garments

## Orange Cards

### Answer O 2

Seven times bigger, due to American and European women buying many more clothes than men and disposing of them more frequently.

Source:
http://www.ehponline.org/members/2007/115-9/focus.html

### Answer O 1

30.8 kg (68 pounds), which represents 4% of municipal solid waste.

Source:
http://www.ehponline.org/members/2007/115-9/focus.html

### Answer O 4

- Reduction of waste in Europe.
- Clothes are re-used.
- The sale of clothes by charities can fund social projects.
- Creation of jobs for traders and entrepreneurs in Africa.

You may have other ideas.

Source: Pietra, R. (2005) *The travels of a t-shirt in the global economy*, New Jersey: John Wiley and Sons., Chapter 11.

### Answer O 3

Here are some ideas. You may have other suggestions:

1. It can be resold to another consumer at a lower price.
2. It can be exported in bulk for sale in developing countries.
3. It can be chemically/mechanically recycled into raw material for other products.
4. It can be swapped with friends.
5. It can be customised and transformed into a new garment.

### Answer O 6

Organic cotton represents only 0.03% of worldwide cotton production.

Source: http://www.ehponline.org/members/2007/115-9/focus.html; also in http://www.naturalclothingcompany.com/page/1118122202

### Answer O 5

- Low prices of used clothing mean that people do not buy locally produced garments and textiles, which weakens the African textile industry and results in fewer jobs.
- Traditional clothing is replaced by European style clothing.
- Garments that arrive in better condition are out of reach for the poor and only accessible to the upper classes, therefore increasing the gap between rich and poor.

Source: Pietra, R. (2005) *The travels of a t-shirt in the global economy*, New Jersey: John Wiley and Sons, Chapter 11

# Journalists' Journey through the World of Garments

## Orange Cards

| | |
|---|---|
| **Question O 7**<br><br>How many tonnes of clothing per annum are consumed in the UK? | **Question O 8**<br><br>Cotton fibre is the most significant raw textile in the world. Among other purposes, it is used for clothing, home furnishings, industrial and medical uses. What percentage of the total cotton consumption is used in the textiles industry?<br><br>a. 30%<br>b. 60%<br>c. 45% |
| **Question O 9**<br><br>What percentage of the world's fibres is made from cotton? | **Question O 10**<br><br>We use different fibres to produce garments. What are two main differences between a natural and a synthetic fibre? |
| **Question O 11**<br><br>What are the raw materials in the main synthetic/artificial fibres? | **Question O 12**<br><br>Cotton is used to make jeans, t-shirts and towels. What do you think are the characteristics that make it such a popular fibre? |

# Journalists' Journey through the World of Garments

## Orange Cards

| | |
|---|---|
| **Answer O 8**<br><br>Since the early 2000s, cotton has accounted for roughly 39% of world fibre consumption. In contrast, the share of synthetic fibres rose to 58%, up from 5% in 1960.<br><br>Source: http://r0.unctad.org/infocomm/anglais/cotton/uses.htm | **Answer O 7**<br><br>UK textiles and clothing consumption was approximately two million tonnes per annum between 1996 and 2005, with a value of £38 billion pounds.<br><br>Source: http://www.defra.gov.uk/environment/consumerprod/products/clothing.htm#impact |
| **Answer O 10**<br><br>1) Natural fibres usually come from plants or animals, whereas synthetic fibres are man-made and manufactured using plant materials and minerals.<br>2) Natural fibres are usually short staple fibres (that need to be spun into yarn), whereas synthetic fibres tend to have continuous filament fibres (that don't need spinning).<br><br>Source: http://www.bbc.co.uk/schools/gcsebitesize/design/textiles/fibresrev1.shtm | **Answer O 9**<br><br>40% of the world's fibres are made from cotton.<br><br>Source: http://www.plantcultures.org/plants/cotton_landing.html |
| **Answer O 12**<br><br>For example, cotton has a soft feel, good drape, is comfortable, can be washed and ironed, is durable and very absorbent.<br><br>Source: http://www.bbc.co.uk/schools/gcsebitesize/design/textiles/fibresrev2.shtml | **Answer O 11**<br><br>The manufacture of polyester and other synthetic fabrics is an energy-intensive process requiring large amounts of crude oil, and releasing emissions that can cause or aggravate respiratory diseases.<br><br>Source: http://www.ehponline.org/members/2007/115-9/focus.html |

# Journalists' Journey through the World of Garments

## Action Cards

| | |
|---|---|
| (1)<br><br>You are out of pesticides.<br>Get some!<br><br>To find some, you have to take a little detour. | 8)<br><br>Spin some cotton until the next round! |
| (4)<br><br>You have to get indigo dye!<br>You have to take a little detour to find some.<br>Bon voyage! | (3)<br><br>Choose a fabric stamp and print a piece of fabric in an interesting way. |
| (5)<br><br>You have arrived in Latin America.<br>What is "faster" in Spanish? | (7)<br><br>There's no pumice stone for stone-washing jeans on site. Buy some in Greece! Unfortunately, you have to take a detour for this. |
| (2)<br><br>Bad luck! The stock market has declined – return to Start! | (6)<br><br>Attach a button to your fabric. |

# Ethical Fashion Introductory Workshop: Toolkit for Trainers

**Anna Paluszek and Katarzyna Szeniawska, Polish Humanitarian Organization, Poland**
**anna.paluszek@pah.org.pl and kasiasz@post.pl**

This workshop is based on materials from Suedwind Agentur and Labour Behind the Label, who are partners in the European Fashioning an Ethical Industry project.

| | |
|---|---|
| 1. Level | Pre-16, FE |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | 10 to 25 |
| 5. Length of time required | Two and a half hours |
| 6. Type of activity | Group work, Interactive activities, Discussion and debate, |
| 7. Discipline | Cross-curricular |
| 8. Topics covered | Campaigns, Companies, Consumers, Corporate social responsibility, Globalisation, Prices, Supply chains, Trade, Workers' rights, Working conditions |

## OBJECTIVES / LEARNING OUTCOMES

- To gain knowledge and understanding of the consequences of globalisation on working conditions in the garment industry.
- To develop an understanding of the role of big brands and consumers in a garment supply chain.
- To encourage participants to be involved in actions to improve working conditions in the garment industry.

## BACKGROUND

A workshop outline is set out in which participants explore working conditions in the garment industry, global interdependencies and what consumers can do to bring about change. The toolkit includes a role play and necessary worksheets. All of the activities included in the workshop are interactive and involve the participants in the debate. The workshop is designed for high school and college level students. The training set enables educators to facilitate the workshop even if they do not have previous experience of the issues.

In the first part of the workshop participants track the production of a pair of jeans, think about how its cost is split between different stages of production, and discuss the realities of work in a garment factory and the role of consumers in the garment supply chain.

The second part of this workshop is a role play called "Global Interdependencies" involving different actors in the global supply chain: 'garment workers', 'the owner of a garment factory', 'international clothing company' and 'consumers'. Each group discusses their situation based on information on role cards and presents the results of their discussions to the other groups. Then the trainer announces that the factory is found to be using child labour, and asks the "consumers" for their reaction. "Consumers" come up with ideas about what they can do (e.g. boycott, make demands for improvements in working conditions, etc.). Then they wait for the response of the brand and factory owner and, at the end, the reaction of the workers. The role play highlights a chain of interdependencies between consumers' decisions and the working conditions of the workers.

Participants respond to this exercise in many different ways. More advanced groups, aware of working conditions and garment supply chains, tend to react in more engaged ways, which is why the first part of the role play is so important to introduce less informed participants to the situation of garment workers in the factory. The main goal of this role play is to encourage participants to believe that they can (as consumers) take action and influence the big brands. You should keep this goal in mind when facilitating the discussion between the groups. You can give some additional examples of successful actions, to inspire the participants. The discussion should give participants a space to put forward their own ways of thinking, but they shouldn't forget that they have been given a "role".

## RESOURCES REQUIRED

- One pair of jeans cut according to the photo diagram contained in the worksheet
- Map of the world
- 5 pieces of flipchart paper
- Marker pens
- Some leaflets with information about working conditions in the garment industry such as those from the Polish Humanitarian Organisation, the Dutch Clean Clothes Campaign, Labour Behind the Label, Sudwind in Austria, or similar organizations.

## MATERIALS PROVIDED IN THIS PACK

- Workshop outline
- Worksheet showing the stages of garment production
- Worksheet showing 'who gets what from the final price of a pair of jeans'
- 4 role cards for the role play

## ETHICAL FASHION INTRODUCTORY WORKSHOP OUTLINE

Objectives:

- To gain knowledge and understanding of the consequences of globalisation on working conditions in the garment industry.
- To develop an understanding of the role of big brands and consumers in a garment supply chain.
- To encourage participants to be involved in actions to improve working conditions in the garment industry.

## RELEVANT WEBSITES

www.modnieietycznie.pl – Fashioning an Ethical Industry project website in Polish

www.fashioninganethicalindustry.org – Fashioning an Ethical Industry project website in English

## WORKSHOP PLAN

| Time | Exercise | Materials |
|---|---|---|
| 0:00-0:10 | **Welcome and get to know each other:**<br>• Trainers introduce themselves and briefly present the objectives and outline of the workshop.<br>• Participants introduce themselves: each person should say their name and favourite piece of clothing (e.g. favourite skirt, t-shirt) etc.<br>• Participants write their name on a label. | Labels for name badges. |
| 0:10-0:30 | **To understand the stages of garment production and interdependencies between South and North:**<br>• Trainer hangs the map.<br>• Trainer gives participants worksheets describing the stages of production.<br>• Ask participants to mark the location of the stages of production shown on the worksheet on the map. (Trainers' Notes, 'The Journey of the Jeans', have been provided for guidance.)<br>• Trainer briefly describes each stage of production and gives participants the following questions:<br>• *Why does one pair of jeans need to travel so much in its production?*<br>• *How does global production affect the environment, country economies or people in each country?*<br>• *How does global production influence working conditions in factories?* | Worksheet: Stages in the Production of Jeans showing the stages of garment production.<br><br>Map of the world |
| 0:30-0:40 | • Trainer shows the pieces of jeans and asks someone to suggest which supply chain actor receives which percentage of the final cost of the jeans as represented by the pieces.<br>• Once each piece has been allocated to a supply chain actor, ask the students if they are happy with that distribution.<br>• Trainer presents the right answers noting that this is just one example of how the final price is divided:<br>• *Retailer – 50%*<br>• *Trademark – 25%*<br>• *Transport, taxes, duties – 11%*<br>• *Materials, profit wages for sub-contractors - 13%*<br>• *Worker's wage – 1%*<br>• Trainer asks: Who makes the most profit from the global production in garments and is this situation fair? | Jeans (or picture) cut to show who gets what (shown in handout).<br><br>Worksheet: 'Who gets what from the final price of a pair of jeans (in per cent)?' |
| 0:40-1:00 | **What is behind this 1% for worker? Discussion about working conditions:**<br>• Participants brainstorm what it is like to work in a factory. Trainer makes notes of the discussion. Then the trainer comments on the discussion and tries to arrange the ideas into categories on a flipchart, for example:<br>• *Working hours.*<br>• *Health and safety.*<br>• *Harassment and violence.*<br>• *Trade unions.*<br><br>The flipchart notes will be helpful in the next part of the workshop.<br>You may want to show a short film during this section (see http://fashioninganethicalindustry.org/resources/ChinaBlue/) | You can use some photos to show the reality in factories.<br><br>Flipchart. |
| 1:00-1:10 | Break | |

| | | |
|---|---|---|
| 1:10-1:20 | **Role Play: Global Interdependencies:**<br>• Trainer introduces the role play.<br>• Trainer divides participants into four groups: Factory workers, factory owner, international clothing company and consumers.<br>• Each group receives one role card, flipchart paper and marker pen. | 4 role cards.<br><br>4 pieces of flipchart paper.<br><br>4 marker pens. |
| 1:20-1:40 | **Work in groups:**<br>• Trainer asks groups the following questions:<br>• *Describe, using three adjectives, what your life and work is like (e.g. sad, amusing, exhaustive, etc.)*<br>• *What's important to you?*<br>• *Who are you reliant on?*<br>• *Who is reliant on you?*<br>• Each group discusses the four questions for around 20 minutes. Groups should answer questions in role and write or draw answers on flipchart paper.<br>• Each group should choose a spokesperson, who will present the group's response to the rest of the participants. | |
| 1:40-2:00 | **Feedback:**<br>• Groups present their work in the following order: factory workers, factory owner, international clothing company, consumers (around 5 minutes per group). | Adhesive tape to fix flipcharts on the wall. |
| 2:00-2:15 | **Discussion:**<br>• Discussion in whole group about the causes of the poor situation facing garment workers in the garment industry and the unfair split of income. Participants should stay in small groups and remain in role.<br>• Trainer should moderate the discussion and, as far as possible, respond to participants' questions. | |
| 2:15-2:25 | **What we can do:**<br>• Participants discuss in small groups what they can do to change the situation for workers and present back in the following order: consumers, international clothing company, factory owner, factory workers. One way to introduce the topic of consumer responsibility would be for the trainer to ask: Consumers find out from newspapers that there is child labour in a factory supplying the international clothing company. What should they do?<br>• The consumers brainstorm ideas about what they can do in this situation (e.g. research brands, write to the brands, support the Clean Clothes Campaign's email requests for action, learn more about being a responsible consumer, boycott, etc.). Then they wait for the response of the other groups: international clothing company, factory owner and workers.<br>• All participants then discuss what consumers can do and what their responsibility is. Trainer writes down ideas for individual actions on flipchart to show the possibilities for taking action to improve workers' rights and encourage the participants to take action themselves. | Flipchart.<br><br>Marker pen. |
| 2:25-2:30 | **Conclusion:**<br>• In a circle, each participant says what surprised him/her today.<br>• Trainers distribute information about working conditions, and thank participants. | Leaflets with information about working conditions in the garment industry. |

## Role Cards

### Factory workers

You live in Bangladesh. You are 18 years old; you've worked since you were 8 years old. You work a dozen or so hours a day, one-third of it constituting compulsory overtime, not always paid. You work all these hours so you can survive on your salary, which is below the legal minimum at around 15 € per month. From this money you have to pay rent for one room in a tin house where you live with your family, which you support. In your region there is no other work and each day new people from surrounding or distant villages arrive looking for work. When there are too many workers in the factory you are fired and then you have to work from home, for lower wages. Last year workers who tried to establish a trade union to fight for better working conditions and higher salaries were fired. Since that time, nobody has tried to fight for better conditions. From time to time inspectors (auditors) come to check what the working conditions are like. The factory owner tells you what questions the inspectors will ask and the answers you should give.

### Factory owner

You employ people from the local area in Bangladesh. You are the main employer in your town, but there is still great competition between other factory owners in the region. As your main advantage is a cheap workforce, you try everything you can to keep wages low, overtime high and workers on short-term contracts so that you don't have to pay them when there is no work. Your prices are also low because you circumvent rules relating to environmental protection. The government turns a blind eye because foreign investment is one of the main sources of income for the country. The inspectors (auditors) sent by the brands and retailers to check on working conditions rarely, if ever, get in touch with your workers. You keep two types of documentation (authentic and fake) about working hours and pay so that you don't have problems from the inspectors. To be competitive (the buyers are always asking for lower prices and faster production), you can't pay the workers higher wages or reduce their hours so you need to cover up what you actually pay. You're not threatened by trade unions because you have established your own trade union which you control (yellow trade union) and which supports your company's actions.

### International clothing company

Every year you try to gain a larger market share, but consumers are more and more demanding, wanting to buy good quality clothes at cheaper prices. You have marketing specialists working for your brand, but the price is the factor that attracts consumers' attention, especially discounted products, which also need to make a profit to satisfy investors. The most profitable way forward is to move production to a poorer country with fewer employment regulations, where governments are willing to give tax concessions and don't seem concerned about the environment or working conditions in factories so they can remain in power. Generally, you don't care about the working conditions in factories.

### Consumers

You live in a city of average size. You are a student and you have a Saturday job. What do you care about? What is important to you when shopping for clothes?

## Trainers' Notes: The Journey of the Jeans

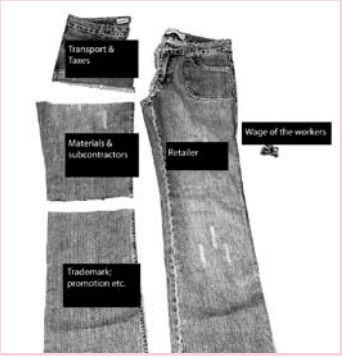
| COUNTRIES AND STAGES OF PRODUCTION |
|---|
| The jeans are designed in Switzerland. |
| The cotton is cultivated in Uzbekistan, Burkina Faso or USA, and sent to China. |
| The thread is spun in China using Swiss machinery. |
| The thread is dyed indigo in the Philippines. |
| The material is woven in Poland. |
| The labels are made in Portugal and the buttons in France. |
| The material and other parts are sewn together in the Philippines. |
| The jeans are sent to the wholesaler in Switzerland and sold there. |
| You take the jeans wherever you go. |
| The jeans are reused in Ghana as second-hand clothes sent from Europe. |

## Worksheet: Stages in the Production of Jeans

| | |
|---|---|
| Design | Weaving the fabric |
| Cultivation of cotton (1) | Sewing |
| Cultivation of cotton (2) | Label production |
| Cultivation of cotton (3) | Button production |
| Spinning the threads | Retail |
| Dyeing the threads | Post consumer use: second-hand |
| Production of sewing machines | Post consumer use: landfill |

## Worksheet: Who Gets What from the Final Price of a Pair of Jeans (in per cent)

| | |
|---|---|
| Retailer – 50% | Brand – 25% |
| Transport, taxes, duties – 11% | Worker's wage – 1% |
| Materials, profit & wages for factories - 13% | |



# Quiz: Introducing the Garment Industry

Fashioning an Ethical Industry, UK info@fashioninganethicalindustry.org

| | |
|---|---|
| 1. Level | Pre-16, FE, UG |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | Any number |
| 5. Length of time required | 30 minutes |
| 6. Type of activity | Group work, Interactive activities |
| 7. Discipline | Business, Cross-curricular, Design, Marketing, Interactive |
| 8. Topics covered | Companies, Consumers, Corporate social responsibility, Gender, Globalisation, Prices, Wages, Workers' rights, Working conditions |

## OBJECTIVES / LEARNING OUTCOMES

- To introduce participants to the garment industry and some basic facts and figures about workers in an interactive way.
- To consider the negative and positive impacts the garment industry could be seen to have on garment workers.

## SUMMARY

Fashioning an Ethical Industry has devised a seven question quiz with accompanying presentation to introduce participants to working conditions in the garment industry. The presentation is available to download from http://fashioninganethicalindustry.org/resources/teachingmaterials/quiz

## INSTRUCTIONS

Ask students to complete the quiz in pairs or small groups. Reassure students that this is not a test and that it does not matter if they know the answers or not – the aim is to get them thinking about the issues raised. An alternative way of running the quiz, if there is space for students to move around, is to ask them to find a different person to answer each question. This is particularly useful to get groups mixing.

Once students have had enough time to work through the questions, go through the answers one at a time using the PowerPoint presentation, and giving students the opportunity to discuss the answers and ask questions.
You can follow the quiz with a discussion about what students know about working conditions in the industry. Then ask them to consider what positive impact the garment industry can have on workers, their communities and country. Suggested answers include: Wages, employment, infrastructure (roads, ports, etc.), related industries (packaging, transportation, etc.), women's empowerment and foreign investment).

Student evaluations have been extremely positive about this activity as it enables them to discuss the answers with partners and engages them. Students also appreciate the facts and figures element of the activity.

# QUIZ QUESTIONS

1. How much is spent on clothes each year across the world?

a. US$ 1 trillion  b. US$ 50 billion  c. US$ 10 million

2. How much is the Nike brand estimated to be worth?

a. US$ 2.7 million  b. US$ 12 billion  c. US$ 50 billion

3. What percentage of the final price of a pair of jeans does a factory worker earn on average?

a. 10%  b. 5%  c. 1%

4. What is the monthly minimum wage for a garment worker in Bangladesh?

a. £113.53 / US$169  b. £32.82 / US$48.92  c. £12.41 / US$24

5. What percentage of garment workers are women?

a. 10%  b. 55%  c. 75%

6. How long might it take for a catwalk design to be seen on the high street?

a. Six months  b. Six weeks  c. Six days

7. What percentage of clothes are bought at value (low-cost) retailers in the UK?

a. 10%  b. 40%  c. 70%

# QUIZ ANSWERS

1. How much is spent on clothes each year across the world?

   US$ 1 trillion in 2000

*Source: Trading Away our Rights, Oxfam, 2004*

2. How much is the Nike brand estimated to be worth?

   In 2003 the value of Nike's brand was estimated at US$ 12 billion.

*Source: http://www.interbrand.com/best_brands_2007.asp*

3. What percentage of the final price of a pair of jeans does a factory worker earn on average?

   About 1%

*Source: Sudwind, 2002*

4. What is the monthly minimum wage for a garment worker in Bangladesh?

   The legal minimum wage for a Bangladeshi garment worker rose to 1,662.50 Taka (£12.41/US$24 at 2006 exchange rates) a month in October 2006. This is between two-thirds and half the amount a single garment worker needs to spend just to fulfil basic needs.

*Source: http://www.cleanclothes.org/urgent/06-09-22.htm#wages*

5. What percentage of garment workers are women?

   More than 75% of jobs in the industry are held by women.

*Source: http://www.id21.org/insights/insights36/insights-iss36-art08.html*

6. How long might it take for a catwalk design to be seen on the high street?

   The latest styles can be on the high street just six weeks after they first appear on the catwalk.

*Source: Fashioning an Ethical Industry, 2006*

7. What percentage of clothes are bought at value (low-cost) retailers in the UK?

   We now buy 40% of all our clothes at value retailers - with just 17% of our clothing budget.

*Source: Who Pays For Cheap Clothes? Labour Behind the Label, 2006*

# I Agree / I Disagree: Exploring Attitudes to the Social and Environmental Impact of the Garment Industry

**Adapted by Fashioning an Ethical Industry, UK, for the garment industry from an existing activity.**
**The author of the original idea for this type of activity is unknown.**
**info@fashioninganethicalindustry.org**

| | |
|---|---|
| 1. Level | Pre-16, FE, UG |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | 5 to 20 |
| 5. Length of time required | 20 to 40 minutes |
| 6. Type of activity | Discussion and debate |
| 7. Discipline | Business, Cross-curricular, Design, Marketing, Interactive |
| 8. Topics covered | Student / educator defined |

## OBJECTIVES / LEARNING OUTCOMES

- This activity enables participants to explore their own attitudes towards working conditions in the garment industry.

## SUMMARY

Students indicate their opinion about a particular statement by moving towards one side of the room or the other. The activity is useful for initiating discussion; engaging students with an issue from their own personal perspective; enabling students to recognise that there are a range of opinions about an issue; and for introducing complex arguments. The activity also gets participants moving around and encourages involvement in the debate.

## RESOURCES REQUIRED

- Two signs: one saying 'I AGREE' and the other 'I DISAGREE' in large writing on A4 paper.
- A room in which people can move about freely.
- Statements.

## METHOD

1. Clear space in the room so that participants can move from one side of the room to the other.
2. Stick a piece of paper on one wall saying 'I agree', and 'I disagree' on the opposite wall.
3. Read one of the statements. Statements vary in their complexity so choose ones that suit the group.
4. Ask participants to listen to the statements and then move towards one or other sides of the room depending on how strongly or not they agree with the statement. If they are very close to one wall, this is an indication they feel strongly about the statement. The further they move towards the middle of the room indicates they feel less strongly. Those who are undecided can stay in the middle of the room.
5. Draw out why participants either agree or disagree with the statements. Ask two or three participants why they are standing where they are. Try to ensure that all participants have a chance to share their opinions during this exercise. Participants can move towards one side of the room or the other as they listen to the arguments put forward by other participants. Enable a discussion to take place if you have time and want to explore a particular issue. It is important not to judge participants' responses but allow them to explore the issues.
6. Repeat with a different statement. Four or five statements are usually sufficient. Do adapt or add your own statements as appropriate for the group.

## SUGGESTED STATEMENTS (YOU CAN ADD YOUR OWN OR ADAPT THESE)

- Workers in the garment industry should be grateful for the jobs fashion companies provide.
- I would pay more for my clothes if the workers got a better wage.
- Homeworking is better for women than working in a factory.
- Low pay is fine for workers in developing countries because the cost of living is lower there.
- If children are found working in a factory, the factory should be closed.
- Trade unions are a bad influence on workers and simply cause trouble.
- It is entirely companies' responsibility to make sure that the workers who make their clothes are treated fairly.
- It is better to buy clothes made in Britain because it protects British jobs.
- It is better to buy garments from China because it creates jobs for Chinese people.
- The workers who make clothes really do not worry me. My concern is that I look good and can afford to buy the latest fashion.
- It is better to buy clothes from independent retailers than from high street chains.

## BACKGROUND READING

Fashioning an Ethical Industry have produced over twenty factsheets and frequently asked questions that may enable educators to stimulate discussions. Please visit:

Fashioning an Ethical Industry factsheets:
http://fashioninganethicalindustry.org/resources/factsheets/

Frequently Asked Questions:
http://fashioninganethicalindustry.org/faq/

# Labels and Initiatives

**Fashioning an Ethical Industry, UK**
**info@fashioninganethicalindustry.org**

| | |
|---|---|
| 1. Level | Pre-16, FE, UG |
| 2. Pre-requisite knowledge required by educators | Specific knowledge required: Facilitators are ideally familiar with the different initiatives presented (suggested reading has been listed below) |
| 3. Pre-requisite knowledge required by students | Specific knowledge required: Some understanding of workers' rights issues in the garment industry |
| 4. Number of students | Groups of 6,up to 24 students |
| 5. Length of time required | One hour |
| 6. Type of activity | Group work, Interactive activities, Discussion and debate |
| 7. Discipline | Business, Cross-curricular, Marketing, Interactive |
| 8. Topics covered | Corporate social responsibility, Fair trade, Ethical initiatives / brands, Multi-stakeholder initiatives, Organic, Trade unions |

## OBJECTIVES / LEARNING OUTCOMES

- Participants are introduced to some of the most common 'ethical' labels and initiatives and what they stand for.

## SUMMARY

Fashioning an Ethical Industry developed this activity to introduce students to some of the more commonly used labels and initiatives relating to social and environmental issues in the garment industry. In groups, participants consider what an ethical label or initiative would mean to them, match labels/logos to descriptions and consider if any of the labels or initiatives presented match their ideas.

## FACILITATORS' ROLE

Facilitators move amongst the groups checking that students understand the task and answering any questions. Facilitators should instruct participants to move through tasks on time, and facilitate the plenary discussion in task 4. Facilitators are ideally familiar with the different initiatives (suggested reading has been listed below). Inevitably, questions will arise that the facilitator is unable to answer. We suggest students follow up the workshop by researching any unanswered questions.

## MATERIALS REQUIRED (PROVIDED)

- Instructions for participants
- Participants' sheet: Descriptions of labels and initiatives
- Logos and labels (images)
- Facilitator's sheet

## EQUIPMENT NEEDED FOR EACH GROUP

- Scrap paper and pens
- One copy of the participants' instruction sheet per pair
- One set of the six logos/initiatives images and one set of each logo/initiative description per group. These should be cut up in advance and placed in a sealed envelope and should not be opened until task 2.

## LABELS AND LOGOS: INSTRUCTIONS FOR PARTICIPANTS

**Task one:** (5-10 minutes)

Within your group, divide into pairs. Imagine that you are responsible for developing an ethical standard or initiative. What would you want it to stand for? How would you anticipate it being monitored and checked? Jot key words, sentences or an image that represents your ideas.

**Task two:** (25 minutes)

Look at the various logos and descriptions in the envelope on your table. Read each description in turn out loud and as a group try and match the description to one of the logos. When you have matched the descriptions with the logos discuss some of the following questions:

- Is there anything about the logos or descriptions that surprises you?
- What do you feel are the positive elements of the various logos/initiatives?
- What are the limitations of the various initiatives in improving conditions for garment workers?
- What other information do you need in order to make this analysis?

**Task three:** (10 minutes)

Come back together in your pairs. Choose one of the logos and discuss how the initiative does or does not meet the 'ideal' standard you devised at the beginning of the exercise.

**Task four:** (20 minutes)

Plenary feedback: The following questions could guide the plenary discussion:

- Do you have any observations about the exercise?
- In what ways did your ideal scenario differ from the initiative you looked at?
- What did you learn?
- Do you have any questions?

## PARTICIPANTS' SHEET: DESCRIPTIONS OF THE LABELS/INITIATIVES

### Description number 1

This is an independent product certification label guaranteeing that cotton farmers who meet international social and environmental standards are getting a better deal. Farmers involved receive a fair and stable price for their cotton, as well as a financial premium for investment in their community, receiving pre-financing where requested and benefiting from longer-term, more direct trading relationships. The label is applicable so far only to cotton production, and not to the other stages of textile and garment manufacture, although there is a requirement for documentary evidence of efforts to ensure worker rights within the rest of the supply. The focus is on addressing the imbalances of global trade for farmers in the developing world.

### Description number 2

This organisation brings together companies, non-governmental organisations (NGOs) and trade union organisations. The organisation exists to promote and improve the implementation of corporate codes of conduct in company supply chains. To join the organisation, companies make a public commitment to adopting international labour standards and implementing them in their supply chains, but membership does not mean the standards are being met. Companies must make an annual report to the organisation. These company reports are not publicly available but they are summarised in this organisation's own annual report.

### Description number 3

This is a global network of organisations that seeks to enable producers to improve their livelihoods and communities through fairer trade. Members of the network can include producer cooperatives, export companies, importers, retailers and individuals. Members' trading practices are monitored through self-assessment every two years against the organisation's principles, that relate to fair prices, working conditions, child labour and the environment. The logo applies to Fair Trade organisations, but not their products.

### Description number 4

In fashion, this label is applied to natural textile products to certify that they are grown and made using methods that cause the least amount of harm to humans and the environment, replenish and maintain soil fertility, reduce the use of toxic and persistent pesticides and fertilizers, and build biologically diverse agriculture. Social justice and rights, and high standards of animal welfare are an integral part of the principles of this manufacturing process. There is no place for genetically modified organisms or their derivatives within this certification scheme.

### Description number 5

This is a standard that can be applied to business practices in all industrial sectors including fashion. The production facility, such as a garment factory, is inspected by external auditors. The inspections, similar to many social audits, are largely based on a snapshot of conditions on a particular day. Issues that need to be remedied may be highlighted and a plan of action put in place to meet the standard. Once the production facility has made the necessary improvements, it will then be certified to show they meet this standard.

### Description number 6

Workers gain representation through these organisations, which negotiate wages, hours of work and working conditions with employers. They also intervene on matters such as health and safety, complaints or grievances made by workers on unfair treatment etc. These organisations negotiate collective agreements, and often join together across different sectors to form national centres which represent their interests to governments and the public. They also join international organisations in their sector, and the national centres join an international confederation, to deal with issues at the regional, international and global levels. The logos are of the international organisation for the sector, and the international confederation.

Used with permission by SOCIAL ACCOUNTABILITY INTERNATIONAL

There are 9 elements of Social Accountability 8000(r); the entire text is available on SAI's website at: ww.sa-intl.org/SA8000/documents.html

**Description number 1: Fairtrade**

- Questions and Answers about Fairtrade certified cotton by the Fairtrade Foundation http://www.fairtrade.org.uk/includes/documents/cm_docs/2008/c/cotton_qanda.pdf
- Background to Fair Trade Initiatives by the Clean Clothes Campaign http://www.cleanclothes.org/companies/fair_trade.htm

**Description number 2: Ethical Trading Initiative**

- Interview with Dan Rees, director of the Ethical Trading Initiative http://fashioninganethicalindustry.org/danrees/
- Introduction to the Ethical Trading Initiative at www.ethicaltrade.org (direct URL in English: http://www.ethicaltrade.org/Z/abteti/index.shtml)

**Description number 3: IFAT - the World Fair Trade Organization logo**

- About IFAT at www.ifat.org (direct URL in English: http://www.ifat.org/index.php?option=com_content&task=blogcategory&id=8&Itemid=4)
- Background to Fair Trade Initiatives by the Clean Clothes Campaign http://www.cleanclothes.org/companies/fair_trade.htm

**Description number 4: Organic (Soil Association logo):**

- Organic textiles - some common questions answered at www.soilassociation.org (direct URL in English: http://www.soilassociation.org/web/sa/saweb.nsf/89d058cc4dbeb16d80256a73005a2866/31e42c978eab86c280256dde003a8719!OpenDocument)

**Description number 5: SA8000 logo:**

- Frequently Asked Questions in the About Us section at www.sa-intl.org (direct URL in English: http://www.sa-intl.org/index.cfm?fuseaction=Page.viewPage&pageId=488&parentID=472&nodeID=1)
- About social audits on the Labour Behind the Label website: http://www.labourbehindthelabel.org/background/responses/social-audits

**Description number 6: Trade Unions**

- Global Unions: Frequently Asked Questions at www.global-unions.org (direct URL in English: http://www.global-unions.org/spip.php?rubrique2)
- International Textile, Garment and Leather Workers' Federation: About Us section at www.itglwf.org (direct URL in English: http://www.itglwf.org/DisplayDocument.aspx?idarticle=110&langue=2)
- International Trade Union Confederation: General Information section in the About Us section at http://www.ituc-csi.org (direct URL in English: http://www.ituc-csi.org/spip.php?rubrique57)
- Labour Behind the Label's perspective on trade unions: http://www.labourbehindthelabel.org/background/rights/trade-union-rights

# Garment Industry Initiatives to Address Working Conditions

**Fashioning an Ethical Industry, UK**
**info@fashioninganethicalindustry.org**

| | |
|---|---|
| 1. Level | Pre-16, FE, UG |
| 2. Pre-requisite knowledge required by educators | D. Specific knowledge required: It would be useful for educators to be familiar with the subject matter of the case studies |
| 3. Pre-requisite knowledge required by students | C. Some knowledge of discipline required |
| 4. Number of students | Any number |
| 5. Length of time required | One to two hours |
| 6. Type of activity | Group work, Discussion and debate |
| 7. Discipline | Business, Cross-curricular, Interactive |
| 8. Topics covered | Companies, Corporate social responsibility, Fair trade, Multi-stakeholder initiatives, Purchasing practices, Slow Fashion, Trade unions, Wages, Workers' rights, Working conditions |

## OBJECTIVES / LEARNING OUTCOMES

The aims of this activity are:

- To introduce students to six initiatives to improve working conditions in the garment industry (Fairtrade, the Ethical Trading Initiative, Slow Fashion, Social Audits, Trade Unions and Reducing Overtime Project).
- For students to reflect on the strengths and weaknesses of the initiatives in terms of improving working conditions in garment manufacture.

## SUMMARY

Students are given case studies about Fairtrade, the Ethical Trading Initiative, Slow Fashion, Social Audits, Trade Unions and the Reducing Overtime Project, and are asked to reflect on their strengths, weaknesses, opportunities and threats.

## MATERIALS ENCLOSED

Six case studies. Copy enough case studies so that each student has just one of the six case studies and so that the six are divided equally.

A presentation to introduce the activity is available online at http://fashioninganethicalindustry.org/resources/techingmaterials/initiatives in pdf form (go to 'View' then select 'Full Screen View' to use the pdf as a presentation); or request a Powerpoint version from info@fashioninganethicalindustry.org.

## RUNNING THE ACTIVITY

Choose which case studies to cover in your session. Students are divided into groups so that each group examines one case study:

- Fairtrade
- the Ethical Trading Initiative
- Slow Fashion
- Social Audits
- Reducing Overtime Project
- Trade Unions

In small groups, students discuss the strengths, weaknesses, opportunities and threats of the initiative they have been given, in terms of improving working conditions.

The following questions are aimed at focusing the students' discussions but do not all need to be discussed or reported back on:

- Does the initiative involve workers?
- Is it a long-term approach?
- Does it address the root causes of poor working conditions in factories?
- Does it address the overall behaviour of companies?
- Does it change behaviours and attitudes?
- Do you have different criteria to assess the impact of the initiative on working conditions?

After around 15 minutes, the facilitator should introduce the case studies one at a time (the presentation highlights some of the key points from each of the case studies), and then allow the relevant group to feedback from their discussions (approx 10 minutes per case study for feedback). Allow other students to ask questions and share their views.

Once all case studies have been considered, a plenary discussion could be held around the following questions:

- Can company practices alone improve working conditions?
- Do we also need to address the way we consume?
- Do governments have a role?
- What else needs to happen to improve working conditions?
- … (use this space to add your own questions)

## REFLECTIONS ON USING THE ACTIVITY

Most students have enjoyed having detailed case studies, although some have found the level of information difficult to manage in a relatively short space of time. Comments from participants show they value the time to debate the strengths and weaknesses of the material.

# Ethical Trading Initiative (ETI)

*The ETI's NGO, trade union and corporate members work together to identify what constitutes "good practice" in relation to the implementation of its Base Code, a set of standards relating to workers' rights, and then share this good practice.*

The following excerpt is from *Eco-Chic: The savvy shopper's guide to ethical fashion* (2007) by Matilda Lee published by Gaia Thinking (p141 -3): "Now the UK's biggest multi-stakeholder initiative, the ETI, established in 1998, represents [57] companies with a combined annual turnover of £107 billion. Retailer members include Gap Inc., Marks & Spencer, Primark, Tesco and Zara. These companies are brought to the table with trade unions, development charities and campaigning organisations such at the TUC, the International Textile Garment and Leather Workers' Federation, Oxfam and Christian Aid".

All companies that join ETI are required to adopt the Base Code and the accompanying Principles of Implementation, which they must progressively introduce throughout their supply chain to ensure that they gradually improve workers' conditions. The aim is for continual improvements. They are required to submit a report to the ETI board every year, detailing their progress.

Verdict: ETI media relations manager Julia Hawkins says, *'One of the benefits of initiatives like ETI is that companies can talk openly, honestly among each other and with the trade unions and NGOs. For companies it offers a sense of not being alone in trying to effect change'*. She says that ETI is aspirational: *'The principles are tricky to implement but there has to be a commitment to the principles.'* An ETI factsheet says that being a member of the ETI *'does not necessarily mean that workers' rights are fully protected throughout their supply chain. It does mean that member companies have made serious commitments to improving conditions over time'.*

[…] So is ETI a shield or does it result in improvements? According to Sam Maher of Labour Behind the Label, *'It depends on how you look at it. None of the companies can guarantee that all parts of their supply chain implement the ETI Base Code. The main issue is that there is no transparency – the reviews, criteria for inclusion and exclusion in ETI are all confidential, so as a pressure group it is hard to know what to try and hold them to. What is useful is that when there is an urgent issue involving a specific violation, it's much easier for us to get the companies involved to sit around a table and discuss the issue – we just ring up ETI and they ask the companies. Companies like Next are putting work into improving practices".*

# Social Audits

When brands and retailers responded to consumer pressure by publishing their codes of conduct, campaigners told them they needed independent evidence that these codes were observed in their supply chains. Thus was born the social audit, an inspection of working conditions in factories. Tens of thousands of audits are now performed every year.

**A typical audit will involve three things:**

- **Document review:** looks at wage sheets, timekeeping, personnel records, etc.
- **Site inspection:** walking through a factory to check for health and safety problems and to observe the workers at work.
- **Interviews:** usually this includes interviews with managers, supervisors and workers.

Some audits are better than others. Most audits take just a few hours, while some take several days. There are important distinctions between audits where warning is given and those that are unannounced. Better audits place a strong emphasis on worker interviews conducted off-site and by someone who has the workers' trust (a local person of the same gender with experience of interviewing). Respected local NGOs and trade unions will be involved in the audit process.

In fear of losing their contracts, some suppliers hide anything that might mean they fail the audit. They may keep two sets of records of wages and hours worked - one which shows the real information and one to show the auditors. The factory is tidied up and prepared in advance so that it meets health and safety criteria. Under age workers are given the day off. Home-based workers are often totally passed over in the audit: out of sight, out of mind. Workers may be coached and intimidated to ensure that they say the right thing. One factory manager in north India admitted, *"We hold meetings with the workers, train them, before the audit. We tell them what may be asked and what should be answered"*.

However they are conducted, the evidence shows that audits are not the solution that many companies treat them as. Whilst improvements to visible, easy wins such as health and safety may be made, the difficult issues such as harassment, discrimination and trade union freedom are left unaddressed. Social audits can be valuable, if they are conducted in a credible way. But audits remain only one small part of ensuring workers' rights are respected.

Summary taken from www.cleanupfashion.co.uk by Labour Behind the Label.

# Project: Reducing Overtime Hours

Eleven brands and retailers including Debenhams, H&M, New Look, Marks & Spencer and Next took part in a three year project in China where, as in many other garment exporting countries, garment workers often work 12-13 hours per day seven days a week to increase their pay packet. The companies worked with local Chinese partners to see if it was possible to reduce overtime without cutting workers' monthly take home pay, improve efficiency and reverse worker dissatisfaction. The project aimed to tackle root causes of overtime and create a win-win-win result for workers, factories and buyers by addressing poor management and communication, buyers' purchasing practices and the poor quality and/or late arrival of inputs (raw materials).

**Case study of a project factory:** Basic people management training was given to factory management and supervisors, and workers were given skills training. Communication skills workshops were provided for workers, managers and supervisors. New ideas and techniques gained during the project led to better production planning in this particular factory. By the end of the project, productivity in the factory had improved. Only 5% of the workers who had received skills training had left a year later and workers no longer worked on Sundays or past 8 pm during the week. A system of incentives and production bonuses were introduced, which made it possible for 95% of workers to earn the minimum wage by working just their basic hours, compared to 40-50% before the project.

The experience of the project in a number of factories in China showed that workers need to have a strong voice and be allowed some negotiating power for the project to succeed. Bigger factories were more successful in this project than smaller ones, which could be put down to availability of resources.

Half the factories involved in the project at some stage presented false or inaccurate records. This fact was assigned to the pressure factory management are under from all buyers to demonstrate compliance with codes of conduct, not just those involved in the project. Buyers also need to address their purchasing practices so that, for example, low prices and short lead times don't result in low wages and overtime to meet tight deadlines. In addition, long-term trading relationships need to be in place to create security among suppliers.

Summary taken from *Factsheet 11: Reducing Overtime Hours*
http://fashioninganethicalindustry.org/resources/factsheets/#

# Slow Fashion

Slow fashion is about designing, producing, consuming and living better. Slow fashion is not time-based but quality-based. Slow is not the opposite of fast – there is no dualism – it is simply a different approach in which designers, buyers, retailers and consumers are more aware of the impacts of products on workers, communities and ecosystems. The concept of slow fashion borrows heavily from the Slow Food Movement, which links pleasure and food with awareness and responsibility. Slow fashion is all about choice, information, cultural diversity and identity. Yet perhaps most critically, it is also about balance. Slow fashion is a combination of rapid imaginative change and symbolic (fashion) expression as well as material durability, quality making and long-term engaging products.

Slow fashion supports our psychological needs (to form identity, communicate with others, be creative through our clothes) as well as our material needs (to keep us warm and protect us from extremes of climate). Slow fashion shifts from quantity to quality. It allows suppliers to plan orders, predict the numbers of workers needed and invest in the longer term. It gives companies time to build mutually beneficial relationships. Of course, quality is going to cost more. A fairer distribution of this ticket price through the supply chain is an intrinsic part of this quality-driven agenda. Slow design is about a richer interaction between designer and maker; maker and garment; garment and user. Slow fashion is a glimpse of a different - and more sustainable - future for the textile and clothing sector, and an opportunity for business to be done in a way that respects workers, environment and consumers in equal measure.

**Further reading on slow fashion:**

Fletcher, Dr. K. (2007) *Sustainable Fashion and Textiles: Design Journeys,* Earthscan

Fletcher, Dr. K. (2007) *Fashioning an Ethical Industry Factsheet: Slow Fashion*, http://fashioninganethicalindustry.org/slowfashion/

This article is taken from *Sense Vol.1*, the Fashioning an Ethical Industry magazine for students, and is based on an article by Dr. Kate Fletcher written for *The Ecologist* in June 2007.

# Fairtrade Labelled Cotton

The Fairtrade Mark for cotton was launched in 2005 in the UK and is the only independent certification for cotton farmers in the developing world. The need for a Fairtrade label for cotton production is clear: Cotton prices have been in long-term decline, falling to $0.92/kg in season 2001/02, the lowest level in 30 years. Subsidies to U.S. cotton farmers have led to unfair competition for African and Asian producers. Cotton uses 10% of the world's pesticides and, of this, 25% of the world's insecticides. Many cotton farmers are struggling to survive. The Fairtrade Mark for cotton is lifting the lid on these injustices at the start of the supply chain. It provides disadvantaged farmers with a better deal and opportunity to trade their way out of poverty and provide for their families and communities.

As well as numerous smaller fair trade companies, many high street companies have so far stocked lines made with Fairtrade cotton. The Fairtrade Mark applies to the cotton used in a growing number of product lines in the high street retailers. As factories manufacturing clothes in general for many of the high street brands and retailers have been implicated in serious workers' rights abuses in recent years, this is not without controversy. Martin Hearson from Labour Behind the Label explains that these companies need "to convince us that their commitment to workers' rights is real and that Fairtrade cotton is not just a fig leaf to cover the embarrassment of exploitation in their supply chains. We welcome these commitments to Fairtrade cotton and hope they will be accompanied by improvements in working conditions throughout the rest of these companies' supply chains".

The Mark is an independent product certification label applicable only to cotton production, and not to the other stages of textile and garment manufacture. There is full transparency of supply chains and traceability of the cotton for a product to be able to carry the Fairtrade mark, along with the requirement for documentary evidence of efforts to ensure worker rights within the rest of the supply chain to be submitted for approval. This however is not a guarantee of working conditions within the supply chain. Work to investigate standards for the rest of the supply chain are underway, with the hope that the benefits of the Fairtrade system can be extended to more workers in the supply chain in the future.

**References and further information:**

Fairtrade Foundation (2005) *Redressing a Global Imbalance: The Case for Fairtrade Certified Cotton* www.fairtrade.org.uk/includes/documents/cm_docs/2008/t/the_case_for_fairtrade_certified_cotton.pdf

Fashioning an Ethical Industry (2007) *Factsheet 14: Alternative, ethical and fair trade clothes* http://fashioninganethicalindustry.org/resources/factsheets/completelist/factsheet14/

[1]Fairtrade Foundation, 2005

# Trade Unions

*"Everyone has the right to form and to join trade unions for the protection of his interests."* - United Nations Universal Declaration of Human Rights Article 23.4

Trade unions allow workers to stand together to defend their rights and allow them to say things collectively that they are too scared to say on their own. Through collective bargaining[1] , workers can negotiate with their employers on wages and working hours they believe are decent. In contrast, efforts by fashion companies to ensure that workers' rights are respected are based on a top-down model referred to as 'compliance', which relies on a code of conduct and audits imposed on suppliers. Respecting freedom of association – a core labour convention – and permitting workers to form a trade union is potentially a more sustainable approach to ensuring workers' rights are respected because workers are given a real voice in the process.

Only a tiny percentage - probably somewhere between 5 and 10% - of garment workers are unionised, and many of these are in 'yellow' unions established by factory managements. Workers across the world are fighting to gain their rights to organise. Managers often respond by adopting 'union-busting' tactics to prevent workers from forming unions. The International Confederation of Free Trade Unions (ICFTU) estimates (across all industries) that in 2005, 115 trade unionists were murdered for defending workers' rights, 9,000 arrested, and nearly 10,000 workers sacked[2]. These dramatic figures are the tip of an iceberg of anti-union rhetoric and threats that are used to stop workers from trying to organise.

A combination of the use of casual labour and short-term contracts by suppliers, and tighter lead times, lower cost and flexible production demanded by fashion companies undermines freedom of association. An organised workforce would protest at the long working hours and low pay necessary to meet these orders and so, to keep business, factories are likely to crack down on workers who try to organise. Home-based workers face specific difficulties. They may not enjoy the same legal protection as on-site workers, and many trade unions are not in a position to organise homeworkers at present.

More and more production is taking place in parts of the world where the rights to freedom of association are either prohibited, as is the case in China, or simply not implemented, as is the case in numerous export processing zones. Not all garment workers who are aware of their rights choose to take them up by joining a union, but the fact remains that tens of millions have never been given that choice.

Based on *Clean Up Fashion* (2006) http://www.cleanupfashion.co.uk/images/pdf/letscleanupfashion.pdf

[1] In general this refers to the negotiations between the trade union and management, although collective bargaining has a specific meaning in a legal context

[2] ICFTU (2006) *Annual Report on Violations of Trade Union Rights* http://www.icftu.org/survey2006.asp?language=EN

# Fashioning the Future – Where will Fashion be in 2020?

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| | |
|---|---|
| 1. Level | FE, UG |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | 3 to 80 |
| 5. Length of time required | 60 minutes |
| 6. Type of activity | Group work, Interactive activities, Discussion and debate, |
| 7. Discipline | Business, Cross-curricular, Design, Marketing, Interactive |
| 8. Topics covered | Student / educator defined |

## OBJECTIVES / LEARNING OUTCOMES

- To have an awareness of the breadth and complexity of the sustainability issues in fashion; and to be able to think creatively to respond to these issues.

## SUMMARY

The fashion industry's seasonal nature and reliance on the power of consumption make for a tricky dilemma when considering its ethical and environmental impact. Fashioning the Future is an exercise that allows students to explore the many issues surrounding sustainability and fashion, and develop creative visions in response to these issues. Our students are the professionals and decision makers of the future, and by gazing forwards and debating the major ethical and environmental issues, fashion students can understand the importance of their roles whilst highlighting the relevance of creativity in developing solutions.

This workshop was developed by London College of Fashion staff, and ran during Pathfinding Week in September 2007 with approximately 50 arts students of varied disciplines. The workshop could work with small or large groups, up to around 80 students. The workshop lasts approximately one hour.

## MATERIALS REQUIRED

- Flipcharts (1 per group)
- Coloured pens (selection per group)
- Glue
- Selection of magazines and newspapers
- Scissors

## OUTLINE

1. Introduction: Workshop leader invites students to introduce themselves. Students are sat at tables in groups of 4-8 people.
2. Leader asks each group to come up with three key issues affecting fashion in relation to ethical and environmental consequences. Suggestions may include:
   - pesticide use in cotton production;
   - labour conditions in garment factories;
   - air miles and carbon footprint associated with air freighting and shipping long distances;
   - fast fashion;
   - care and repair of clothing;
   - end of life, e.g. textiles going to landfill, recycling.
3. Leader collates answers from groups and initiates discussion, using flipchart or whiteboard to chart ideas and issues. Encourage debate and discussion within the group, and ask whether these issues are likely to have more or less relevance in the year 2020. Think about the all encompassing nature of fashion and the many forms that it takes in society – media, retail, journalism, photography, advertising, music, product, etc.
   Suggested questions:
   - How will we buy fashion in 2020?
   - How will fashion products be advertised?
   - What role will the Internet play in the retailing and promotion of fashion?
   - Which big brands will still be around?
   - What relevance will big brands have?
   - Will we be paying relatively more or less for fashion?
   - How important will magazines be?
   - What will we do with our clothes when we no longer want them?
   - How will clothes make us feel?
4. Ask each group to think about all the issues discussed. Fast forward to the year 2020 and ask each group to imagine how the fashion industry may be working differently by then. Using the materials provided, develop an idea that may be a reality in 2020, in response to the issues discussed. It may be a fashion product, a retail concept, form of media or advertising campaign, how things are designed, or consumed. The materials provide stimulus and allow the students to offer a visual representation of their concept.
5. Each group presents back and others have the opportunity to ask questions and debate the concepts.
6. Each group offers a score out of ten for each concept, and the overall winner is awarded a prize (optional).

## FEEDBACK

On running this workshop in September 2007, I was struck by the enthusiasm of the group. We had around 50 newly enrolled students from across the University of the Arts, London, so not exclusively fashion but also fine art, graphic design, textiles and broadcasting students. The group's reaction to the issues involved was positive, however the ideas and responses were less developed than originally anticipated by the group leaders. A strong emphasis on the discussion and sharing of ideas seemed to evolve the group's arguments and I would recommend allocating plenty of time for point 3 of the workshop. This section also seemed to be the most rewarding. The responses to point 4 were varied and visually exciting, ranging from new retail concepts to clothes recycling programmes. The groups worked well together given that they hadn't met before.

# Responsibilities of Consumption: Educational Activities Plus Course Outline, Reading Lists and Essay Titles

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| | |
|---|---|
| 1. Level | UG |
| 2. Pre-requisite knowledge required by educators | C. Some knowledge of discipline required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | Any number |
| 5. Length of time required | One semester |
| 6. Type of activity | Group work, Course outlines and learning goals, Interactive activities, Ideas for projects, assignments and briefs, Discussion and debate, Research related |
| 7. Discipline | Business, Cross-curricular, Design, Marketing, Interactive |
| 8. Topics covered | Branding, Campaigns, Companies, Consumers, Corporate social responsibility, Environment, Fair trade, Ethical initiatives / brands, Globalisation, History, Multi-stakeholder initiatives, Purchasing practices, Supply chains, Trade, Trade unions, Workers' rights, Working conditions |

## OBJECTIVES / LEARNING OUTCOMES

- Students critically reflect on whether sustainable development is an achievable goal within our postmodern, consumer driven society.

## CONTENTS

**Part One - Jargon Busting:** An activity to build understanding of key terms (sustainable development, consumerism, globalisation, discourse, communism, capitalism, postmodernity, postmodernism, modernism), and encourage the student group, who may not have previously met, to work together.

**Part Two – Timeline:** An activity to enable students to chart the rise of consumer society and discuss key events in its development.

**Part Three -** Course outline prepared for second year BA students at Central St. Martin's College of Art and Design, autumn 2007: The Responsibilities of Consumption – Beyond Shopping

## ABSTRACT

Two participatory educational activities are presented, which were developed for a cultural studies module. They encourage critical reflection and enable students to place ethics and sustainability within a historical and theoretical context. An outline of 'The Responsibilities of Consumption: Beyond Shopping' course offered to all BA second year Central St. Martin's students in autumn 2007, along with the reading list and essay titles for the course, are also included.

## INTRODUCTION

'The Responsibilities of Consumption: Beyond Shopping' was a cultural studies module which looked at ethics and sustainability within the context of cultural, social and economic theory. In this course, students examined current consumption, sourcing and production patterns within the fashion industry by exploring the historical context in which consumer society has developed, and considering the impact of the current economic system - dominated by multinational corporations concerned with maximising profits - on producer countries and the environment. Students then considered whether 'sustainable' consumption that is socially just, environmentally sound and economically viable is an achievable goal within the postmodern, consumer driven society. The course outline, reading list and essay questions are presented below.

The objective of the course is based on the notion that students' depth of understanding regarding the ethical and sustainability challenges facing society, and their capacity to find solutions to these challenges when they enter the workplace, can be enhanced by teaching the cultural, social and economic theoretical context of consumption and production. A fashion design student who appreciates that consumerism is a defining feature of postmodern life, and is central in the construction of an individual's sense of identity, is better positioned to create garments that try and reduce levels of consumption, and therefore waste, whilst feeding an individual's needs. This could be achieved by designing something more durable or that can be used in multiple different ways, whilst maintaining the aesthetic qualities of the garment. Similarly, a fashion business student who understands that, in the capitalist economic model a business is primarily concerned with growing profits for the benefit of company shareholders will have a greater notion of the root cause of the need to 'squeeze' suppliers to reduce costs. Armed with this knowledge, they may then be able to think about whether business could operate in a different way – in a way that is economically viable but does not maximise profits at the expense of those further down the supply chain.

Most of the students taking the course came from an arts background and had little understanding of cultural, economic and political ideas. Many of the students responded well to being introduced to ideas that enabled them to analyse their chosen disciplines - from advertising to fashion – from a historical and theoretical perspective, but some struggled with these new abstract ideas. In order to make the ideas accessible, and encourage critical reflection, the course was taught using participatory educational activities, which sought to build on participants' existing knowledge and experience and engage the students actively in the sessions. The following activities are examples of the approach used. The first is an activity in which students match terms and definitions. The second is an activity in which students place key historical events on a timeline. The third part of this contribution is the outline of 'The Responsibilities of Consumption: Beyond Shopping' module.

## PART ONE: JARGON BUSTING ACTIVITY

### Objective

To build understanding of key terms (sustainable development, consumerism, globalisation, discourse, communism, capitalism, postmodernism, modernism) and encourage the student group, who may not have previously met, to work together.

This activity was used in the first seminar - Introduction to the Course - of the 10 week module.

### Method

Divide students into small groups of around four people. Give each group a set of words on small cards and a set of cards with corresponding definitions. Together, the group discusses and matches each word with the correct definition. Once all the groups have matched the definitions to the words, come back together as a class and discuss the different terms.

The following are suggested questions to ask in the group discussion:

1. Does everyone understand what the definitions mean?
2. Would you change the definitions in any way?
3. Were you surprised by any of the definitions?
4. Do any of the words provoke a particular reaction or feeling?
5. Where have people come across the words before, either in their courses or their personal life?

### Outcomes

The activity de-mystifies terms at the beginning of the course. This understanding can empower students, allowing them to confidently use and reflect on the various terms throughout the rest of the course.

Different terms could be used when discussing other issues. For example in a session about ethical sourcing, the following could be used: Multi-stakeholder Initiative, Ethical Trade, Fair Trade, Trade Union, Living Wage, etc.

## Words and definitions: These terms are by their nature contentious and student should be encouraged to debate and question the definitions provided.

| | |
|---|---|
| Modernism | This term is linked to many political, cultural and artistic movements rooted in the changes in western society that took place at the end of the 19th and beginning of the 20th century. It is a loose collection of ideas that largely rejected history and applied ornament, and which embraced abstraction. People defined by this term had a utopian desire to create a better world. They believed in technology as the key means to achieve social improvement. All these principles were frequently combined with social and political beliefs (largely left-leaning), which held that design and art could, and should, transform society (Victoria and Albert Museum). |
| Postmodernism | The term can be applied to a wide-ranging set of developments that took place in different disciplines from around the 1960s as a reaction to an earlier set of developments. This term tends to refer to a cultural, intellectual or artistic state lacking a clear central hierarchy or organizing principle and embodying extreme complexity, contradiction, ambiguity, diversity and interconnectedness. Jameson describes this term as *'a movement in arts and culture corresponding to a new configuration of politics and economics, "late capitalism".* transnational consumer economies based on global scope of capitalism' (Jameson, 1991). |
| Capitalism | A political-economic system where the means of production are privately owned and operated for profit. Investments, income, production, pricing and services are determined through the operation of a free market economy (Meiksins Wood, 2002). |
| Communism | An economic system and ideology that is based on the common ownership of the means of production. Karl Marx believed that this system would replace capitalism when the working class rose up and created a classless society (Marx and Engels, 1848). |
| Discourse | One of the definitions of this word in the Merriam and Webber dictionary defines it as a mode of organising knowledge, ideas or experience that is rooted in language and its concrete contexts such as history or institutions (Merriam and Webster Dictionary). |
| Globalisation | A contentious term increasingly used in the last ten years. Ambassador Eizenstat, member of the Overseas Development Council Board, refers to it as *'the unprecedented rapid flow of private capital, ideas, technology, goods and services across the world'.* |
| Consumerism | To some people this *'is the essence of the good life…a vehicle for freedom, power and happiness. All of these things lie in an individual's ability to choose, acquire, use and enjoy material objects and experiences'* (Gabriel and Lang, 2006). |
| Sustainable development | The most famous definition comes from the Bruntland report in 1987 and refers to progress that meets *'the needs of the present without compromising the ability of future generations to meet their own needs'* (United Nations, 1987). |

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United Nations (1987) *Report of the World Commission on Environment and Development, General Assembly Resolution 42/187*

Victoria and Albert Museum http://www.vam.ac.uk/vastatic/microsites/1331_modernism/the_exhibition.html, accessed 2nd January 2009

## PART TWO: TIMELINE ACTIVITY[1]

### Objective

For students to chart the rise of consumer society and discuss key events in its development.

This activity was used in the second seminar, The Era of Consumerism - of the 10 week course.

### Method

Divide the students into groups of 5-8. On the wall or floor draw a line marked at intervals with dates from 1600 to today. Write the titles of the key events shown below in the development of consumer society on small cards. Give each group some of the cards and ask them to discuss the significance of each event and when they think it may have happened. Ask each group in turn to place an event on the timeline. You may also want to give out blank cards so students can suggest other relevant events. As students place events on the timeline, discuss the following questions as a group:

1. What is the event?
2. Is the date correct?
3. What was the significance of the event in relation to the development of consumer society?
4. How does the event link to other events?
5. How important is this event in the development of consumer society?

### Outcomes

This activity creates a visual representation of diverse historical events. It encourages debate and enables students to see connections between events.

### Events

Note: Give out cards with the names of the events to students. The description and date is for use by the educator in the discussion and should not be on the cards given to students. For more background reading about some of these events, please see: http://www.newint.org/publications/no-nonsense-guides/globalization/.

The term 'North' refers to industrialised countries such as the UK, Australia and USA. 'South' is used to refer to the less developed countries such as Malawi and India.

**1600: East India Company Established**
Notes for educators: Britain's first commercial corporation or 'joint stock company', which held a monopoly over trade with India. Corporations, which are bound by law in many countries to make profits for their shareholders, have become the dominant global institutions in consumer society.

**1619 - 1680: The Slave Trade in Africa**
Notes for educators: Ships from Africa took slaves to Caribbean ports. These ships then took sugar, indigo, raw cotton and later coffee on to Europe. Fortunes were accumulated in the USA and Europe as a result of this trade, fortunes that could be spent on luxury consumer goods.

**15th – 19th Century: Colonisation in Africa and Asia**
Notes for educators: As a result of colonisation, trading patterns were established in which Southern countries export raw materials to the North. This has contributed to an un-level playing field in global trade. Colonial powers transported primary commodities, such as cocoa beans, to the North for domestic manufacture, where value is added to the commodity. This pattern persists today, which means that some Southern countries have not been able to develop their manufacturing base and benefit from trading the more profitable manufactured goods.

**Late 17th – Early 18th Century: Industrial Revolution in Britain**
Notes for educators: The mechanisation of production led to the mass manufacture of consumer goods. New industries provided employment and wealth – leading to an expansion in the number of people who could afford to buy consumer goods.

**1841: First Advertising Agency**
Notes for educators: This agency was established by Volney Palmer in Boston. Advertising is designed to increase demand for products and services and is an essential feature of consumer society.

[1] This activity has been adapted from training materials produced by Voluntary Services Overseas (VSO).

1844: Cooperative Movement in Northern England

Notes for educators: Cooperatives were set up in opposition to companies who monopolised a market and conspired to provide basic commodities at high prices to maximise their own profits. Consumer cooperatives are a different way of doing business – consumers join the cooperative, buy products from the cooperative and share in the profits of the cooperative.

19th Century: Arts and Crafts Movement

Notes for educators: This design led movement was a reaction against mass consumption and the soulless man-made goods produced in the industrial revolution. It is only one of many movements throughout history that have offered a critique of consumer society.

1913: First Henry Ford Model T Automobiles

Notes for educators: Henry Ford was the pioneer of mass production. The factory management model he developed for producing cars has been used in the manufacture of goods across the globe. Ford realised that in order to increase the market for his cars, it was to his advantage to pay his workers a high wage so that they could consume Ford cars. We are now in a post–Ford era where most companies out-source their manufacture to countries where wages are low.

1930: Great Depression

Notes for educators: In the great depression, the stock market crashed, the volume of trade reduced and there were massive job losses. Causes of the great depression are disputed but the general agreement is that a crisis in consumer confidence meant people stopped spending, which led to a downturn in economic growth. In light of the great depression, consumption came to be seen by economists and politicians alike as essential for healthy economic growth.

1947: First Round of GATT

Notes for educators: The General Agreement of Tariffs and Trade (GATT) led to the establishment of the World Trade Organisation (WTO) in 1995, which covers service sector and intellectual property rights in addition to trade. International trade takes place within the legal framework established by the WTO. Power within this organisation lies with industrialised countries.

1950s to 1980s: Cold War

Notes for educators: In the post Second World War era, two political and economic systems emerged. In the simplest terms these could be described as communism, where the state decides people's needs and provides accordingly; and capitalism, where the market is left to provide for people's needs.

1950s: Sales of Volkswagen Soar after Helmut Krone's Advertising Campaign

Notes for educators: The advertising campaign 'Think Small' embodied a modern creative approach to advertising.

1950s onwards: Move 'Downtown': Out-of-town Shopping Centres

Notes for educators: Shopping complexes and malls started to spring up in the USA, which in some towns and cities led to the destruction of local shops and services. These vast shopping centres were later called 'cathedrals to consumerism' by postmodern writers.

1950s: Post-war Keynesianism

Notes for educators: Keynesian economics was adopted by the British government. It promotes a mixed economy, in which both the state and the private sector are considered to play an important role. This approach to economics differs from *laissez-faire* economic liberalism, which advocates that markets and the private sector operate best without state intervention.

1950s: Modernisation Theory

Notes for educators: Influenced by writers such as Singer, modernisation theory was the idea that, in order to develop, countries should industrialise, mechanise and urbanise. The goal of development was to become like the North. Institutions like the World Bank supported this idea by providing financial backing for large-scale modern development projects.

1970s Onwards: Increasing Power of Multinational Companies

Notes for educators: The global power base shifted so that the economic power of transnational corporations became greater than many nations. By the end of the 20th century, just 200 corporations accounted for a quarter of the global economy.

**1970s-1980s: Relocation of Mass Production to the Far East and Other Developing Countries**
Notes for educators: Businesses began moving their production in search of cheaper labour. This was the beginning of the post-Ford era.

**1971: Friends of the Earth Founded**
Notes for educators: There was a growing awareness amongst some sections of society that the excesses of consumer society were having a negative impact on the planet.

**1980s: Thatcherism**
Notes for educators: The British prime minister Margaret Thatcher championed liberalisation of the economy and less state intervention. She believed that individual consumers could make decisions about their own needs rather than the state providing for their needs.

**1987: Brundtland Commission Report**
Notes for educators: It was within this report that the term sustainable development was first coined. Awareness started to grow that the capitalist system as it currently operates is unsustainable.

**1989: Collapse of the Berlin Wall and the Demise of the Soviet Union**
Notes for educators: The collapse of the Berlin Wall signalled the demise of communism, the main alternative economic system to capitalism. This was the moment when liberal democracy and consumer capitalism triumphed.

**1990s: Growth of Consumerism in India and China**
Notes for educators: Emergence of these markets extends the reach of contemporary consumerism to developing nations.

**1990s: Growth of the Brand**
Notes for educators: In the 1990s, companies stopped selling just products and started selling brands, lifestyles and identities leading to changes in consumption patterns. Consumers did not just buy a product, they were buying into an idea or an identity.

**2003: Iraqi War**
Notes for educators: Oil underpins the consumer driven economy. Some theorists suggest that the Iraqi war was about securing oil for Northern interests.

## PART THREE: COURSE OUTLINE PREPARED FOR SECOND YEAR BA STUDENTS AT CENTRAL ST. MARTIN'S COLLEGE OF ART AND DESIGN, AUTUMN 2007: THE RESPONSIBILITIES OF CONSUMPTION – BEYOND SHOPPING

The clothes we wear, the food we buy and the equipment we use have long journeys across the world, through time and history, continuing into the future after we have finished with them. The journeys are guided and constrained by, and in turn influence, the political economy, public policy, corporations and the physical environment. Within complex supply chains, people with names and faces create the systems of production and consumption, creating a direct relationship between producer and consumer.

The industrial revolution, the political economies of the colonial age and the rise of super-consumption in the post World War Two era set on track a journey that has led to unparalleled economic growth and a rise in the power of multinational companies. The inequalities that exist within global supply chains, and degradation of the natural environment caused by patterns of over-consumption, have given rise to the language and practices of ethical consumerism and sustainable development.

Is sustainable consumption an achievable goal in the brand-dominated, globalised political economy of the twenty-first century? Can we continue to enjoy consumption whilst learning to become responsible shoppers? In this module, created for Central St. Martin's students, we draw on food, fashion and other industries for case study material, examine fair trade, corporate social responsibility, "eco" and organic production and the rising awareness of 'slow' and changing consumption patterns which could lead to more local sourcing,.

The weekly timetable included the following topics:

- The era of consumerism.
- Capitalism, the corporation and consumption.
- The environmental and social impacts of consumption: a case study of the fashion industry.
- Ethical consumerism: the answer?
- Designing for sustainability.

## 1. The Era of Consumerism

Consumerism, the purchasing of goods and services in excess of our basic needs, is a defining feature of postmodern life. In the last century, we have witnessed a growth in consumer society *"in which choice and credit are readily available, in which social value is defined in terms of purchasing power and material possessions, and in which there is a desire, above all, for that which is new, modern, exciting and fashionable*[2]*."*

This session will look at the ideological and historical context in which different meanings have been attached to consumerism. It will go on to examine the circumstances that have led to the development of consumer society.

### Key Reading

Gabriel, Y. and Lang, T. (2006) *The Unmanageable Consumer* (2nd Edition), London: Sage Publications, pp. 1-24,

Lyon, D. (1994) *Postmodernity*, Open University Press, pp. 69 -89

### Further Reading

Bauman, Z. (2005) *Work, Consumerism and the New Poor* (2nd Edition), London: Open University Press

Bocock, R. (1993) *Consumption: Key Ideas,* London: Routledge

Edwards, T. (2000) *Contradictions of Consumption: Concepts, Practices and Politics in Consumer Society*, Buckingham: OUP

Lury, C. (1996) *Consumer Culture*, Cambridge Polity Press

Packard, V. (1951) *The Hidden Persuaders,* London: Penguin Books Ltd

## 2. Capitalism, the Corporation and Consumption

Consumption driven capitalism is the dominant global economic model. Economies are geared towards personal consumption in order to keep businesses growing and tax revenues flowing. Capitalism is the most effective mechanism the world has seen for providing goods and services and creating financial wealth, but nearly one billion people still survive in abject poverty on less than $1 a day and the world's natural resources are rapidly being depleted.

This session will look at what we mean by a consumption driven capitalist economy; and consider the implications of this system, where corporations are concerned with maximising profits and accumulating capital.

### Key Reading

Hertz, N. (2002) *The Silent Takeover: Global Capitalism and the Death of Democracy*, London: William Heinemann

Porritt, J. (2005) *Capitalism as if the World Mattered*, London: Earthscan, pp. 65–87

Spencer, R. (2004) *Corporate Law and Structures: Exposing the roots of the problem, Corporate Watch,* http://www.corporatewatch.org.uk/?lid=2592

### Further Reading

Bauman, Z. (1998) *Globalization: The Human Consequences,* Cambridge: Polity Press

Blythman, J. (2004) *Shopped: The Shocking Power of British Supermarkets*, London: Harper Perennial

Durning, A. (1992) *How Much is Enough: The Consumer Society and the Future of the Earth*, London: Earthscan

Klein, N. (2000) *No Logo*, London: Flamingo

Schumacher, E. F. (1973) *Small is Beautiful: A Study of Economics as if People Mattered*, London: Vintage

Wheen, F. (2007) *Marx's "Das Kapital": A Biography - A Book That Shook the World,* Atlantic Books

[2] Benson, J. (1994) The Rise of Consumer Society in Britain, London: Longman

### 3. Social and Environmental Impact of Consumption: A Case Study of the Fashion Industry

The fashion industry is hugely significant - in the year 2000, consumers worldwide spent approximately US$1 trillion buying clothes; the industry accounts for 7% of world exports; and around 26.5 million people are employed in textile and clothing production (Allwood et. al., 2006). As in so many other sectors, the way the fashion industry currently operates is environmentally and socially unsustainable.

This session will use the fashion industry as an example of the effects of consumption on people and planet. Different areas of the industry's supply chain will be considered, from textile production to the impact of fast fashion on working conditions.

#### Key Reading

Allwood, J., Laursen, S., de Rodriguez, C. and Bocken, N. (2006) *Well Dressed? The present and future sustainability of clothing and textiles in the UK*, Cambridge: University of Cambridge Institute for Manufacturing http://fashioninganethicalindustry.org/resources/reports/welldressed/

Forum for the Future (2007) *Fashioning Sustainability 2007* http://www.forumforthefuture.org.uk/publications/fashion2_page542.aspx

Swedish Fair Trade Centre (2003) *We Shop, Who pays?*, Video: (35 minutes) Watch online: http://video.google.co.uk/videoplay?docid=-3076138835044484743

#### Further Reading

Fashioning an Ethical Industry (2006) *Factsheet 3a: The fashion industry and poverty reduction*, http://fashioninganethicalindustry.org/factsheet3/

Oxfam International (February 2004) *Trading Away Our Rights: Women working in global supply chains'*, Oxford: Oxfam, http://fashioninganethicalindustry.org/resources/reports/taor/

The Ecologist (2007) *Ethical Fashion Special – Sacking the Sackcloth Image,* The Ecologist

### 4. Ethical Consumerism

Consumers have started to question the conditions in which products are made and their impact on the planet, and a new wave of consumption has emerged - 'ethical' or 'green' consumerism. This trend takes a variety of forms – fair trade products, organic certification, ethical investment, buying local, corporate social responsibility, boycotting companies and use of recycled materials.

This session will look at what has led to the emergence of this new type of consumption, and consider whether shopping 'ethically' or 'green' can solve the pressing social and environmental problems our world faces.

#### Key Reading

Fashioning an Ethical Industry *Factsheet 19* (2008) *Ethical Consumerism*, available at http://fashioninganethicalindustry.org/resources/factsheets/issues/factsheet19ethicalconsumerism/

Gabriel, Y. and Lang, T. (2006) *'The Unmanageable Consumer* (2nd Edition), Sage Publications, pp 166-176

Worth, J. (November 2006) 'Buy now, pay later', *New Internationalist*, http://www.newint.org/features/2006/11/01/keynote/

#### Further Reading

Fauset, C. (2006) *What is Wrong with Corporate Social Responsibility?*, http://www.corporatewatch.org.uk/?lid=2670

Harrison, R., Newholm, T. and Shaw, D. (eds.) (2005) *'The Consumer as Economic Voter' In The Ethical Consumer,* SAGE Publications Ltd. Chapter 2

Klein, N, (2000) 'Conclusion: Consumerism versus Citizenship' in *No Logo* London: Flamingo

Monbiot, G. 'Eco-junk', http://www.monbiot.com/archives/2007/07/24/eco-junk/#more-1074

The Co-operative (2006) *The Ethical Consumer Report 2006* [online], available at: http://www.co-operativebank.co.uk/servlet/Satellite?c=Page&cid=1170748475331&pagename=CB%2FPage%2FtplStandard&loc=I, accessed 26th July 07

## 5. Sustainable Design

The way in which we design, manufacture and consume has an environmental and social impact. Can we design places, products and services in a way that reduces consumption and leads to greater sustainability?

### Key Reading

Walker, S. (2005) *Sustainable by Design – Explorations in Theory and Practice*, London: Earthscan

Van der Ryn, S. and Cowan, S. (1996) *Ecological Design*, Washington DC: Island Press

### Further Reading

Chapman, J. (2005) *Emotionally Durable Design*, London: Earthscan

Fuad-Luke, A. (2005) *The Eco-Design Handbook: A Complete Sourcebook for the Home and Office*, London: Thames and Hudson Ltd.

van Hinte, E. and Bakker, C. (1999) T*respassers: Inspirations for Eco-efficient Design*, Rotterdam: 010 Publishers

Papanek, V. (1995) *The Green Imperative*, London: Thames and Hudson Ltd.

## 6. Conclusions and Questions

### Essay Questions

- What had led to the emergence of Western consumer society?
- Consumer driven capitalism is unsustainable. Discuss.
- Does 'ethical' and 'eco' consumerism offer an answer to the social and environmental problems facing our world today?
- Discuss the ethical issues raised by the way that clothes in the fashion industry are manufactured and marketed.
- What do you consider to be the scope of sustainable design? Identify your particular area(s) of interest and explore the key issues with examples.

# PEDAGOGY AND INSTITUTIONAL APPROACHES

# Pedagogy And Institutional Approaches
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# Pedagogy and Institutional Approaches Introduction

The Pedagogy and Institutional Approaches section brings together case studies of experiences of teaching about sustainability, development of new courses and curricula, approaches to teaching for sustainable development and reflections on dissertations and placements as tools for teaching.

Fashioning an Ethical Industry displays examples of students' work relating to sustainability on its website at http://fashioninganethicalindustry.org/studentwork/. Your own students may find inspiration in these pages. We would also be very happy to receive images and information about students' work in your own university, college or school for consideration for the website.

## ABOUT THE CONTRIBUTIONS IN THE PEDAGOGY AND INSTITUTIONAL APPROACHES CHAPTER

**An Institutional Approach to Sustainable Fashion Education** by Fashioning an Ethical Industry, a project of Labour Behind the Label, UK, is divided into two sections: The first section is aimed at educational institutions wishing to respond to the key sustainability questions facing the fashion industry in the 21st century by **integrating sustainability issues into the teaching of fashion education** to enable students to develop skills, knowledge and values they can take forward into industry. The second section relates to the **development of a sustainability policy** in a more wide reaching sense, beyond the teaching of sustainability issues.

In November 2007, Educators for Socially Responsible Apparel Business (ESRAB) convened a special session at the annual conference of the International Textile and Apparel Association with the aim of creating learning goals related to social responsibility and sustainability. Groups were formed around four sub-topics - labour compliance, environmental sustainability, consumer issues/materialism, body image/disordered eating - and were given the question: What should apparel/textile students be able to do (regarding each sub-topic area of social responsibility/sustainability) upon graduation? The results of the special session can be found in **Proposed Learning Goals for Social Responsibility and Sustainability,** by Marsha Dickson, on behalf of Educators for Socially Responsible Apparel Business (ESRAB), USA.

**Approaches to Research and Writing for BA Dissertations Relevant to Fashioning an Ethical Industry** by Caryn Simonson, Chelsea College of Art and Design, UK, summarises the experiences of educators in teaching and supervising dissertations at undergraduate level, with a focus on issues around design, sustainability and responsibility, on BA (Hons) Textile Design at Chelsea College of Art and Design. It includes the College's experience of the strengths and pitfalls of student dissertation work in this area, case studies of student dissertations, and a selected reading list. It is not intended as a guide as such, but as a way of sharing their experience.

The article, **Problem-based Learning: The Perfect Tool for a Creative Curriculum** by Efrat Tseëlon, School of Design, University of Leeds, UK, provides a summary of the rationale and procedure of the Maastricht model of Problem-based Learning (PBL). PBL is a method that privileges learning over teaching. The method provides intellectual tools as well as the teamworking experience for conducting independent research. Four examples of

problems relating to the social and environmental impact of the fashion industry are presented.

In **Collaborating across Universities and Industry to Offer Online Educational Opportunities for Social Responsibility**, Marsha Dickson, University of Delaware, Suzanne Loker, Cornell University, and Molly Eckman, Colorado State University, USA, describe the development of an online series of courses, 'Socially Responsible Apparel Production and Sourcing', for post-baccalaureate students and industry professionals, initially offered to students from the three universities. The types of courses created, their formats, the challenges of offering courses across universities, and how they are sustaining the courses beyond the funding period are discussed.

**Educating for a Socially Responsible Fashion Industry at AMFI, Amsterdam** summarises the institutional approach taken to teaching about the social and environmental impact of the fashion industry. Patricia Brien, Linnemore Nefdt, Jan de Vries and Jan Piscaer, AMFI, The Netherlands, describe some of the key aspects of the curricula.

We present two examples of **New Course Units on Ethical Fashion**, offered at the London College of Fashion and University of the Creative Arts, UK, within fashion courses. Full summaries of these courses are available online.

Caroline Gilbey, University of the Creative Arts (Epsom), UK, describes **Student Experiences of Raising Ethical Issues during Placement** in her contribution. Many students felt frustrated at companies' lack of understanding about social responsibility and found it difficult to obtain information.

# Further Information

## TEACHING MATERIALS

There is information about a range of teaching resources, films, exhibitions and images on the Fashioning an Ethical Industry website at http://fashioninganethicalindustry.org/resources/. Ones you may find useful related to Pedagogy and Institutional Approaches are:

### Resources for Rethinking

'Resources for Rethinking' is a database of resources for teaching sustainable development, managed by Canadian organisation, Learning for a Sustainable Future. As well as reviews by educators of educational activities, a summary of some of the pedagogical approaches is provided on this webpage http://r4r.ca/en/tool/pedapp.

## PUBLICATIONS

Information about additional books, reports and factsheets is available on the Fashioning an Ethical Industry website at http://fashioninganethicalindustry.org/resources/.

### Piecing it Together: Understanding Ethics on Placement

Industry placements can form an important part of student learning about social, environmental and economic sustainability issues in the garment industry. Fashioning an Ethical Industry have produced a handbook for students to work through before, during and after student placements to help them understand working conditions and what is being done to improve them. The handbook is about working conditions in the fashion industry. It's full of questions for students to explore, whether their placement is with a small company, a high street brand retailer or an organisation working to improve working conditions in the fashion industry. These questions will give students the background knowledge to ask about things they see on their placement and to interpret what they learn. In addition to the Handbook, information about placements that give students the opportunity to learn about working conditions in the garments industry is circulated on the Fashioning an Ethical Industry website: http://fashioninganethicalindustry.org/fashioninternships/placements/.

Fashioning an Ethical Industry (2008) *Piecing it Together: Understanding Ethics on Placement*, Fashioning an Ethical Industry

Please email info@fashioninganethicalindustry.org for a copy of the Student Placement Handbook.

### Sustainable Education: Revisioning Learning and Change

In this briefing, Stephen Sterling points out that progress towards a more sustainable future depends on learning, yet most education and learning takes no account of sustainability. Sterling argues that, while the emergence of environmental education, and latterly "education for sustainable development", are important trends, they are not sufficient in themselves to reorient and transform education as a whole. Sterling argues how 'sustainable education' – a change of educational culture towards the realisation of human potential and the interdependence of social, economic and ecological well-being – can lead to transformative learning.

Sterling, S. (2001) *Sustainable Education: Revisioning Learning and Change* (Schumacher Briefing), Greenbooks.

# An Institutional Approach to Sustainable Fashion Education

**Fashioning an Ethical Industry, UK, with comments gratefully received from Arran Stibbe from the Environmental Association for Universities and Colleges, Maria Skoyles from Oxford and Cherwell Valley College, and Heather Witham from the Higher Education Academy – Education for Sustainable Development.**
**info@fashioninganethicalindustry.org**

| | |
|---|---|
| 1. Level | Pre-16, FE, UG, PG |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required. |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required. |
| 4. Number of students | Whole school / college / university |
| 5. Length of time required | Adjustable |
| 6. Type of activity | Institutional approach |
| 7. Discipline | Cross-curricular, Pedagogy |
| 8. Topics covered | All |

## OBJECTIVES / LEARNING OUTCOMES

- To institutionalise sustainable fashion education.

## AN INSTITUTIONAL APPROACH TO SUSTAINABLE FASHION EDUCATION

Many universities, colleges and schools teaching fashion related courses are engaging with some aspects of the sustainability[1] agenda. It is now almost impossible not to be aware that the fashion industry has a significant sustainability 'footprint'. Poverty wages, excessive hours, use of fuel in transportation and operations, mistreatment of animals, water pollution and heavy chemical use are widely reported on. In addition, at the beginning of the 21st century, the world population's ever increasing reliance on oil puts in doubt the potential of the planet to maintain current levels of consumerism.

The biggest apparel brands and retailers are now taking some responsibility for their impact, for example:

*"At Gap Inc., we believe we should go beyond the basics of ethical business practices and embrace our responsibility to people and to the planet. We believe this brings sustained, collective value to our shareholders, our employees, our customers and society"*[2].

How can fashion schools, colleges and universities respond to these global challenges and a changing industry? What role does the fashion education system have in bringing about a sustainable industry, one that respects the people and planet involved, meets the multiplicity of needs consumers have from clothes, whilst remaining economically viable?

The first section is aimed at educational institutions wishing to respond to these questions by **integrating sustainability issues into the teaching of fashion education** to enable students to develop skills, knowledge and values they can take forward into industry. The second section relates to the **development of a sustainability policy** in a more wide reaching sense, beyond the teaching of sustainability issues.

There isn't a fixed formula; we hope that each educational institution will be able to draw an appropriate approach from these suggestions.

## INTEGRATING SUSTAINABILITY ISSUES INTO THE TEACHING OF FASHION EDUCATION

- **Get buy-in from top-level management or administration**

Having commitment from top-level management will be essential for accessing resources and ensuring full integration of sustainable fashion education. Management should indicate how they intend to support this work and integrate sustainability issues into school/college/university policies.

- **Create the case for sustainable fashion education to stakeholders**

Stakeholders could include students, admin staff, support staff, teaching staff, university management team, business school, the environment, future generations and alumni.

The case could:

- Draw on a school/college/university's sustainability policy[3].
- Outline the opportunities to develop the school/college/university's profile in sustainability fashion and attract more investment, students and high profile expertise.
- Build interdisciplinary collaboration between the other departments (e.g. business) and fashion-related courses.
- Respond to the evidence that many major brands and retailers now acknowledge the responsibilities they have towards workers in their supply chains and the impact their operations have on the environment.
- Build on the notion that part of the role of the educational institution is to prepare students for their individual lives and to act with responsibility within their communities. At the beginning of the 21st century, sustainability is no longer seen as a niche issue but one that pervades all areas of students' future lives, and therefore educational institutions have a responsibility to ensure students build the relevant skills, values and knowledge.
- Reference the Higher Education Funding Council for England's vision "*that, within the next 10 years, the higher education sector in England will be recognised as a major contributor to society's efforts to achieve sustainability - through the skills and knowledge that its graduates learn and put into practice, and through its own strategies and operations*".

[1] The terms ethical, sustainable, eco and others can mean very different things depending on who is asked. In this contribution, we have used the term sustainability to embrace the social, environmental, ecological, animal welfare and economic viability issues that affect our industry in their most general sense.
[2] http://www.gapinc.com/public/SocialResponsibility/socialres.shtml Accessed 24th November 2008.
[3] See final section on developing an sustainability policy.

- Draw on the rise in demand for sustainable fashion by consumers, the increasingly high media profile of working conditions, fair trade and the environment within the fashion industry, and the growing interest in these issues from students and staff.
- Reference the Department for Environment, Food and Rural Affairs' (DEFRA) research into sustainability in the garment industry: http://www.defra.gov.uk/environment/consumerprod/products/clothing.htm

To be inspired by the work taking place at other higher education institutions in the UK, see the Higher Education Funding Council for England's *Thinking Sustainably* film available at http://www.hefce.ac.uk/news/events/2008/sustain/video/. In the film, the Director of the Centre for Sustainable Fashion at London College of Fashion, the Vice-Chancellor of Bradford University, Deputy Vice Chancellor at Kingston, and Head of Finance at the London School of Economics, among others, share their experiences and why they consider sustainability to be important.

- **Get ownership by key stakeholders including support, teaching and admin staff, and students**

  It will be important to ensure ownership of changes by teaching and non-teaching staff (e.g. technicians, library staff) to enable the integration of sustainability issues. Aligning staff values with their own work can lead to a far greater motivation than if sustainability is a tick-box exercise forced on them. This could be done through mandatory meetings, staff training, surveys, and direct contact with students and staff. Whilst getting ownership is more complicated than consulting staff, a comprehensive consultation should take place to find out what staff are already doing in this area, what the barriers to integrating sustainability issues are, and how staff can be supported to ensure the issues are integrated.

- **Communicate the school/college/university's commitment to sustainable fashion education and how stakeholders can get involved**
  - Ideas for how to communicate the institution's commitment to sustainable fashion education and to encourage greater involvement:
  - Distribute information during the first weeks of term to new students.
  - Organise clothes' swaps or a 'sustainable' fashion show.
  - Set up MySpace/Facebook pages.
  - Publish information on the institution's website/intranet.
  - Produce information packs for students, educators and support staff who wish to find out more.
  - Introduce a section on sustainability issues in the staff newsletter/alumni magazine.
  - Identify an international role model to engage international students.
  - Produce merchandise such as mouse mats.

- **Create a strategic plan with priorities, targets and a time-frame and commit resources**

  Having consulted with stakeholders, it will be important to establish a plan of action with clearly defined targets, time-frame and resources allocated. Targets should be realistic and the plan should include a process to monitor and evaluate progress.

- **Dedicate staff time to take recommendations forward**

  Developing sustainable fashion education requires dedicated staff time. This may mean creating new positions or freeing time within existing post-holders' roles to:
  - Integrate these issues into the curriculum.
  - Ensure that educators and support staff have their training needs met.
  - Produce regular reports of progress in this area.
  - Ensure that the school/college/university's commitment is reviewed and updated.
  - Develop teaching resources and materials.
  - Organise events.
  - Network with educators at other educational institutions.
  - Facilitate knowledge transfer between institutions.

Your institution may also wish to explore the options of team teaching or having one educator teaching across different courses.

- **Build the school/college/university's work on sustainability fashion around a unique selling point**
  Your educational institution could establish a reputation as a leader in sustainable fashion, but it will first need to define what sustainability fashion means for the institution, which areas it will focus on or whether it aims to develop expertise in all areas of sustainability fashion. There are a number of subject areas related to sustainable fashion which are not being comprehensively researched or taught in fashion educational institutions. These include:
  - The impact of the buying process on working conditions and the environment, and ways to re-structure the buying process to mitigate this impact.
  - Marketing, promotion and journalism in relation to sustainable fashion.
  - Ethical consumerism and ways to reduce material consumption.
  - Support for fair trade companies and producers.
  - How legislation, international regulation and national laws impact on garment supply chains, workers and the environment.
  - Slow fashion.

  A strong research base, professorships, courses, etc., could be built around these areas of work could filter through to other courses.

- **Using industry links as a way of increasing knowledge**
  Many schools, colleges and universities have strong industry links that could be built on to increase knowledge of the issues, create case studies and invite industry speakers, and for staff training. Communication with industry need not be just one way (i.e. industry telling students what it needs); students also need to tell industry how it must change.

- **Decide whether the starting point is integration of sustainability issues across the board, a separate area of teaching, or a combination of the two.**
  The starting point could be to ensure sustainability underpins as many courses as possible, for example by integrating sustainability into the assessment criteria for all courses. This could meet with resistance from teaching staff who may not feel equipped to teach these issues and may therefore be something that happens at a later stage. An alternative could be to offer students optional or compulsory modules of study. A risk here is that the issues become ghettoised but it could be a good way to enhance specialist knowledge and ensure that sustainability is clearly identifiable within the curricula. There are other pros and cons of taking either of these approaches and, ideally, the institution will combine the two.

- **Set up a steering group for ensuring integration of sustainability issues into the curriculum**
  This could involve representatives of support and teaching staff, students and administration team.

- **Ensure resources are available to students and educators**
  - Develop educational tools and resources (see the teaching resources section of www.fashioninganethicalindustry.org).
  - Ensure library staff have the necessary resources and time to build a sustainable fashion resource section (see http://fashioninganethicalindustry.org/resources/ for information about resources and how to order from Fashioning an Ethical Industry).

- **Organise extra-curricular events that support educators, support staff and students**
  Suggestions for these events include:
  - Freshers' Week – Events could be held during this week to highlight the university's commitment to sustainability fashion education from the outset of the student's career.
  - Exhibitions.
  - Seminars, see, for example, the University of Delaware's Fashioning Social Responsibility lecture series (http://www.udel.edu/fash/highlights/lectureseries.html).
  - Run sustainability fashion weeks or events throughout the year (see http://www.fashion.arts.ac.uk/green.htm for information about London College of Fashion's 'Green is the New Black' week of events).

- **Provide staff training and opportunities for professional development in sustainable fashion**
  - Offer mandatory and optional training sessions for support staff (including technologists) and educators. Creating staff development exercises that encourage

participants to reflect deeply on their identities and responsibilities as lecturers within an industry with deep-rooted sustainability impacts is a significant task to be tackled with care as it's easy for staff to be put off.
- Inform new staff about the institution's commitment to sustainable fashion in staff inductions.
- Create a mentoring system for staff.
- Involve curriculum development teams and professional staff in this process.

- **Offer opportunities to students**
  - Placements could have a sustainability focus and be offered across different courses.
  - Competitions could be organised.
  - Ideas could be developed with student unions and student societies.

- **Useful links**

There are a number of organisations that support educational institutions to bring sustainability issues into their teaching, including:

- Fashioning an Ethical Industry, a project of Labour Behind the Label (UK) http://www.fashioninganethicalindustry.org.
- Higher Education Academy – Education for Sustainable Development (UK) http://www.heacademy.ac.uk/ourwork/learning/sustainability.
- Environmental Association for Universities and Colleges (UK) http://www.eauc.org.uk/home.
- Educators for Socially Responsible Apparel Business (USA) http://www.huec.lsu.edu/esrab/.
- Modnie i Etycznie, a project of Polish Humanitarian Organisation (Poland) http://www.modnieietycznie.pl.
- Fair Fashion, a project of Schone Kleren Campagne (Netherlands) http://www.fairfashion.org.
- My Design. My Responsibility., a project of Südwind Agentur (Austria) http://www.mode.cleanclothes.at.

## DEVELOPING A SUSTAINABILITY POLICY

Fashioning an Ethical Industry's area of expertise is working conditions in garment production within fashion education and not in sustainability policies. However, we wanted to share our experience of corporate sustainability policies and of developing our own as Labour Behind the Label.

Please see the five recommendations as above which are important in establishing a sustainability policy for the school/college/university. It is important to:

- Have buy-in from top-level management.
- Create the case for a sustainability policy.
- Have ownership by key stakeholders including support, teaching and admin staff and students.
- Ensure dedicated staff time to take recommendations forward.
- Communicate the school/college/university's commitment to its sustainability policy and how stakeholders can get involved.

- **Learn from the experience of others**

  Your institution is not alone in developing a sustainability approach; for many companies and organisations it is now considered as essential as having an equal opportunities policy. Publicly listed companies now have to report on certain social and environmental impacts of their businesses by law. Other companies, including the major high street brands and retailers, voluntarily publish social and environmental reports. Organisational approaches to sustainability policies vary dramatically – some start small and are built on each year, others are launched across the organisation.

Within higher education, the following universities have taken an institutional approach to change or have departments to engage on these issues:

- University of Bradford http://www.brad.ac.uk/ecoversity/
- University of Plymouth's Centre for Sustainable Futures http://csf.plymouth.ac.uk/
- University of Gloucestershire http://resources.glos.ac.uk/sustainability/index.cfm
- University of Bournemouth http://www.bournemouth.ac.uk/about/the_global_dimension/global_perspectives/global_perspectives.html
- Kingston University http://www.c-scaipe.rroom.net/

For examples of social and environmental policies and reports see:

- Oxford Brookes University
http://www.brookes.ac.uk/brookesnet/environment/policy
- Michigan State University
http://www.ecofoot.msu.edu/c.s.report.htm
- Gap
http://www.gapinc.com/public/SocialResponsibility/socialres.shtml

- **Develop priorities, targets and a time-frame, and commit resources**

The school/college/university's sustainability policy may include:

- Standards and targets relating to:
  - Teaching sustainable fashion.
  - The environmental impact of buildings, resource use, and staff and student practices.
  - Impact of the college's activities on stakeholders.
  - Community involvement.
  - Health and safety within the college.
  - Employees (terms and conditions of employment, etc.).
  - Procurement and impact on people and the environment along the supply chain of products and services bought by the college.
  - Socially responsible investment.
  - Information technology.
- Management systems for implementation of, communicating on, reporting about and reviewing the policy.
- Core organisational values such as trust or integrity to provide an overarching framework for the sustainability policy.
- Mission statement outlining the college's commitment to its sustainability policy.

- **Useful links**

There are a number of companies and organisations offering information and assistance to companies wishing to develop and implement a sustainability policy. FEI cannot endorse any of the services offered by these organisations, but we hope they will prove to be useful in your research:

- Environmental Association for Universities and Colleges
http://www.eauc.org.uk/home
- Oxford Brookes University
http://www.brookes.ac.uk/eie/qfuture.htm
- Ethical Property Foundation
http://www.ethicalproperty.org.uk/

- **Green the building**

There are a large number of resources available from the government and other environmental advisory bodies concerning how to make buildings more environmentally sound. These can include:

- Auditing use/waste of electricity, gas and water.
- Developing a staff/student transport system for sustainability (e.g. secure and safe bicycle parks and car-share schemes), including for transport to and from exhibitions (i.e. full coach loads).
- Encouraging staff to utilise information technology to reduce travel (e.g. video conferencing).
- Introducing a recycling, low waste and reducing policy.
- Encouraging re-use by putting out requests for other people's 'waste' (fabrics, trims) on Freecycle[4] (http://www.freecycle.org/).
- Developing a sustainable procurement policy and carefully selecting resources (particularly textile chemicals) and considering the sustainability value of these goods.

[4] Freecycle is a grassroots and entirely non-profit movement of people who are giving (and getting) stuff for free in their own towns. Membership is free.

# Proposed Learning Goals for Social Responsibility and Sustainability

**Marsha Dickson, University of Delaware, USA, and President and Founder of Educators for Socially Responsible Apparel Business (ESRAB), on behalf of ESRAB**
**Dickson@udel.edu**

| | |
|---|---|
| 1. Level | Pre-16, FE, UG, PG |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | Whole school / college / university |
| 5. Length of time required | N/A |
| 6. Type of activity | Course outlines and learning goals |
| 7. Discipline | Business, Cross-curricular, Design, Marketing, Pedagogy, Interactive |
| 8. Topics covered | All |

In November 2007, Educators for Socially Responsible Apparel Business (ESRAB) convened a special session at the annual conference of the International Textile and Apparel Association with the aim of creating learning goals related to social responsibility and sustainability. Co-conveners of the special session included the following, listed by the topic area around which they led discussion:

**Labor Compliance**
Dr. Marsha Dickson, University of Delaware
Dr. Molly Eckman, Colorado State University

**Environmental Sustainability**
Dr. Suzanne Loker, Cornell University
Dr. Jana Hawley, Kansas State University

**Consumer Issues/Materialism**
Dr. Sharron Lennon, University of Delaware
Dr. Leslie Davis Burns, Oregon State University
Dr. Margaret Rucker, University of California-Davis

**Body Image/Disordered Eating**
Dr. Jennifer Paff Ogle, Colorado State University
Dr. Nancy Rudd, The Ohio State University
Dr. Mary Lynn Damhorst, Iowa State University

The popularity of the session and interest in the topic was clear as we had over 60 participants from 34 colleges and universities across the United States and Canada. Attendees first considered as a group the role of students as change agents in a presentation made by Drs. Hawley and Loker. Next the attendees broke into four groups to identify learning goals for their sub-topic (labor compliance, environmental sustainability, consumer issues/materialism, body image/disordered eating).

The following question was posed to the groups to facilitate their work:

- What should apparel/textile students be able to do (regarding each sub-topic area of social responsibility/ sustainability) upon graduation?

The following draft learning goals were identified. We left it with each institutional participant to refine the goals that they wanted to implement in their programs.

## LABOR COMPLIANCE

1. Describe key stakeholders in apparel supply chains.
2. Analyze the role of stakeholders in improving labor standards and working conditions.
3. Describe major labor problems found in the production of apparel.
4. Analyze the relationship between worker rights and human rights.
5. Describe the decisions for which buyers/merchandisers and designers are responsible that have implications for social responsibility and labor compliance.
6. Explain the standards on which respected codes of conduct for labor standards and working conditions are based.
7. Define social responsibility as it relates to labor standards and working conditions.
8. Analyze strategies commonly used by apparel brands and retailers for improving labor standards and working conditions in apparel factories.
9. Use theories to evaluate apparel brand and retailer efforts to address labor standards and working conditions.
10. Create a social responsibility strategy for an apparel brand or retailer to address labor problems in apparel factories.

## ENVIRONMENTAL SUSTAINABILITY

1. Present an increased awareness and consciousness about environmental responsibility and sustainability.
2. Define basic environmental information, definitions, terminology, and codes of conduct.
3. Describe the relationship between the environment, people, and the apparel supply chain.
4. Analyze from a whole systems perspective, how the apparel supply chain impacts people and the environment.
5. Take actions toward environmental sustainability.
6. Act as a change agent toward environmental sustainability to inform, engage, and impassion others.
7. Embrace professional responsibility to join the debate about environmental responsibility in the apparel industry.
8. Engage in discussion and actions outside their comfort zone within and outside their spheres of influence.
9. Apply design and innovation concepts to the environmental debate.

10. Define how they can make a difference in sustaining the environment within their own sphere of influence AND what makes them angry about what's happening.
11. Analyze the product development system as a lifecycle and a closed system with cradle to cradle approaches.
12. Develop a global view of social and environmental responsibility.
13. Develop ethical courage and apply it at work and in everyday life.
14. Explore LEED-like systems for apparel.[1]
15. Explore profitability within an environmentally sustainable system.

## CONSUMER ISSUES/MATERIALISM

1. Analyze cultural and social contexts as they relate to individuals' value systems associated with the availability and use of consumer products.
2. Outline consumer decision-making and purchasing behavior as related to ethical decision-making and unethical/illegal decision-making.
3. Analyze the impact of consumer product use and maintenance on social and environmental sustainability.
4. Analyze the role of fashion product lifecycles in social and environmental sustainability.
5. Apply consumer issues of social responsibility as they relate to decisions made by industry professionals.
6. Empower students to be consumer change agents.

## BODY IMAGE/DISORDERED EATING

1. Explain the ways in which body image is conditioned by social relationships, cultural and historical ideals, normative prescriptions, and moralistic meanings regarding self-control and discipline.
2. Deconstruct and critique dominant Western cultural ideals, ideologies and discourses about the body (e.g. the "beauty is good" stereotype; the myth of bodily perfection; the assumption that the human body is infinitely malleable; the assumption that attaining a given body ideal will bring happiness and success; the equation of thinness with healthfulness; the notion that everyone can and should be thin; the sexualization, objectification and commodification of the human body).
3. Explain and critique the potential impact of Western cultural ideals, ideologies, and discourses about the body on the self (i.e. on body image).
4. Apply critical thinking to analyze why consumer culture decision-makers invoke exclusionary, unrealistic, and/or objectifying body imagery and discourses to promote goods and services.
5. Apply critical thinking to analyze the implications of the global dissemination of Western culture's body ideals, ideologies, and discourses on people from diverse cultures and geographic regions.
6. Construct strategies to promote positive body images among various consumer groups (e.g., create advertisements that include representations of the human body designed to engender positive self-esteem and body image among diverse populations; design educational programming to mediate negative media influences on body image; develop social marketing campaigns designed to prevent eating disorders; participate in the National Organization for Women's Love Your Body Day activities).

## GENERAL

1. Analyze whether there is an inherent conflict between commercial successes and social responsibility as related to labor compliance, environmental sustainability, consumption, body image/disordered eating.

[1] LEED stands for a Green Building Rating System referred to as Leadership in Energy and Environmental Design. LEED provides third party certification that universally accepted environmental standards were met in design, construction, and operation of buildings claiming to be "green." For more information see http://www.usgbc.org/Default.aspx.

# Approaches to Research and Writing for BA Dissertations Relevant to Fashioning an Ethical Industry

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| | |
|---|---|
| 1. Level | UG, PG |
| 2. Pre-requisite knowledge required by educators | D. Specific knowledge required: Experience of dissertation tutoring and assessment. |
| 3. Pre-requisite knowledge required by students | D. Specific knowledge required: Experience of essay research and writing at undergraduate level, Stage One and Two, building up to Stage Three. |
| 4. Number of students | Any number |
| 5. Length of time required | Adjustable |
| 6. Type of activity | Ideas for projects, assignments and briefs, Research related, |
| 7. Discipline | Business, Cross-curricular, Design, Marketing, Pedagogy |
| 8. Topics covered | All |

## FOLLOW UP / RELATED ACTIVITIES

'Reading Lists According to Theme' by Caryn Simonson in the Cross-curricular section of this Handbook.

## OBJECTIVES / LEARNING OUTCOMES

- To share experiences of teaching and supervising dissertations with a focus on issues around design, sustainability and responsibility.

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## AIM

This resource gives a summary and overview of the experiences of educators in teaching and supervising dissertations at undergraduate level, with a focus on issues around design, sustainability and responsibility, on BA (Hons) Textile Design at Chelsea College of Art and Design. It includes our experience of the strengths and also the pitfalls of student dissertation work in this area, case studies of student dissertations and a selected reading list. It is not intended as a guide as such, but as a way of sharing our experience.

## CONTEXT

Whilst environmental issues have been on the curriculum in several colleges for over a decade, drawing upon seminal texts such as Papanek's *The Green Imperative* or Datschefski's *The Total Beauty of Sustainable Products*, the focus has often been on design in general. The 21st century has seen a growing involvement within education and also within the industry itself, to identifying concerns and issues specific and relevant to designers and emerging designers in fashion and textiles.

Students at undergraduate level are developing a body of theory and practice that is emerging and continuing to be defined and re-defined. The field is a field in process. Kate Fletcher's book, *Sustainable Fashion and Textiles* (2008), has been a very valuable recent contribution to the field.

## CRITICAL WRITING AND RESEARCH ON ETHICAL AND ENVIRONMENTAL RESPONSIBILITY ISSUES: THE STRENGTHS AND THE PITFALLS

Some of the most successful dissertations embody both primary and secondary research. Dissertations often focus on case studies and cite key practitioners working within the field. As emerging designers, it has been important and relevant to students' studio practice for them to be forward-thinking and to look for design solutions. This can result in a speculative approach which requires the research not only to be underpinned by excellent primary research – on where we are now – but to be combined with excellent secondary research that provides theoretical and historical context. It is important that this balance is achieved for students to demonstrate an understanding of the broader issues that have contributed to the development of the fashion and textiles industry. For example, a dissertation that frequently refers to 'consumerism' and 'shopping' and 'fast fashion' will benefit from research around critical theories of consumption and shopping, and then applying and interpreting these within their context.

The range of books available on ethical issues and sustainability is increasing all the time. These texts can be read in conjunction with existing texts from a broader range. We encourage students to seek out relevant texts from a wider subject area. This has been part of the approach that critical thinkers have been using for years – for example, the fields of Cultural Studies or Material Culture Studies draw upon texts from a wide range of perspectives: anthropology, philosophy, psychology, etc.

## SYNTHESIS OF PRIMARY AND SECONDARY RESEARCH

Good dissertations have drawn upon a broad range of reading that includes theoretical texts, government, marketing and industry reports, articles from magazines and academic journals, TV documentaries, exhibition visits, interviews with companies, designers, buyers, spokespeople, campaigners, etc. We have found that, if the research focuses too much on reports within the field, the dissertation can become more 'report-like' in its style and needs to be balanced with critical evaluation, analysis and context – cultural, social, economic, etc. If there is a significant imbalance between primary and secondary research with a heavier weighting on primary research, the work can become too subjective. The strongest dissertations marry both well. Equally, if the research focuses too heavily on a campaigning approach, and presents only one side, it can lose credibility as an objective piece of work for some readers. Whilst students are encouraged to 'position' themselves with their viewpoint, it is important that this is done through a reasoned argument and debate, presenting different points of view and then arriving at a conclusion. Some dissertations we have supervised can be very enthusiastic in style and we have experienced students actively engaging in a significant amount of primary research, some of which has been at a level higher than undergraduate. This can sometimes result in work that is of a very high standard and has

real currency, but would benefit further from substantial secondary research to underpin the empirical research.

## EXAMPLES – CASE STUDIES OF DISSERTATION QUESTIONS AND RESEARCH

The Textile Environment Design (TED) research group led by designer and Reader, Rebecca Earley, has been influential in supporting students at Chelsea College of Art and Design and externally in their research into sustainability and textiles. Emphasis is on research into teaching, where TED members deliver part of the theory programme. This is complemented by visiting practitioners working in the field of ethical approaches to design, who are invited to give talks about their work in Stage One and Stage Two of the course. The TED archive has a very good selection of reading material, books, and CDs. Expert staff offer students advice on locating up-to-date reports within the field and guide students towards potential avenues for primary research.

Following is a selection of dissertations and a reading list on key themes that have recently been explored by students who have graduated from BA (Hons) Textile Design at Chelsea College of Art and Design. The selective reading list below offers a 'taster' and a starting point for students researching particular themes that are currently of issue within discussions around sustainability and responsibility in fashion and textiles. Examples of student dissertation titles are given alongside a synopsis of their key focus and a selected reading list from their bibliography to demonstrate the kinds of research materials they have used.

The following case studies are quoted from synopses written by the students. **As part of their final theses, this work is subject to the usual copyright laws and the authors' ideas must be acknowledged and must not be altered.**

## Case Study 1

### STUDENT: FRANCES CONTEH

**"The Devil Wears... Can We Afford An Unethical Manufacturing Industry?**

This dissertation explores 'Fast Fashion' and the capitalist ideology of mass consumerism. It questions the West's role in the perpetration and perpetuation of modern day slavery (sweat-shop case study: documentary, China Blue) in the third world and the consequent unethical sourcing of labour and materials as both opportunistic and exploitative and considers the practice as clearly immoral. It looks to solutions, citing The Slow Movement as a progressive model, alongside activism, NGOs (nongovernmental organisations) and Fairtrade. The dissertation also covers consumer fetishism and draws on Theodor Adorno's philosophical teachings, which propose that a commodity is a 'deception' as it conceals the way it is produced behind an attractive veneer." (Frances Conteh, 2008)

### SELECTED KEY TEXTS AND OTHER RESEARCH:


Adorno, T. W. (1991) *The Culture Industry: Selected essays on mass culture*, London: Routledge

Alam, K. and Hearson, M. (2006) *Fashion Victims: The true cost of cheap clothes at Primark, Asda and Tesco*, London: War on Want

Craig, G. and Parkins, W. (2006) *Slow Living*, Oxford: Berg

Miller, D. (1987) *Material Culture and Mass Consumption*, Oxford: Basil Blackwell

Ross, A. (1997) *No Sweat: Fashion, free trade, and the rights of garment workers,* London; New York: Verso

Klein, N. (2001) *No Logo, no space, no choice, no jobs*, London: Flamingo

### ARTICLES

McDougall, D. (2007) 'Child Sweatshop shame threatens Gap's ethical image' [Internet] *The Observer.* Available at: http://www.guardian.co.uk/business/2007/oct/28/ethicalbusiness.india

Newell, C. and Winnett, R. (2007) 'Revealed: Topshop clothes made with 'slave labour'' [Internet] *The Sunday Times.* Available at: http://women.timesonline.co.uk/tol/life_and_style/women/fashion/article2241665.ece

### FILM

*China Blue* (2005) Dir. Micha X Peled, Teddy Bear Films Production

### WEB

www.cleanclothes.org
www.nosweat.org.uk

### PRIMARY RESEARCH - INTERVIEWS

Carried out with designers and manufacturing companies

## Case Study 2

### STUDENT: CAROLINA GOMEZ-AUBERT

**"Old Rules to New Gems: Can El Salvador Sustain and Develop Home Grown Design?**

This thesis evaluates the current textile industry in El Salvador, '*maquilas*' (factories) closing down, thirty thousand unemployed women and lack of product differentiation in the craft sector. The possibilities for the industry to survive and thrive are juxtaposed with successful craft/handmade driven businesses in Brazil and the United States. The analysis uncovers other underlying issues such as bootlegging and monetary consignments from abroad as a deterrent for the development of Salvadorian design. Resulting in a strategy that not only combines the mass-produced with handmade elements but also empowers women in the Salvadorian economy." (Carolina Gomez-Aubert, 2008)

### SELECTED KEY TEXTS AND OTHER RESEARCH

Fatemi, K. (1990) *The Maquiladora Industry: Economic solution or problem?* NY: Praeger Publishers

Glanville, A. (2002) *Economics from a Global Perspective*, London: Routledge

Howard, A. (2007) 'Labor, history and sweatshops in the new global economy' in Livingstone, J. and Ploof, J. (eds.) *The Object of Labor: Art, cloth and cultural production,* Chicago: School of the Art Institute Chicago Press, pp. 31-50

Marx, K. (transl. Fowkes, B.) (1992) *Capital Vol. 1: A critique of political economy,* London: Penguin Publishing

Root, R. (ed.) (2005) *The Latin American Fashion Reader*, Oxford: Berg

SubRosa, (2006) 'Can you see us now? Ya nos Pueden Ver?' in Livingstone, J. and Ploof, J. (eds.) *The Object of Labor: Art, cloth and cultural production*, Chicago: School of the Art Institute Chicago Press, pp. 80-88

### PRIMARY RESEARCH

Interviews with: the owner of Los Capellanos, San Salvador, El Slavador; a former owner of a maquila; an employee of Los Capellanos, San Salvador, El Salvador.

## Case Study 3

### STUDENT: REBECCA HOLE

**"Putting The Love Back Into Fashion: 'How can fashion/textile designers use 'Emotionally Durable Design' to help slow down fashion?**

This study looks at how you can develop empathy for special items of clothing, and how designers could use Emotionally Durable Design to prolong the life of a garment to help slow down fast fashion by increasing the durability of relationships established between users and product. This could be through relating to the individual's experience of a garment, producing something unique and well made, through traceability of stories and histories or just something that makes the consumer feel special… hopefully resulting in a wardrobe full of cherished clothes." (Rebecca Hole, 2008)

## SELECTED KEY TEXTS AND OTHER RESEARCH


Baker, A. (2000) *Serious Shopping: Essays in psychology and consumerism*, London: Free Association Press

Braungart, M. and McDonough, W. (2002) *Cradle to Cradle: Remaking the way we make things*, New York: North Point Press

Chapman, J. (2005) *Emotionally Durable Design*, London: Earthscan

Dunseth, K. (1998) *A Second Skin: Women write about clothes*, London: The Women's Press

Waddell, G. (2004) *How Fashion Works: Couture, ready-to-wear and mass production*, Oxford: Blackwell Publishing


## WEB

www.treehugger.com
www.traid.org.uk
www.katefletcher.com
www.keepandshare.co.uk

## PRIMARY RESEARCH - QUESTIONNAIRES

'Understanding Current Shopping Habits' questionnaires, 'Treasured Clothing' questionnaires sent out and analysed.

# Case Study 4

## STUDENT: REBECCA MOORE

**"Cheap Chic is the New Black'- A Discussion of Who is Responsible for Sweatshops'**

This thesis explores the responsibility of the five main stakeholders in the garment industry regarding sweatshops and the new fad for cheap, fast fashion. The realisation of my own contribution to the existence of sweatshops as a consumer fuelled a desire to raise my own awareness of the unethical conditions which are prevalent throughout the industry. The study examines the present and potential roles played by retailers, contractors, the government, consumers and workers in this complex multidirectional system. With each stakeholder liable to both blame and praise - who is it that holds the greatest responsibility for the employment and welfare of this child?" (Rebecca Moore, 2008)


## SELECTED KEY TEXTS AND OTHER RESEARCH



Blanchard, T. (2007) *Green is the new Black: How to change the world with style,* London: Hodder and Stoughton Ltd

Bonacich, E. and Appelbaum, P. P. (2000) *Behind the Label: Inequality in the Los Angeles Apparel Industry*, Berkeley, CA: University of California Press

Fung, A., O'Rourke, D. and Sabel, C. F. (2001) *Can we put an end to Sweatshops?: A new democracy form on raising global labour standards*, Boston: Beacon Press

Ross, R.J.S. (2004) *Slaves to Fashion: Poverty and abuse in the new sweatshops*, USA: The University of Michigan Press


## ARTICLES


Given, O. (1997) *'Frequently Asked Questions About Sweatshops and Women Workers'*, Feminists against sweatshops [Internet] Available at: http://www.feminist.org/other/sweatshops/sweatfaq.html

Raworth, K. (2004) *Trading away our right: Women working in global supply chains*, Great Britain: Oxfam International. Available at: http://www.oxfam.org/resources/papers/downloads/trading_rights.pdf

Sweatshop Watch: *Empowering workers, informing consumers. Why do sweatshops exist?* [Internet] Available at: http://www.sweatshopwatch.org/index.php?s=36

*Universal Declaration of Human Rights* [Internet] Available at: http://www.un.org/overview/rights.html


## PRIMARY RESEARCH - SELECTED

Letters to large retailers, consumer questionnaire sent out and analysed, Bagging a Bargain conference.

# Case Study 5

## STUDENT: EMILY SKINNER

**"Smart Textiles: An Innovative Future for Sustainable Design**

The aim of this thesis was to give an in-depth insight into the recent innovation of smart textiles, questioning their uses and the present sustainable textile market to discover what purpose smart textiles could serve in the future of sustainable design. Both discussions of technology and ecology are extremely prevalent in today's society, shaping numerous facets of our daily lives, from our cultural experiences to the way in which we communicate with one another. Therefore, in my opinion it appeared a natural course of evolution for these ideas, technology and sustainability to combine and pave the way for the future of design, with the aim of creating new and functional design which addresses our needs as well as our desires". (Emily Skinner, 2008)

## SELECTED KEY TEXTS AND OTHER RESEARCH


Braddock Clarke, S. E. and O'Mahoney, M. (2005) *Techno Textiles 2: Revolutionary fabrics for fashion and design,* London: Thames and Hudson

Braungart, M. and McDonough W. (2002) *Cradle to Cradle: Remaking the way we make things,* New York: North Point Press

Featherstone, M. (1991) *Consumer Culture and Postmodernism*, London: Sage Publications Ltd

Lee, S. (2005) *Fashioning the Future: Tomorrow's wardrobe*, London: Thames and Hudson

Papanek, V. (1984) *Design for the Real World: Human ecology and social change* (2nd Edition), London: Thames and Hudson

Papanek, V. (1995) *The Green Imperative: Ecology and ethics in design and architecture*, London: Thames and Hudson


## ARTICLES


Baurley, S. (2005) *The Emotional Wardrobe* [Internet] London: Central Saint Martin's College of Art and Design. Available at: http://www.design21.dundee.ac.uk/PDF/emotional%20wardrobe.pdf

Berzowska, J. (2005) 'Electronic Textiles: Wearable computers, reactive fashion and soft computation' in *Textile: The journal of cloth and culture*, Vol. 3 (1) pp. 58-75

Küchler, S. (2003) 'Rethinking Textile: The advent of the 'smart' fiber surface' in *Textile*: *The journal of cloth and culture*, Vol. 1 (3) pp. 262-272

Lee, M. (2007) *The Ecologist at Estethica, Ethical Fashion Special: Sacking the sackcloth image*, [pamphlet] London: Tyler Moorhead


## PRIMARY RESEARCH - INTERVIEWS/DEBATE CHAIRED

Interview carried out with designer Elena Corchero, debate initiated and chaired by Emily Skinner with MA Textile Futures students (at Central St. Martin's College of Art and Design), interviewed authors such as Suzanne Lee.

# Case Study 6

## STUDENT: ANNA VENING

"Designing Happiness

Consumerism can be understood as a way of life that is excessively preoccupied with the consumption of economic goods, equating personal happiness with consumption. We consume in an attempt to satisfy our fundamental human needs, mainly our social needs of esteem, companionship and community. 'Designing Happiness' aims to explore how designers could satisfy these needs in other ways, not by creating the latest fast fashion garment, but by encouraging people to get together with friends, establish communities, appreciate the world around us and learn and create new things." (Anna Vening, 2008

## KEY TEXTS


Chapman, J. (2005) *Emotionally Durable Design,* London: Earthscan

Clarke, D.B., Doel, M.A. and Housiaux, K.M.L. (2003) *The Consumption Reader,* London: Routledge

De Botton, A. (2004) *Status Anxiety*, London: Hamish Hamilton

Gorman, P. (2004) *Motivation and Emotion*, London: Routledge


## PAPERS


Manzini, E. (2005) *Enabling solution, social innovation and design for sustainability*, DIS-Indaco, Politechno di Milano

Manzini, E. (2006) *Design ethics and sustainability: Guidelines for a transition phase*, DIS-Indaco, Politechno di Milano


## WEB

www.howies.co.uk
www.keepandshare.co.uk
www.loop.ph

## PRIMARY RESEARCH

Questionnaires sent out on happiness and analysed. Interviews with designers.

## ACKNOWLEDGEMENTS


Rebecca Earley, Designer and Reader, Textile Environment Design (TED) research group, who supervises dissertations and contributes the eco design, sustainability and responsibility issues to the Theory programme, and leads the TED research group; Course Director of BA (Hons) Textile Design, Professor Kay Politowicz; and Clara Vuletich, Research Assistant (TED) - all at Chelsea College of Art and Design, University of the Arts, London. Thanks to Dr. Jo Turney, External Examiner for Theory at Chelsea College of Art and Design 2004-8 for her comments which have contributed to the course team's development of the theory element of the programme.

# Problem-based Learning: The Perfect Tool for a Creative Curriculum

Professor Efrat Tseëlon, Chair in Fashion Theory School of Design, University of Leeds, UK
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| | |
|---|---|
| 1. Level | FE, UG, PG |
| 2. Pre-requisite knowledge required by educators | D. Specific knowledge required: How to become a PBL learner (an introductory session prior to start of course) |
| 3. Pre-requisite knowledge required by students | D. Specific knowledge required: How to become a PBL learner (an introductory session prior to start of course) |
| 4. Number of students | 6 to 9 |
| 5. Length of time required | Each PBL problem requires two meetings over two weeks: one for introducing and analysing the new problem, another for the "reporting back" that students do after "self-study". |
| 6. Type of activity | Discussion and debate, Research related |
| 7. Discipline | Cross-curricular, Pedagogy |
| 8. Topics covered | Student / educator defined |

## OBJECTIVES / LEARNING OUTCOMES

- To develop independent learning, self-directed thorough exploration of complex dilemmas involving problem solving skills as well as teamwork, communication and high cognitive skills.

## ABSTRACT

The article provides a potted summary of the rationale and procedure of the Maastricht model of Problem-based Learning (PBL). PBL is a method that privileges learning over teaching. The method provides intellectual tools as well as the teamworking experience for conducting independent research. It consists of systematically analysing a set of PBL problems (non-directive prompts). Each problem (text or image stimulus) is worked through using a protocol of 7 steps that engage the participants in abstracting common themes, expanding them into a broad mind-map, reducing them to underlying elements and generating a focused set of researchable goals. Though the protocol is rigid, the content is open-ended and interdisciplinary. The PBL process equips the learner with academic as well as transferable skills, and is well placed to address the challenges of the 21st century global market. Four examples of problems relating to the social and environmental impact of the fashion industry are presented here.

## WHAT IS PBL?

A student centred learning method which provides a unique experience unlike any other (Edens, 2000; Knowlton and Sharp, 2003; Oker-Blom, Teodora, 1998; Otting & Zwaal, 2006; Schmidt, Vermeulen and Van der Molen, 2006; Ryan, 1997; Smith et. al. 1995; Sternberg, 2008).

## ORIGIN

PBL was developed in the new medical school of McMaster University in the 1960s by medical educators disenchanted with the excessive emphasis on memorisation and fragmentation in traditional health science education. In particular, they were disappointed with its failure to equip graduates with the problem-solving skills required for a lifetime of learning. In the 1970s and 1980s other medical schools as well as the professions followed (e.g. Newcastle in Australia, University of Hawaii, Harvard University, and the University of Sherbrooke in Canada). Today, over 250 universities worldwide employ PBL. The University of Maastricht runs entirely on PBL principles.

## PROCESS

PBL is grounded in modern cognitive psychology theory (cognitive constructivism) which suggests that learning is a constructive, not a receptive process, in which the learner actively constructs new knowledge on the basis of current knowledge. As such, this approach to knowledge is uniquely suited to a digital age where knowledge and technologies are fast changing and where learning of principles is more important than memorising content.

## METHOD

PBL is based on two essential principles:

- A paradigm shift from TEACHING (which is a passive process) to LEARNING (which is an active and reflective process).
- Learning takes place in a group process based on interrogating and making sense of a series of stimuli (the PBL PROBLEMS) through a well-defined and rigorous protocol.

## THE MAASTRICHT MODEL

There are many varieties of PBL. The version I advocate is the Maastricht model. I was trained to use it at the University of Maastricht, and subsequently trained other colleagues, and implemented the method at University College Dublin where I won the President's award for innovation in teaching for introducing the method and adding it to the university's teaching strategy mission.

The Maastricht curriculum is structured by the problems to be worked through rather than by discrete units of content to be covered. The problems lead rather than follow the learning. This involves converting the course material into a series of prompts to provide a focal point or a springboard for debating the underlying issues. Those prompts are the PBL "problems". The PBL problem functions like an inspiration in a creativity challenge. It allows group members to develop flexible, cognitive strategies, make interdisciplinary connections, and use appropriate learning resources to analyse unanticipated situations and produce viable solutions.

Students discuss the problems in small groups (stable throughout the course, not ad hoc) that are facilitated by a (rotating) student chair whose role is that of monitoring

the process, and a scribe who records the highlights of the conversation. The students work systematically through a series of seven stages designed to interrogate the problem, opening up as many possibilities and links as can be generated, and distilling a set of focused research problems that the group wants to investigate. Each group member then takes on a "learning task" to search for reading materials that address it. In the subsequent session each member reports to the group what they have learned.

Throughout, the process is student driven and the educator is present in the background, responding only to interventions requested by the students (e.g. to explain an unfamiliar concept).

The reason I am a keen supporter of this method is simply that it works. The University of Maastricht, which has been using PBL throughout all its programs with effective results, is a live laboratory that provides the definitive testimony to the remarkable potentialities of the method in a range of disciplines.

Apart from the principle that "you don't argue with success", I have experienced its impressive results with the rather savvy PBL learners at the University of Maastricht who were the most sophisticated I have ever encountered in my academic experience. I have also witnessed the nearly miraculous transformation while importing the method to University College Dublin where previously passive, disengaged students became involved and resourceful almost overnight. I wholly support the view that I heard in Maastricht that once traditional lecturers experience PBL they become converts, while students, once they get the hang of it, have nothing but praise for it -- as the feedback reports I have kept of the classes I run clearly document.

## THE PBL PROBLEM

The PBL process uses the vehicle of the "PBL problem" which is not necessarily a "problem" to be "solved". Rather, it is a trigger to provoke and to stimulate thought.

A good PBL "problem" is concrete, complex, open-ended and ill-structured. Such problems help to ensure that there is no one 'right answer', and they lend themselves to many routes of exploration and investigation. Additionally, complex problems often allow for the integration of interdisciplinary solutions. "Problems" that are constructed with a specific learning goal in mind are not really "open" but "lead" the student to particular information or approach the educator has in mind. In contrast, a good PBL problem does not invite convergent thinking to produce a "solution". Rather, it is a description (or visual depiction: printed or electronic) of a set of phenomena or events in need of explanation in terms of an underlying process, mechanism or principle.

## MAASTRICHT 7 STEP PROTOCOL

1. Clarifying concepts
2. Defining the problem(s) underlying the stimuli
3. Brainstorming
4. Systematic classification
5. Setting learning goals
6. Self-study
7. Briefing the group

The protocol takes place over a two session unit. In the first session, students are given the problems and analyse them collectively working through stages 1-5. The first session ends with every student choosing one of the learning goals that the group identified for further study. Between the first and second sessions, students search for materials relevant to their chosen learning goal. In the second session, students share the information they found with the group by short presentation. At the end of the second session, a feedback form is filled in about each member's contribution to the group.

## HOW DOES PBL DIFFER FROM CONVENTIONAL LEARNING?

| Conventional Learning | Problem-based Learning |
|---|---|
| Educator-centred: knowledge is transmitted by an educator through educator driven lectures, seminars or assignments. | Knowledge is acquired by the students through a self-directed search. |
| Teaching is subject-based: it works from a body of knowledge to applications. | Teaching is problem-based: it works from a problem to define the (interdisciplinary) frameworks required. |
| Teaching is disciplinary and disjointed. | Teaching is multi- and inter-disciplinary: it integrates and connects across disciplinary boundaries. |
| Students learn how to pass exams, and are given specific direction (of sources, topics, etc.) on how to search for the correct answer. | Students learn to identify what information is needed to solve (or make sense of) the problem, how to frame questions about this information, formulate problems, explore alternatives, where and how to search resources, how to organise the information into a meaningful conceptual framework, and how to communicate the information. |
| The learning that takes place is mostly context-specific and short-lived. It is not adequate for preparing students to encounter new applications or formulations. | The methods learned during problem-based learning are not context-specific. They allow students to transfer knowledge to approach new and different problems. They develop employability skills. |
| Evaluation emphasises the quality of product, based on some elaboration of the material given or directed by the educator. | Evaluation emphasises the process of the learning and the quality of the integration of knowledge reflected in the "solution". |
| Traditional assessment is dominated by an exam or an essay type assignment. | Assessed by "a portfolio" which contains a diary of contribution to the PBL process, self-evaluation, and evaluation of team mates or exam questions resembling the PBL process. |

## HOW DOES PBL DIFFER FROM WORKSHOP-STYLE LEARNING?

In order to derive the benefit of a PBL curriculum, the method has to be applied systematically and not in a haphazard or "pick and mix" fashion. Most of us have experimented with small group teaching and various styles of creative and interactive seminars. However, there is a world of difference, despite surface similarities between any other small group tutorials and PBL. One essential difference is that even in a small group setting the educator remains in charge. In PBL the educator is the "behind the scenes" facilitator; in a class setting s/he takes a back seat. It is the students, not the educators, who run the show and set the agenda. It is important to emphasise this - because often, the most important obstacle that the traditional lecturer has to overcome is that of relinquishing control. Another major difference between PBL and any other small group teaching is that the PBL process is more open-ended. Within a certain framework, the students chart their own path, so that "targets" in the sense of a particular body of knowledge that has to be "covered" are not relevant. Unlike "problem-solving" teambuilding-style activities, no particular "correct answer" is expected, even implicitly, as a result of the learning process which consists of the interrogating of the PBL problem. The process is as much part of the learning as the content.

Finally, a major difference between PBL and some kinds of small group teaching of the "case study" variety is that PBL starts from the PROBLEM. The problem does not serve as an illustration of material already studied, nor is it a means of applying already familiar material. Rather, it is the first encounter with a topic, and it is the results of that encounter which guide the learning.

## ACADEMIC REQUIREMENTS OF HIGHER EDUCATION

A significant body of research over the last 20 years identified considerable agreement about a core set of desirable skills that employers seek when recruiting graduates. Those skills consist of interactive attributes - communication, interpersonal, team-working - and personal attributes (intellect and problem solving, analytic, critical and reflective abilities, willingness to learn and continue learning, flexibility, adaptability, risk-taking) (Harvey, 2003; Knight and Yorke, 2002; Lees, 2002b).

Employers do not want graduates "trained for a job", not least because jobs change rapidly. In a fast changing world in terms of market conditions and technologies, specific skills do not have high currency. Rather employers want self-motivated, self-reliant, educated individuals who have a toolkit of independent learning, thinking and research skills - who are adaptable and quick to learn and who will be proactive, not reactive. In short, they seek candidates suited for what an MIT report defined as "the agile workplace" (http://sap.mit.edu/resources/portfolio/agile_workplace/).

According to the QAA subject benchmark statement for Art and Design 2008 (http://www.qaa.ac.uk/academicinfrastructure/benchmark/statements/ADHA08.pdf), the educational system is required to satisfy two sets of criteria:

1. Provide academic research skills (transferable skills).
2. Provide employable skills (motivation, initiative, self-directedness, adaptability, reliability, teamwork, communication skills, enterprise and entrepreneurship, resourcefulness, problem-solving, organisational skills, ability to plan and carry out with quality, goal setting and timekeeping, project management, ability to apply knowledge in new context, determination to see things through, business awareness, work experience, subject specific skills).

## WHY IS PBL THE ANSWER TO CURRENT AND FUTURE ACADEMIC REQUIREMENTS

Negotiating two seemingly incompatible sets of skills of academic research and employability may appear unlikely. In fact, given the appropriate teaching method, the incompatible skills turn out to be complementary, not oppositional (Harvey and Knight, 1996; Pedagogy for Employability Group, 2004). PBL's unique properties make it an ideal candidate for delivering those contrasting sets of expectations.

It does this by providing an intellectual content (not well-defined stimulus) that needs to be negotiated in a group setting. The nature of the content and the process requires students to think across conceptual frameworks, to frame questions and set learning goals, and to source and organise new information. But it also requires them to think flexibly and adaptably, to work collaboratively and to communicate their ideas to their group members. Thus it requires a balanced contribution between collective work (enhancing people skills) and individual work (encouraging entrepreneurship and independent research skills). PBL is particularly beneficial for the arts and humanities as it is uniquely suited to divergent creative thinking while providing a framework for independent research and investigation.

The beauty of the method, if appropriately applied, is that it is "the making of independent thinkers and reflexive researchers"; and it creates them through "doing", not through giving a PowerPoint presentation about "how to become autonomous researchers". It is no mean feat in a target driven educational system that is focused on achieving "learning objectives".

## EXAMPLES OF PROBLEMS

Please note that the examples are indicative. They can be replaced by others, and can consist of text, diagrams, DVD clips, pictures or any combination. The corpus of PBL problems can be updated often or left as it is. The nature of the process requires new thinking by each group even with the same stimuli.

The sources for problems can range from media (printed and electronic), films, stories, daily life, etc. Many of the best problems stem from a triggering article or incident that captures the imagination as we recognise within it elements appropriate to our learning objectives.

It is important to remember that PBL problems are genuinely open-ended and not prescriptive. You might have something in mind when you put together various stimuli and it might be that the students would follow the same path. But it is also possible that they will be inspired to take a different journey. Indeed, various groups might

follow different routes in response to the same stimuli. We are partly in a position of literary author or artist who produces a work of art and releases it for others to engage with it. Whatever they use it for, it will be a voyage of discovery, and the route is just as valuable as the end result. I provide below a few potential examples: they can be updated, modified or indeed expanded, but they need to retain a slightly ambiguous nature and not in any way be obvious. Since we take a back seat in the discussion, which is student led, it is easier to resist the temptation to "correct" the students' interpretations and explorations.

I have chosen examples using word and image but video clips can be used as well.

## SAMPLE PROBLEMS

1. This problem addresses the complexity and interconnectedness of ethical problems involved in trying to address even a single variable in isolation.

## PROBLEM NO.1: ARE MATERIALS "SMART"?

Research commissioned by the Department for Environment, Food and Rural Affairs (DEFRA) in December 2007 reported the following:

- There is increasingly more clothing being produced from fair trade and organic materials, particularly organic cotton, though it is still a niche market.
- The combination of CAD and seamless knitting technologies can enable the delivery of a whole garment while allowing the product to remain digital until final manufacture, thus decreasing the waste and environmental impact caused by the production of clothing. CAD is primarily used to reduce the production time of the garments and to further improve their quality and overall performance.
- The majority of energy expended during the clothing lifecycle occurs in the use stage due to washing, including the heating of water and drying of clothing.
- Fibre surface coating is one such technology that can be designed to reduce the need for frequent garment washing, thereby reducing the energy consumed. However, there is no data on whether consumers are washing clothing that uses this technology any differently from normal clothing.
- Non-synthetic materials such as cotton (organic or not) have a heavy carbon footprint and high water footprint: they consume large amounts of water during their cultivation, require more intense washing and much longer drying times than synthetic materials such as polyester.
- Substituting cotton with polyester eliminates use of pesticides. According to the World Health Organization (WHO), blood poisoning from pesticide exposure among cotton workers accounts for 20,000 deaths every year.
- Organic cotton has the highest toxicity impact during its production stage rather than in its raw material growth.
- While pesticides are not used to produce polyester, other chemicals are used which could be as harmful to the environment as pesticides. Non-synthetic materials can release methane at end-of-lifecycle stage that can potentially contribute to the overall climate change impact of the clothing lifecycle.
- *The Independent* reported on 23 September 2008 that Arctic scientists found that arctic ice meltdown exposed the millions of tons of gas methane beneath the Arctic seabed whose release is a time bomb "20 times more damaging than carbon dioxide".
- The majority of waste clothing and textiles is not reused or recycled, with a significant amount ending up in landfill.
- CBS news reported in November 2002 that fur manufacturers responded to accusations by the charity for ethical treatment of animals, PETA, by criticising fake furs, which do not degrade for at least 600 years as an "eco-disaster".

2. The second problem addresses the problematics and paradoxes of fast fashion.

## PROBLEM NO. 2: ECO-TALK IS CHEAP, BUT WHAT ABOUT ECO-FASHIONS?

An internet blog quoted MEP Syed Kamal as saying that it is misleading to blame fast fashion for unethical work conditions. *"If you see a piece of cheap clothing in a shop it doesn't mean the workers are being exploited,"* he said, *"What it could mean is that the cost of production in that country is much cheaper and you have to remember that we are creating jobs for people in poorer countries by buying goods from them".*

Dan Welch of *Ethical Consumer* magazine said: *"it's too easy to blame cheap fashion: the manufacturing costs of clothing are so marginal, there's no simple equation between price on the rack and poor conditions in the supply chain, which means even buying from a more expensive label is no guarantee that its high street collections have been made ethically".*

De Spiegel wrote in March 2008 that, *"Rising costs and regulation have led to shutdowns and restructurings in China like those that tore through America's heartland. What can Western companies do when China's factory workers start demanding better wages and conditions? Easy - just transfer production to a cheaper country. China's loss is Vietnam's gain".*

3. The third problem deals with the critique of the eco movement as serving big business in the guise of an ethical agenda.

## PROBLEM NO. 3: GREEN CONSUMPTION OR GREENWASH?

Consumers have embraced living green, and for the most part the mainstream green movement has embraced green consumerism. But even at this moment of high visibility and impact for environmental activists, a splinter wing of the movement has begun to critique what it sometimes calls "light greens".

Critics question the notion that we can avert global warming by buying so-called earth-friendly products, from clothing and cars to homes and vacations, when the cumulative effect of our consumption remains enormous and hazardous.

*"There is a very common mind-set right now which holds that all that we're going to need to do to avert the large-scale planetary catastrophes upon us is make slightly different shopping decisions,"* said Alex Steffen, the executive editor of Worldchanging.com, a website devoted to sustainability issues.

The genuine solution, he and other critics say, is to significantly reduce one's consumption of goods and resources. It's not enough to build a vacation home of recycled lumber; the real way to reduce one's carbon footprint is to only own one home.

George Monbiot writes in the *Guardian* in July 2007:

*In the name of environmental consciousness, we have simply created new opportunities for surplus capital. Ethical shopping is in danger of becoming another signifier of social status. I have met people who have bought solar panels and wind turbines before they have insulated their lofts, partly because they love gadgets but partly, I suspect, because everyone can then see how conscientious and how rich they are. We are often told that buying such products encourages us to think more widely about environmental challenges, but it is just as likely to be depoliticising. Green consumerism is another form of atomisation - a substitute for collective action. No political challenge can be met by shopping.*

## PROBLEM NO. 4: FASHION VICTIMS

The fourth problem addresses the various contradictory meanings contained in the expression *fashion victims*, using this illustration showing factory workers and catwalk models:

Credit: Milette Tseëlon Riis

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# Collaborating Across Universities and Industry to Offer Online Educational Opportunities for Social Responsibility

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| | |
|---|---|
| 1. Level | PG |
| 2. Pre-requisite knowledge required by educators | C. Some knowledge of discipline required |
| 3. Pre-requisite knowledge required by students | C. Some knowledge of discipline required |
| 4. Number of students | Any number |
| 5. Length of time required | N/A |
| 6. Type of activity | Course outlines and learning goals, Institutional approach |
| 7. Discipline | Business, Cross-curricular, Pedagogy |
| 8. Topics covered | Campaigns, Companies, Consumers, Corporate social responsibility, Environment, Globalisation, Multi-stakeholder initiatives, Pedagogy, Supply chains, Workers' rights, Working conditions |

## SUMMARY

A project funded by the US Department of Agriculture, Socially Responsible Apparel Production and Sourcing is described as a model of collaboration across universities to develop and disseminate online courses focused on social responsibility to post-baccalaureate students and industry professionals. Ten online courses were developed and are initially being offered to students from our three universities. In the future, they will be offered to students from any university or from industry through the University of Delaware. We discuss the types of courses created, their format, the challenges of offering courses across universities, and how we are sustaining their offer beyond the funding period.

The courses were defined to encompass issues of social responsibility in the apparel industry as follows:

1. Apparel supply chains and social responsibility.
2. Socially responsible apparel: Global policy.
3. Sustaining global apparel supply chains.
4. Culture and work in the apparel industry.
5. Apparel consumers and social responsibility.
6. Bringing social responsibility to apparel corporate culture.
7. Current initiatives for apparel industry labor compliance.
8. Worker-centric social responsibility for the apparel industry.
9. Redesigning green apparel: Design, sourcing and packaging.
10. Producing environmentally responsible apparel.

## COLLABORATING ACROSS UNIVERSITIES AND INDUSTRY TO OFFER EDUCATIONAL OPPORTUNITIES FOR SOCIAL RESPONSIBILITY

In 2002, aware of the efforts leading apparel brands and retailers were making to improve labor standards and working conditions, as well as environmental sustainability in their global supply chains, Dr. Marsha Dickson, University of Delaware, realized that students going into the industry as designers, buyers, merchandisers, or product development and sourcing professionals, needed to be part of the efforts to improve the lives of workers. Dickson convened Dr. Suzanne Loker from Cornell University and Dr. Molly Eckman, Colorado State University, and other colleagues to collaborate on this initiative. The United States Department of Agriculture provided a funding opportunity through its Higher Education Challenge Grant program that encouraged development of curricula, teaching materials and instructional delivery systems for addressing international educational needs. Thus, we proposed to the federal agency a project to develop a core set of Internet-based post-baccalaureate courses and learning materials focused on "Social Responsibility in Textile, Apparel, and Footwear Industry Supply Chains" for joint delivery to graduate students in our three institutions' apparel programs.

The specific objectives we set for the project included:

- Objective 1: Developing a core set of Internet-based courses providing competencies for socially responsible textile, apparel, and footwear industry supply chain management.
- Objective 2: Developing a portfolio of multimedia case studies incorporating multinational perspectives on social responsibility in textile, apparel, and footwear industry supply chains.
- Objective 3: Delivering and assessing outcomes of the courses at the three partner institutions.

Representatives of industry were very supportive of the plan to create graduate courses addressing social responsibility in the apparel industry. For example, Dusty Kidd, Vice President of Compliance for Nike, stated in a letter of recommendation that,

*"Prof. Marsha Dickson is a leading academic in the field of CSR and its application to the textiles and apparel field. The vision put forth in her proposal recognizes the need to develop a system of competencies in the field and to integrate CSR issues into business decision-making, which is precisely the vision companies like Nike are driving toward. The reality is that the largest share of people working in CSR roles in companies like Nike come from related fields but not out of a CSR course of study, since few, if any exist. If such a field of study opens, the industry will have access to a job candidate pool not only for the special functional areas of CSR, but also for related fields of work where an appreciation of CSR is important in business decision-making: supply chain management, pricing, materials management and related fields. This drives at the heart of a very large need in the industry, which is to ensure all business managers have an understanding of CSR and apply "balanced scorecard" concepts to their business operations."*

Similarly, Doug Cahn, Vice President of Human Rights for Reebok, wrote that,

> *"At Reebok, I have been tasked with the primary responsibility for building a global team of policy analysts, project managers, technical experts and field monitors to address workplace conditions in our supply chain. It has become clear to me that few institutions of higher education have taken on the task of education and training in these areas... Scholarly and vocational education at a graduate level can play an important role in supporting corporations to meet their obligations to social responsibility. Each of the proposed course offerings .... [reflects] precisely the topics that are timely, much needed and credible in the business community".*

Additionally, Senior Vice President of Manufacturing, Sourcing, Distribution, and Logistics at Liz Claiborne, Bob Zane reported that,

> *"With much of the manufacturing taking place in underdeveloped and third world countries, questions and concerns continue to be raised about conditions encountered by workers. While a host of agencies, industry associations, labor organizations and NGOs have demonstrated great interest in the field, there has been little scholastic or academic involvement. Given the importance of the subject, and its far reaching ramifications, we feel that all constituencies would be well served by the development of an appropriate course of study, at the post-baccalaureate level. To the extent that industry leaders and other concerned parties benefit from enhanced knowledge and balanced perspective, so will the cause of workers around the world be furthered."*

The project was funded by the US Department of Agriculture in 2004 and we have made excellent progress toward these goals.

## DEVELOPMENT OF THE COURSES

*Toward the first objective*, we developed learning goals for the courses we would create based on 22 in-depth interviews with corporate executives and leaders of non-governmental organizations (NGOs) involved with global issues of social responsibility and environmental sustainability. These interviews confirmed the need to incorporate learning about macro factors (e.g. political, cultural, economic) that influence the ability to implement social responsibility programs, as well as to address the specifics of labor compliance in the workplace and environmentally sustainable design and production. As we carried out the interviews with executives and leaders of NGOs, we realized that it would be better to create several short, 1-credit courses with focused topics, rather than the more typical 3-credit courses we had originally envisioned. There was an obvious need for working professionals to take the courses, as well as traditional graduate students who would be joining the industry upon completion of their education, and we believed the 1-credit courses would provide greater flexibility for their enrollment.

We developed course syllabi for ten 1-credit courses each focused on a particular topic associated with social responsibility in textile, apparel, and footwear supply chains. The Office of Educational Innovation and Evaluation at Kansas State University developed and administered an online survey of industry experts to review the importance of the objectives of the courses, and the extent the objective would be met by planned activities for each 1-credit course. All eight industry experts who participated agreed that the objectives included in each syllabus were important and that students would meet the objectives with the planned course activities.

## THE COURSES WE DEVELOPED:

### Apparel Consumers and Social Responsibility
Examines the role of consumers in improving working conditions, labor standards, and environmental stewardship in apparel factories worldwide. Factors and groups motivating consumer action are explored, including the influence of personal characteristics, market opportunities, and activist and other pressure groups.

### Apparel Supply Chains and Social Responsibility
Examines challenges for social responsibility in the context of structure, relationships and long-standing practices and methods in apparel business. Analyzes structural and competitive issues of supply chains such as ownership, globalization, and outsourcing.

### Bringing Social Responsibility to Apparel Corporate Culture
Importance of leadership, the role of inspirational leadership, and the opportunities for making a difference will be explored, analyzed and applied. Social change is the emphasis of this course - how individuals can help build a socially responsible workplace.

### Culture and Work in the Apparel Industry
Examines the interrelationships between cultural characteristics, employment/work practices and social responsibility. Examples of industry practices that reflect the effects of culture on business practices are addressed.

### Current Initiatives for Apparel Industry Labor Compliance
Evaluates the effectiveness of current initiatives for improving working conditions and labor standards in factories around the world. Explores codes of conduct and new trends for achieving long-term improvements in compliance to internationally recognized labor standards.

### Producing Environmentally Responsible Apparel
Examines environmentally responsible apparel production and practices as philosophy, process, and competitive business strategy. Analyzes sustainable production in the context of a business's physical plant, materials, and resource use.

### Redesigning Green Apparel: Design, Sourcing and Packaging
Examines challenges to environmental stewardship in the design, sourcing, and packaging of apparel, textiles, and footwear products. Explores innovative practices, visionary leadership, and social change strategies for redesigning 'green' in the context of the design and sourcing roles of apparel business.

### Socially Responsible Apparel: Global Policy
Political and profit interests that influence socially responsible decisions and policy for the global textile and apparel industry are considered. Factors analyzed include ethics, economics, government policies, international labor standards, environmental regulations, and company priorities.

### Sustaining Global Apparel Supply Chains
This course examines the responsibility of businesses for sustaining economic/social development in the global apparel industry. An historical perspective of the role of the industry in economic development provides a context for evaluating current issues concerning sustainable development.

### Worker-Centric Social Responsibility for Apparel Industry
Examines the rights of workers. Explores obstacles in meeting, and methods for assuring, worker rights, including freedom of association. Consideration is given to how to effectively engage with workers.

We incorporated into the courses a wealth of information gained through research involving a variety of first-hand experiences with the topics. We conducted interviews with individuals who work for multinational corporations, NGOs and labor groups, and factory management in the United States and off-shore; made observations in numerous factory visits in various regions of the world, including China, Guatemala, Hong Kong, India, Thailand, Turkey, and Vietnam; participated in the decision-making and leadership of the Fair Labor Association, an organization that focuses on improving labor conditions in apparel and footwear factories (Dr. Marsha Dickson is on the board of directors of this organization); and analyzed corporate and NGO reports, and editorial and news reports from the international press, as well as scholarly journals.

The following learning goals were established for students taking the full set of courses:

1. Evaluate how apparel, textile, and footwear businesses address principles for human rights, labor standards and environmental stewardship, and how they can more effectively address them in the future.
2. Analyze the responsibility of business and individuals (i.e. moral, ethical) toward human rights labor standards, and environmental stewardship.
3. Recommend various strategies for how they/we can effect change in the apparel, textile, and footwear industries.

## FORMAT AND DELIVERY OF THE COURSES

We elected to develop web-based courses to enhance accessibility to graduate students and working professionals, without geographical considerations. Ease of access through the Web opens the doors for reaching a larger number of students pursuing degrees at colleges and universities without the resources or expertise to offer comprehensive training in social responsibility. Additionally, offering the courses through the Internet encourages critical thinking by moving learning beyond memorization or even comprehension of facts. The Web offers the opportunity for flexible learning pathways through the use of text, video, interactive communications, and links to additional sources of information. This medium encourages students to absorb basic information in a manner appropriate to their learning style, and also encourages them to take the initiative to pursue particular interests in greater depth. The interactive nature of the Web and email engages and encourages peer-to-peer interaction and learning while considering a range of perspectives, possible solutions, and rationales for decisions, while enabling worldwide discussions. In addition, this format enables us to easily update the courses on the topics that are evolving quickly so that students have access to the most up-to-date information.

We chose to use case studies as one pedagogical tool for encouraging advanced students to think critically about the complex topics. Case studies encourage students to extend the application of theory to the world outside the classroom, improving their ability to solve problems using knowledge, concepts, and skills (McKeachie, 1986). Presenting case studies on the Web offers additional educational benefits, including incentives to learn, as well as new and flexible learning methods (Hayden and Ley, 1997; Owston, 1997).

Toward objective 2 and in preparation for teaching the courses, we developed all new learning materials including the following:

- Narrated PowerPoint lectures (nine to ten lectures per course).
- Book chapters for background reading.
- Reading worksheets to guide reading and engage students in critical thinking about the readings (two to four worksheets per course).
- Questions for threaded online discussions among students and the instructor to discuss course content, integrating and building on current and previous course material, adding new/diverse perspectives, and stimulating thought and further discussion (four to five discussions per course).
- Proposition statement assignments to recommend strategies for effecting change in the apparel industry (one per course).

We have written 11 case studies. Additionally, we recorded and edited 27 videos, some of which are available through Cornell University's e-clips (see elsewhere in this Handbook), to augment lectures from interviews with a variety of business professionals, and NGO leaders. We anticipate the development of a few more case studies, a variety of additional videos, and specific learning materials over the coming year in order to fill in the gaps we have noticed in teaching the courses for the first time.

While refereed publications were not part of the objectives of the project, we nonetheless found the need and opportunity to write for publication as part of this collaborative effort. The most significant publication is the textbook *Social Responsibility in the Global Apparel Industry* (Fairchild Books, 2009) that will provide a foundation of knowledge for all the courses. We also conducted a few different small research projects to develop material for the courses and publications are forthcoming in the Journal of *Business Ethics* and *Business and Society.*

## CHALLENGES OF OFFERING COURSES ACROSS UNIVERSITIES

Determining how to actually offer the courses by one instructor to students at three institutions was challenging. We had to resolve the following:

- How students would gain access to a course taught by an instructor at a university in which they were not enrolled (e.g., Cornell students taking a course offered by Dr. Dickson at the University of Delaware).
- Whether and how to provide students with a uniform "look and feel" for the courses so that technical difficulties of navigating the course websites would be reduced.
- Where the courses would be housed (i.e., on one server at one institution).
- How the instructor teaching the course would be paid for teaching students enrolled from another university.
- What instructional delivery system would be used (e.g., Blackboard, WebCT).
- Whether student credits would be transferred from one university to another, or whether all students would enroll at their home institutions.
- Whether the courses would be required of students at the three institutions or whether they would be electives.
- How much to charge students for enrolling in the courses and how to collect or find funding given notable differences in tuition among the institutions.

For the initial course offerings, the University of Delaware's division of Professional and Continuing Studies (PCS) agreed to host the courses on its server and to use its award winning UDOnline platform for delivery of the courses. PCS also facilitated electronic access for students from all three institutions. After consideration of a number of proposals, we made arrangements through PCS for faculty to be paid for each student in the class, regardless of the home institutions of the students. Pay for faculty was deducted from course tuition for University of Delaware students enrolled through UDOnline. Cornell paid access fees and instructor costs to the University of Delaware for its students through grant funding. Colorado State University paid access fees and for faculty instruction from a portion of the tuition revenue earned from students enrolling in the courses. For the initial offering of the courses, students registered through their home institutions and paid tuition rates at those institutions; courses were accepted by curriculum committees at all three institutions so no transfer of credit was required. We decided to maintain a similar look and feel for each course and utilize the WebCT instructional delivery system.

Participation has been consistent at the University of Delaware (UD), probably because the courses are combined into a certificate that adds a distinguishing credential to students' transcripts, and includes the possibility of direct enrollment into the certificate program. As well, UD is requiring a portion of the courses in its Master of Science in Fashion Studies. Participation at Cornell University has been strong as well, enhanced by flexibility in the master's program and faculty encouragement of students to take advantage of the unique opportunity. Colorado State University student participation is lower, probably because the university requires that students pay extra to enroll in courses taught through the Internet.

The support of administrators and faculty at the three institutions has also influenced the project. Strong administrative support is necessary to "make things happen". Implementation of the courses at the University of Delaware was facilitated since Dr. Marsha Dickson is a department chair and had the active support of University of Delaware's assistant vice provost for professional and continuing studies. The faculty in Dr. Dickson's Department of Fashion and Apparel Studies also fully embraced social responsibility and sustainability as a programmatic focal area and readily incorporated the courses into the department's Master of Science degree. Cornell administrators facilitated payment of additional fees in a unique way so as not to negatively impact students taking the courses.

*Toward objective* 3, during the 2007/08 academic year we taught seven of the 1-credit courses through the Internet, and the remaining three courses were offered for the first time in Fall 2008. A total of 127 student credit hours were generated and the average course enrollment was 13 students. The highest enrollment was 21 students.

Student learning from courses that were taught in Fall 2007 was evaluated by the Office of Educational Innovation and Evaluation at Kansas State University. An online survey measured the extent of students' perceived abilities in key content areas covered in each course; students agreed that they have the expected abilities. As well, the survey

measured the usefulness of the various course resources (e.g., lectures, readings, discussions); students agreed that was useful. The additional courses have been evaluated in the same way and analysis of student learning is underway.

## SUSTAINING THE COURSES BEYOND THE FUNDING PERIOD

As of January 2009, all of the courses we have developed will be taught through the University of Delaware. Students from any university or from industry who want to register for the courses will enroll through UD. This facilitates a much broader access and gives Cornell and CSU students a small financial advantage while providing for the continuation of the course offerings. The University of Delaware was identified as the best place to house the courses because of the high level of technical and academic support for the project available with UDOnline. Faculty who initially developed the courses will be hired by UD on a contract basis should they wish to continue teaching the courses. Dr. Marsha Dickson has also developed a list of additional individuals from industry and academia who can teach the courses as needed. The University of Delaware is actively marketing the certificate and is moving to develop executive education offerings based on these and other materials related to social responsibility.

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# Educating for a Socially Responsible Fashion Industry at AMFI, Amsterdam

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| | |
|---|---|
| 1. Level | UG |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | Whole university |
| 5. Length of time required | N/A |
| 6. Type of activity | Course outlines and learning goals |
| 7. Discipline | Business, Cross-curricular, Design, Marketing, Pedagogy |
| 8. Topics covered | All |

## OBJECTIVES / LEARNING OUTCOMES

- To develop independent learning, self-directed thorough exploration of complex dilemmas involving problem- solving skills as well as teamwork, communication and high cognitive skills.

The Amsterdam Fashion Institute (AMFI) is a unique institute for about 1300 students that offers courses in Fashion & Branding, Fashion & Design, and Fashion & Management. It is the only fashion institute in the Netherlands that prepares students for managerial professions in the whole fashion demand and supply chain. AMFI's objective is to deliver graduates who meet the demands for sustainable development in the fashion industry. This aim came about as an initiative from the above authors who were the original members of the Sustainability Think Tank at AMFI. Together with the support of the Director Liesbeth in 't Hout, who started in late 2005, and the DHO[1], an atmosphere of awareness building and forward thinking was fostered. Globally there has been a clear shift in mentality concerning the environment and the attitudes towards the livelihoods of people working in the global and agricultural economies; it is no longer possible for those in the Western world to close their eyes to the environmental crisis and the plight of farmers and workers throughout the developing world. An increasing number of consumers in the US (26% or 50 million Americans according to Ray and Anderson back in 2001)[2] express serious ecological and planetary concerns and want reassurance that their money is not supporting bad environmental practice or unfair and unsafe work conditions. The fashion industry is waking up to its role in the situation and educators need to prepare students to think in a creative and decisive manner concerning 'People, Planet and Profit' when it comes to designing and developing strategy for the fashion industry and achieving, even going beyond, targets in the global fashion supply chain.

At AMFI, our objectives are to make students aware of the people and planet in their first year, in order to develop students' capacities for environmentally and people-friendly attitudes in the long-term. Each year we build upon the curriculum so that, at completion of their degree, students will be integrated into thinking within a 'green mentality'. This green mentality is not only about attitude, but also business and design savvy.

In the Foundation year, all Branding, Design and Management students are given lectures about the 'Triple P' approach (People, Planet and Profit). Lectures in social trends and intercultural awareness highlight workers' rights using industry case examples as researched by the Clean Clothes Campaign and the International Labour Organisation. Back-up media like the films *China Blue*, *Slow Poison*, and lectures by visiting speakers from labour rights organisations such as May Wong from the Hong Kong Globalisation Monitor, bring a realistic perspective to the courses.

In terms of the planet, our BEYOND GREEN sustainability day - with lectures by experts, academics, entrepreneurs and designers like Katherine Hamnett, Peter Ingwersen (NOIR) and Susanna Lee (Central St Martins, London) - gives expert witness to the environmental wrongs committed by the larger fashion industry - like the drying out of the Aral Sea (Katherine Hamnett speaking at Beyond Green Symposium, 2007) - and innovative concepts from within the industry for lessening our environmental impact. Students are expected to write a chapter about applied ethics in their project reports.

In the second and third years, we look to refine the Triple P approach with further lectures, case studies, projects and films in all three disciplines. *An Inconvenient Truth, Wal-Mart: The High Cost of Low Price* and *The Corporation* are films that we use; and the BBC series, *Blood Sweat and Tears*, will likely be screened together with Panorama's *The Devil Wears Primark*. In the Beauty, Bodies and Fashion block for second years, students are asked to reinvent the visual language of 'green' for the fashion industry. In a block of study called Jeansworld, students had to create a collection of jeans, and one of the requirements was that the production-process and materials should all be sustainable and people-friendly.

[1]Dutch national network for sustainable development in higher education.
[2]Ray, P. and Anderson, S. (2000) The Cultural Creatives: How 50 million people are changing the world, New York: Three Rivers Press

In 2008, the BEYOND GREEN symposium was extended to one week and the format shifted to workshops in order that theory became practice. A hands-on approach is seen as crucial to developing a can-do creative mentality with fashion students. Applied sustainability will be assessed in the students' projects.

An increasing number of students choose a subject connected with sustainable development for their final 4th year thesis/project. For example, one student chose to develop a plan for G-Star's corporate responsibility strategy, while another worked on how to market niche 100% organic fashion design stores throughout Holland. Other students are currently working on theses which take 'green' and 'labour' issues as their key focus, and we project that the number will grow as sustainability becomes a normal part of creative design, management and marketing.

AMFI is now working towards a curriculum where sustainability is approached holistically from day one and integrated into standard assessment criteria for all assignments, projects and theses. We look to alter the perception that a 'green mentality' is something unusual or inconvenient in the fashion industry to something that simply is and, more importantly, is embedded and seen as the norm. The importance of making sustainability accountable by the students means going beyond a type of educational 'code of conduct' into the more concrete realm of industry standards or, in this case, educational standards.

# New Course Units on Ethical Fashion

Caroline Gilbey, Pathway Leader, BA (Hons) Fashion, University of the Creative Arts, Epsom Campus, UK;
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| | |
|---|---|
| 1. Level | UG |
| 2. Pre-requisite knowledge required by educators | C. Some knowledge of discipline required |
| 3. Pre-requisite knowledge required by students | C. Some knowledge of discipline required |
| 4. Number of students | Any number |
| 5. Length of time required | Adjustable |
| 6. Type of activity | Course outlines and learning goals |
| 7. Discipline | Business, Cross-curricular, Design, Marketing |
| 8. Topics covered | Companies, Consumers, Corporate social responsibility, Ethical initiatives / brands, Globalisation, Supply chains, Trade, Working conditions |

We are including two new course units related to ethical fashion as we hope they will inspire you and highlight what is currently out there. In addition to these units, you can find information about how other colleges and universities (mainly in the UK) are approaching ethical and sustainable fashion at www.fashioninganethicalindustry.org/ethicalcourses.

## LONDON COLLEGE OF FASHION: ETHICAL FASHION ELECTIVE UNIT

Heather Pickard, Director of Programmes, BA (Hons) Fashion Management, and Dilys Williams, Director, Centre for Sustainable Fashion, London College of Fashion, University of the Arts, UK.

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This unit is offered to second year BA (Hons) students at the London College of Fashion. Alongside the main course units, students have the opportunity to select a number of elective units, to enable them to contextualise their knowledge base and specialist skills in preparation for their final projects. The unit offered in the second term of the second year from January 2009 will introduce students to the challenges that companies now face in operating commercially and in an ethical way. Students examine the use of ethical principles and their application across the fashion industry in the context of wider academic debate and social policy. The unit will also provide a coherent framework in which to introduce relevant aspects of design processes, critical path management, buying culture and overall considerations of corporate social responsibility.

**In the unit, students will be challenged to demonstrate:**

- Knowledge of the academic debate surrounding the alignment of commercial interests and ethical commitments within the fashion industry.
- An application of the key macro factors such as PESTEL (political, economic, social, technological, ethical / environmental and legal) and corporate social responsibility impacting on the fashion supply chain.
- Recognition of how fashion retailers can meet the ethical and environmental expectations of consumers and other stakeholders.
- An awareness of current company practices and suggested initiatives to enhance ethical practices within the fashion industry.

## UNIVERSITY OF THE CREATIVE ARTS: GLOBAL FASHION OUTLOOK

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Students on the BA (Hons) Fashion Management and Marketing course at University of the Creative Arts (Epsom) take a mandatory course unit in their second year of study called The Global Fashion Outlook. This explores the new global fashion market and the impact of this on small and/or local manufacturing communities. It explores the ways in which changes and practices related to fast fashion and western phenomena present both challenges and opportunities for the future. Students consider the ways in which global fashion impacts on cultural, social, ethical, ergonomic and environmental contexts.

**Outline Syllabus**[1]

- Global sourcing: myth, reality and opportunity
- Co-location, hidden and visible costings
- The end of quota
- Transformation of China
- Responsible buying
- Supplier selection
- Overseas versus domestic sourcing
- Retailer/supplier relations and the balance of power
- The impact of globalisation and brand complacency
- Eco-design, ethical PR
- Turning ethical fashion into a key profit driver

[1]The course was offered for the first time in the autumn term 2008 and is subject to alteration

# Student Experiences of Raising Ethical Issues during Placement

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| | |
|---|---|
| 1. Level | UG |
| 2. Pre-requisite knowledge required by educators | A. No background knowledge required |
| 3. Pre-requisite knowledge required by students | A. No background knowledge required |
| 4. Number of students | Any number |
| 5. Length of time required | Adjustable |
| 6. Type of activity | Placement related |
| 7. Discipline | Business, Cross-curricular |
| 8. Topics covered | Companies, Corporate social responsibility, Multi-stakeholder initiatives, Purchasing practices, Supply chains, Working conditions |

## FOLLOW UP / RELATED ACTIVITIES

Fashioning an Ethical Industry has produced a Handbook for students on placement, *Piecing it Together: Understanding Ethics on Placement*. See http://fashioninganethicalindustry.org/fashioninternships/placements/ for more information.

## OBJECTIVES / LEARNING OUTCOMES

- To share students' experiences of raising ethical issues during placement.

Fashion Enterprise students on the University of the Creative Arts (Epsom) BA (Hons) Fashion degree relate theory to practice by working in partnership with industry for the duration of their final year. The students are on placement full-time for four weeks and then have a series of lectures to support a two day a week placement. They produce a final year company report based on their placements and the lectures, in which they investigate the changing balance of power in the retailer/supplier relationship. The idea is that students are able to identify closely with the brand identity, customer profile, sourcing policy and retailing strategy of the business prior to designing a collection for them, which they do in the next unit.

**The objectives are for students to:**

- comprehend business structures on a corporate and departmental level;
- understand the critical path from initial concept through to customer;
- demonstrate self-confidence and clear communication skills;
- critically evaluate company practices and markets through research.

As well as using film and role play as teaching mechanisms, guest speakers are invited in to talk to the students and raise awareness of issues such as corporate social responsibility. Fashioning an Ethical Industry (FEI) and the Ethical Trading Initiative have both contributed to the programme. Students found the FEI role play on buying power[1] excellent as a way of highlighting the impact of buying decisions on factory workers. The exercise also proved effective in highlighting the complexity of the issues and pressures that have resulted in the current manufacturing climate.

Students discussed codes of conduct and corporate social responsibility with their industry mentors directly. Many mentors were unsure about their company's stance on these issues, about whether they even had a code of conduct; or, in cases where the mentor did know of the existence of a code of conduct, what the content of the code actually was.

Students were generally frustrated by their industry mentors' reluctance to discuss the issues of sustainability. Many of them were brushed off by their mentors who may have felt vulnerable being asked to confront some of the questions raised. Smaller companies felt particularly vulnerable as they were less likely to have the resources to follow up on manufacturing practices or to have their own corporate social responsibility team.

All the students were concerned that there was no real incentive for companies to apply stricter adherence to a code of conduct. Because there is no certification system, and no government incentive for companies to adhere to a code of conduct, it remains a matter of choice; and in today's commercial world of fast fashion, many will choose speed, turnover and profit over conscientious ethical production.

[1] http://fashioninganethicalindustry.org/resources/teachingmaterials/buyingpower/

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## Fashioning an Ethical Industry, a project of Labour Behind the Label

Fashioning an Ethical Industry (FEI) is an innovative education project of Labour Behind the Label, which works to support the efforts of garment workers around the world to defend their rights. FEI works with educators and students of fashion related courses in the UK to give an overview of how the fashion industry positively and negatively impacts on working conditions in garment manufacture; and to inspire students - as the next generation of industry players - to raise standards for garment workers in the fashion industry of the future.

This Handbook is just one small part of the work that we do. FEI also runs training for educators, as well as student workshops. We organise high profile conferences and networking opportunities for educators and students. We also support educators looking to integrate issues relating to working conditions in garment manufacture into their teaching, and provide teaching resources. For more information, please see **http://fashioninganethicalindustry.org/faq/#**

Fashioning an Ethical Industry is part of a consortium of organisations in Austria, The Netherlands, Poland and the UK who are funded by the European Union to work with fashion colleges.

To join the Fashioning an Ethical Industry mailing list please visit **http://fashioninganethicalindustry.org/mailinglist/**

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## Educators for Socially Responsible Apparel Business

Educators for Socially Responsible Apparel Business (ESRAB) is an international consortium of faculty and graduate students whose teaching, research and services focus on social responsibility and sustainability. ESRAB is a means for faculty to reach out to colleagues with similar interests, for empowering faculty as scholars, for creating visibility for our scholarship on campus and beyond, and for contributing solutions to society's problems stemming from the apparel business.

Major areas of focus include: a) labour standards and working conditions, b) environmental sustainability, c) body image and disordered eating, and d) consumer issues and materialism.

ESRAB was founded in 1999 by a small group of faculty in the United States. ESRAB now has over 80 members from 32 states in the United States and 7 foreign countries. Most members are educators at colleges and universities with programs in apparel design and fashion merchandising, thus we are educating the apparel industry's future leadership.

ESRAB has been especially effective in introducing issues of social responsibility to others in the profession and identifying best practices for teaching about those issues. We have hosted numerous special topic sessions at professional conferences. Annual meetings provide members with an opportunity to share their work and network with others for development of new research and educational projects. Two special issues of the Clothing and Textiles Research Journal focusing on social responsibility have been published with ESRAB members serving as guest editors.

To join Educators for Socially Responsible Apparel Business (ESRAB), please contact Dr. Marsha Dickson, President.


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ESRAB

Educators for Socially Responsible Apparel Business
*fundamental change through research and education*

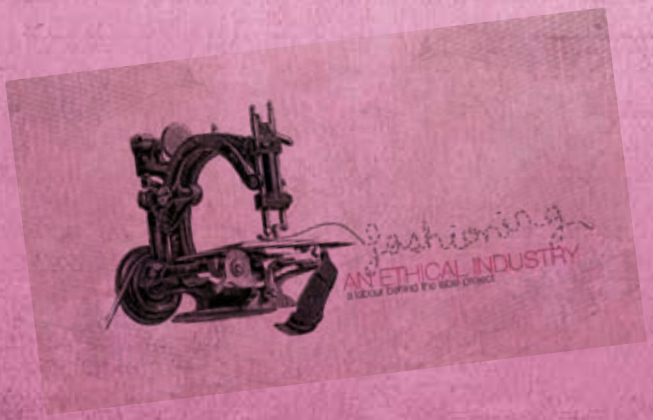
**"The fashion industry NEEDS this handbook. Without it, the designers of tomorrow and the tutors that teach them would not be so well placed to make changes towards sustainability."**
Dr Kate Fletcher, Reader and Designer in Sustainable Fashion, London College of Fashion.

**"This publication provides a proactive and open way in which to integrate sustainability into fashion education thereby future-proofing designers, education and industry...This publication is exactly what we have had at the top of our wish list."**
Dilys Williams, Director, Centre for Sustainable Fashion, London College of Fashion.

**"This collection of teaching strategies, activities and case studies provides teachers and industry with the tools to transform the apparel industry by inspiring and galvanizing the next generation of professionals in the social and environmental responsibility movement. An international group of professors contributed their best ideas for engaging others in the issues and creative solutions for a more ethical and responsible apparel industry. The Handbook's easy accessibility and creative and provocative strategies will help educators around the world introduce social and environmental responsibility in a broad array of courses, choosing and adapting activities to individual interests and teaching style."**
Dr Suzanne Loker, Professor Emerita, Department of Fiber Science & Apparel Design, Cornell University.

**"I have been teaching fashion industry courses from a social responsibility perspective for a number of years and am delighted that there is now a publication for educators... designed from a social responsibility perspective."**
Leslie Burns, Professor and Department Chair, Oregon State University-USA.

**"At last a publication that brings together for the first time teaching activities, case-studies of experience of teaching about sustainability and course outlines and reading lists - all written by educators - so that tutors in fashion, but also other disciplines, can engage with their students on those issues which are challenging the industry now and in the future."**
Doug Miller, Inditex/ITGLWF Professor in Ethical Fashion, School of Design.

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