

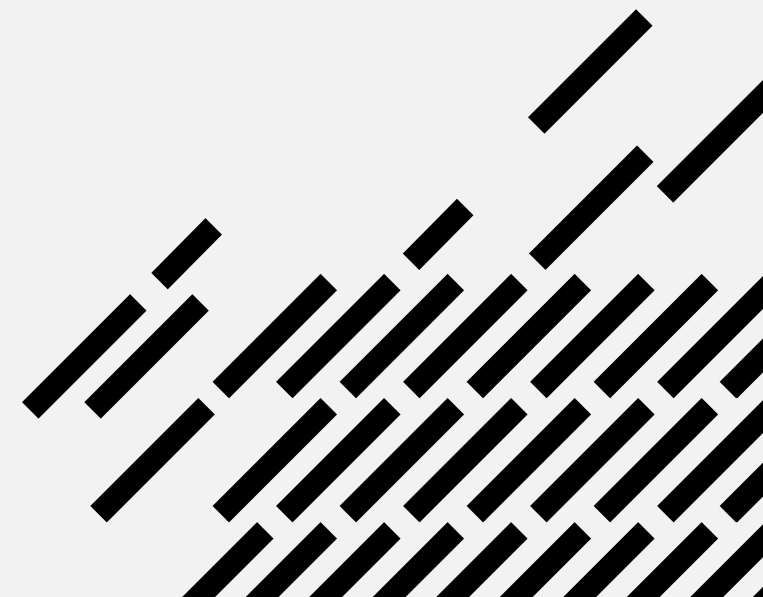
# STUDY RETREAT RECOMMENDATIONS

## Development Workshop

FACILITATED BY

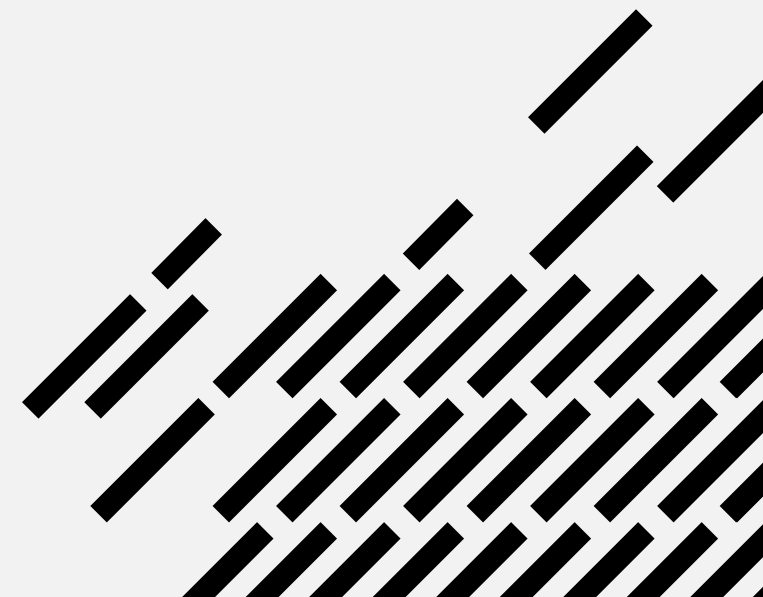
**JOSS WHIPPLE**

Fashion Revolution



## **THIS SESSION COVERS:**

1. Recap
2. The Recommendations
3. Resource Development

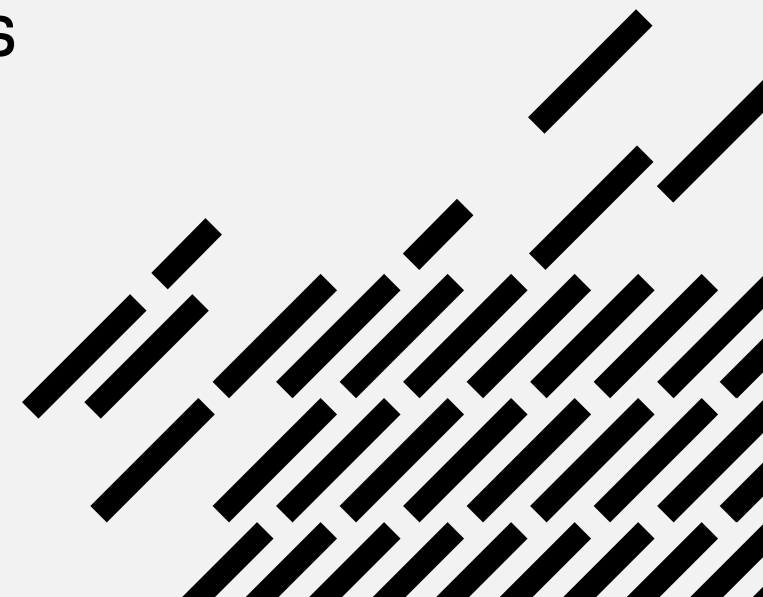




# RECAP OF THE GLOBAL STUDY RETREAT

The Fashion Revolutionaries Global Study Retreat was held in Manchester, UK in November 2019.

Hosted by Fashion Revolution's global team and the British Council, this was an education focused retreat for an invitational study group of Fashion Revolution Country Coordinators tasked with the goal of identifying two globally relevant resources, for teaching and learning about the intersection between fashion, sustainability and social justice. There was a special focus on the issues and solutions faced by ODA (Official Development Aid) recipient countries.



The study retreat, made up of participants from 16 diverse nations successfully seeded two resources, one environmental and one cultural.

Our aim is to secure funding to further develop, design and produce these two unique resources for use by educators and learners in ODA countries as well as our wider global network and stakeholders in textile values chains everywhere, including global citizens.





'Where are you in Design History?  
Do you see yourself?'

ROSE SINCLAIR



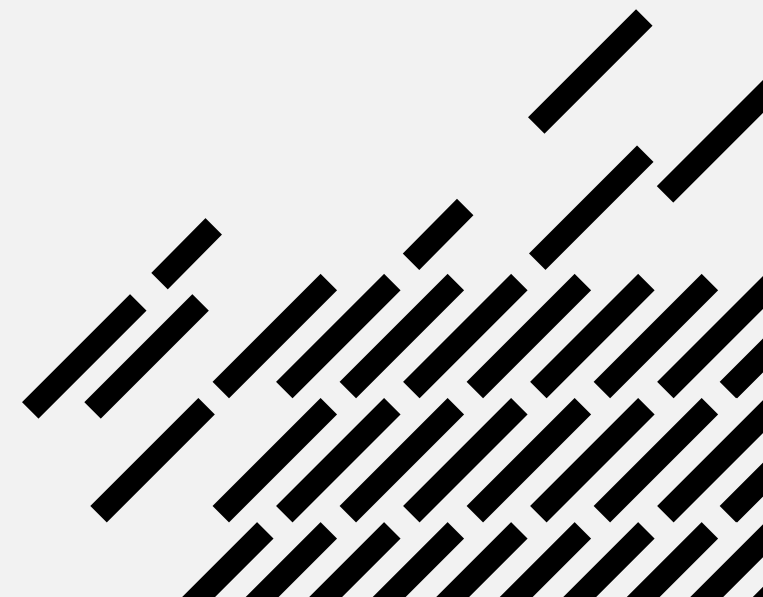
# THE RECOMMENDATIONS

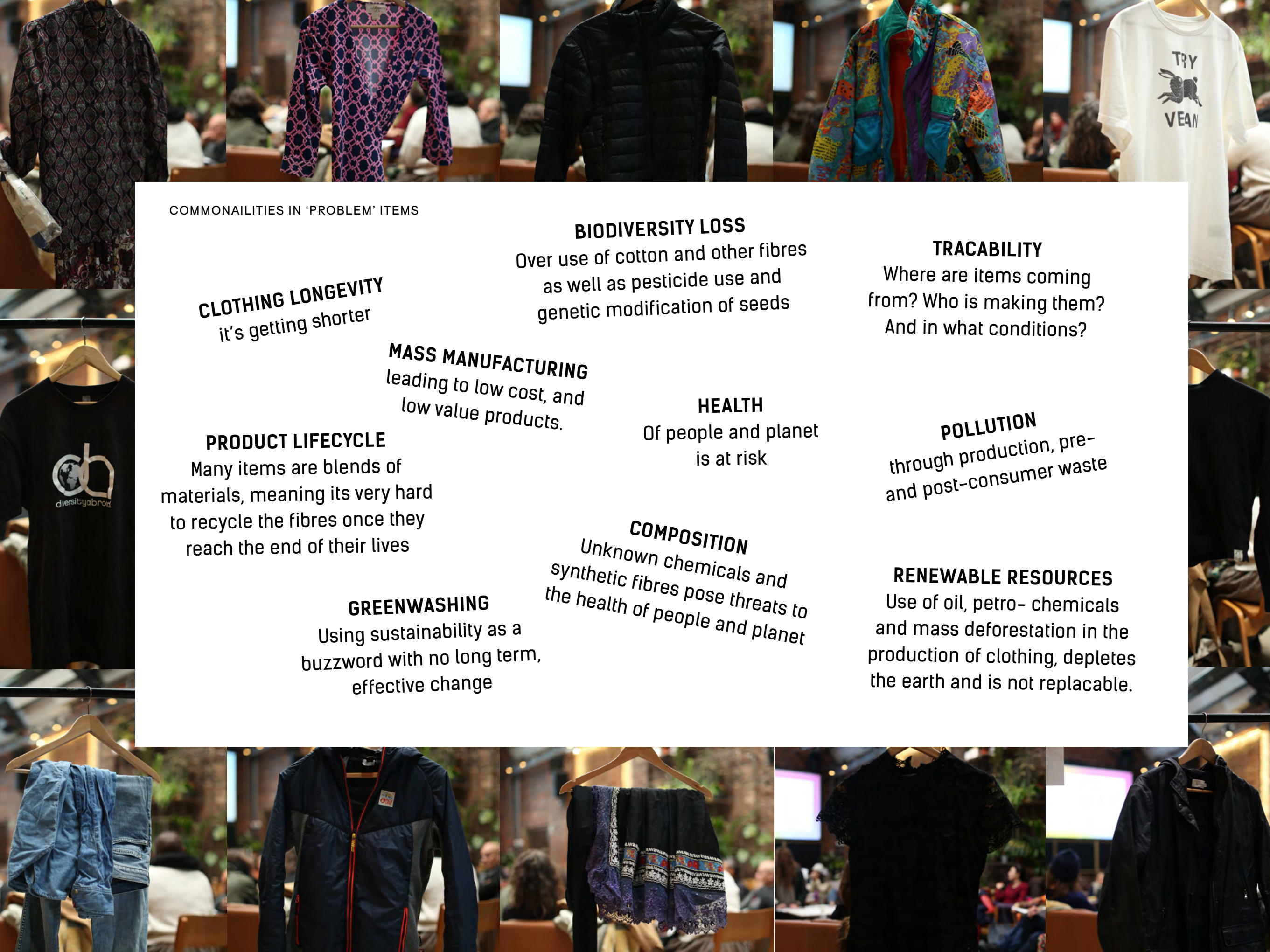
## **Waste**

A resource that addresses environmental issues in the fashion industry

## **Honouring Cultural Materials**

A resource that addresses issues of cultural ownership and appropriation in the fashion industry





COMMONALITIES IN 'PROBLEM' ITEMS

**CLOTHING LONGEVITY**  
it's getting shorter

**PRODUCT LIFECYCLE**  
Many items are blends of materials, meaning its very hard to recycle the fibres once they reach the end of their lives

**GREENWASHING**  
Using sustainability as a buzzword with no long term, effective change

**MASS MANUFACTURING**  
leading to low cost, and low value products.

**BIODIVERSITY LOSS**  
Over use of cotton and other fibres as well as pesticide use and genetic modification of seeds

**HEALTH**  
Of people and planet is at risk

**COMPOSITION**  
Unknown chemicals and synthetic fibres pose threats to the health of people and planet

**TRACABILITY**  
Where are items coming from? Who is making them? And in what conditions?

**POLLUTION**  
through production, pre- and post-consumer waste

**RENEWABLE RESOURCES**  
Use of oil, petro- chemicals and mass deforestation in the production of clothing, depletes the earth and is not replacable.



COMMONALITIES IN 'SOLUTION' ITEMS

**CLOTHING LONGEVITY**  
clothing should last longer  
and be made better

**BIODIVERSITY PROTECTION**  
Development of agricultural  
systems that protect biodiversity

**TRACABILITY**  
We know where the items  
come from, who made them  
and in what conditions.



**SLOWING MANUFACTURE**  
leading to higher value, better  
made, longer lasting products

**HEALTH**  
Protecting the health of  
those who make and  
who wear clothes

**INNOVATION**  
in production, pre- and  
post-consumer stages to  
reduce pollution.

**PRODUCT LIFECYCLE**  
Consider the journey of clothing  
from start to end - single fibre items  
are easier to reuse and recycle once  
their first life has ended.

**COMPOSITION**  
Banning the use of dangerous  
chemicals and synthetic fibres  
to improve the health of people  
and planet

**RENEWABLE RESOURCES**  
Use of renewable resources and  
circular models to protect and  
nourish the earth.

**TRANSPARENCY**  
Honest stories from brands  
doing positive things and  
making real changes

**CULTURE AND HERITAGE**  
Nuture and elevate cultural  
skills and give credit and value  
to these artisans



# RESOURCE DEVELOPMENT

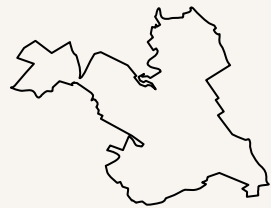
## MANIFESTO #4

Fashion respects culture and heritage. It fosters, celebrates and rewards skills and craftsmanship.

It recognises creativity as its strongest asset.  
Fashion never appropriates without giving due credit or steals without permission.  
Fashion honours the artisan.



## Made in Tenango



**First appearance:**  
pre Hispanic period in  
Mesoamerica

**Commonly seen on:**  
tablecloths, garments,  
bedspreads

**Average time for a skilled  
worker to create 1m<sup>2</sup>:**  
6 months

**1,200**  
skilled artisans

work in this method

MEET THE MAKERS

WORK WITH AN ARTISAN

### History and context

Tenango is a style of embroidery which originated in the Tenango de Doria municipality in the Mexican state of Hidalgo. It is a commercialized version of traditional Otomi embroidery, which was developed in the 1960s in response to an economic crisis. It is estimated at over 1,200 artisans practice the craft in Tenango de Doria and the neighboring municipality of San Bartolo Tutotepec.

Modern authentic tenango embroidery is made in San Nicolas municipalities of Tenango de Doria and, to a lesser extent, neighboring San Bartolo Tutotepec. The design and manufacture is associated with the indigenous Otomi people, who call themselves "hñuhñu." The Otomi can be found in several states in central Mexico, but the embroidery is endemic only to this area.

The embroidery is a simplified version of embroidery done for centuries, adapted for products to be sold to the outside world. Pieces generally have multiple figurative elements in stylized form, which are arranged onto the fabric in a geometric pattern, mostly or completely symmetrical. The most common elements are the flora and fauna found Tenango de Doria area including chickens, dogs, wild birds, rabbits, horses, flowers and trees. Sometimes people and other objects appear as well.

FIND OUT MORE

## HONOURING CULTURAL MATERIALS

Our recommended method and medium for this resource is:

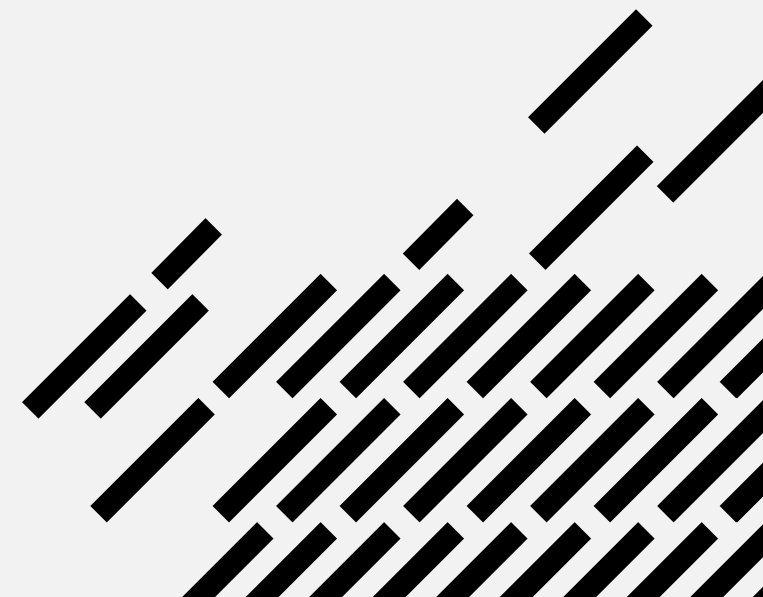
**A VIRTUAL ARCHIVE AND  
INTERACTIVE DATABASE**

hosting symbols, patterns and motifs used in the context of clothing and textiles

GUEST SPEAKER

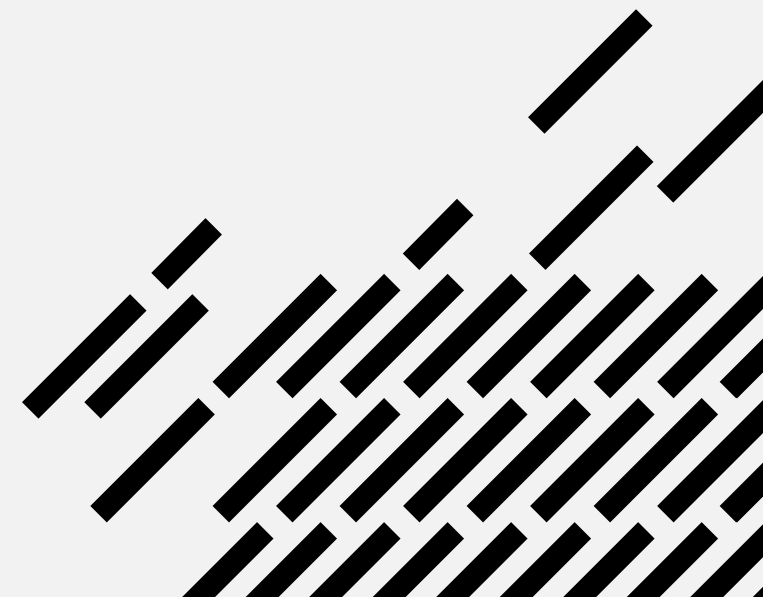
**RUDO NONDO**

Fashion Revolution Zimbabwe

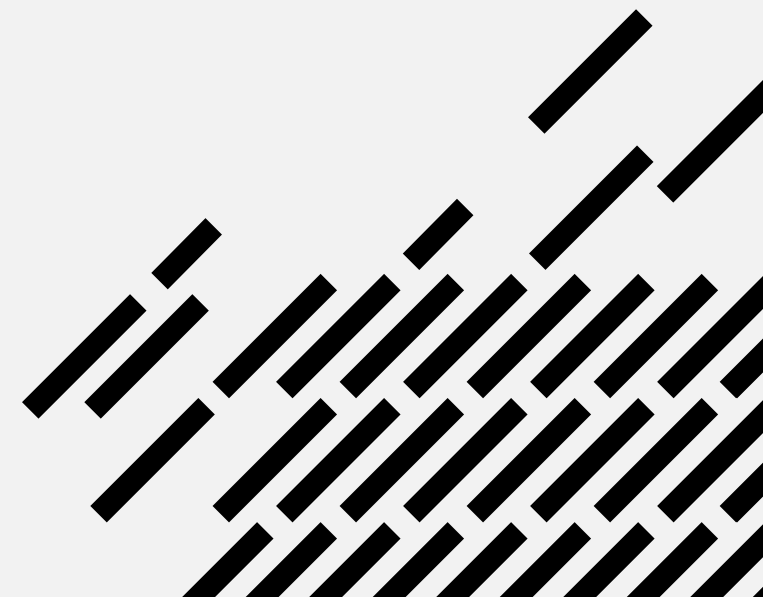


# DISCUSSION

- Ways to engage stakeholders
- Collecting and mapping local information
- Sharing of experiences



# SHARING IDEAS GENERATED

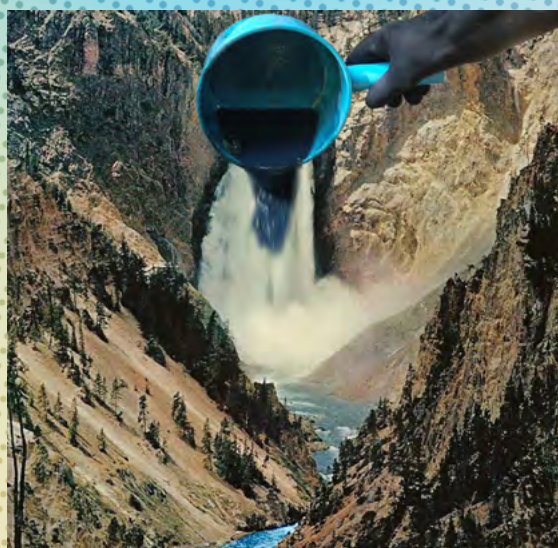




# RESOURCE DEVELOPMENT

## MANIFESTO #7

Fashion never unnecessarily destroys or discards but mindfully redesigns and recuperates in a circular way. Fashion is repaired, reused, recycled and upcycled. Our wardrobes and landfills do not overflow with clothes that are coveted but not cherished, bought but not kept.



## WASTE

Our recommended method and medium for this resource is:

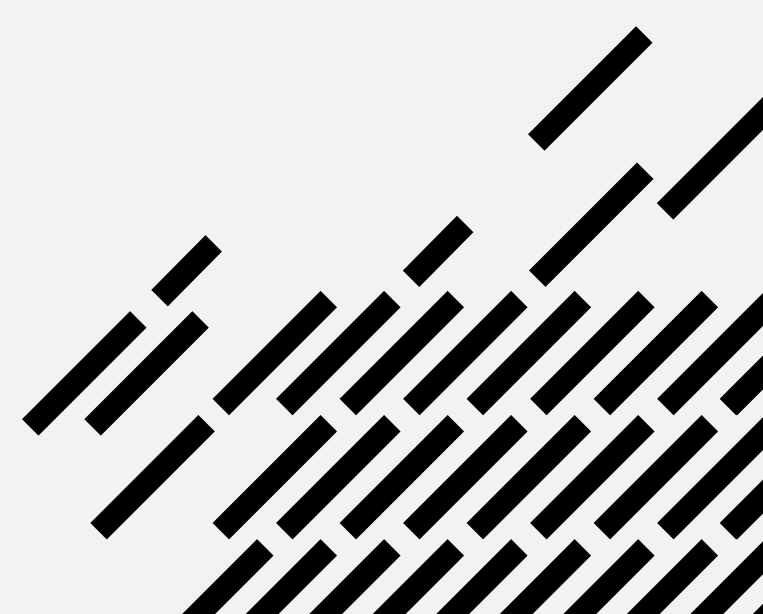
### A 'MATERIALS WASTE MATRIX'

An information tool relating to waste at every stage of a garment's life-cycle with specific detail about the most common textile fibres and fibre blends

GUEST SPEAKER

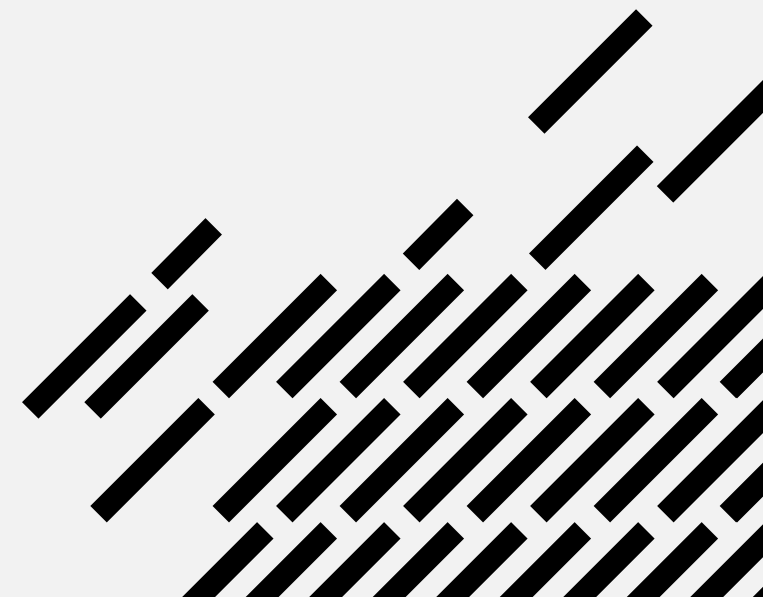
# LIZ RICKETTS

The OR Foundation

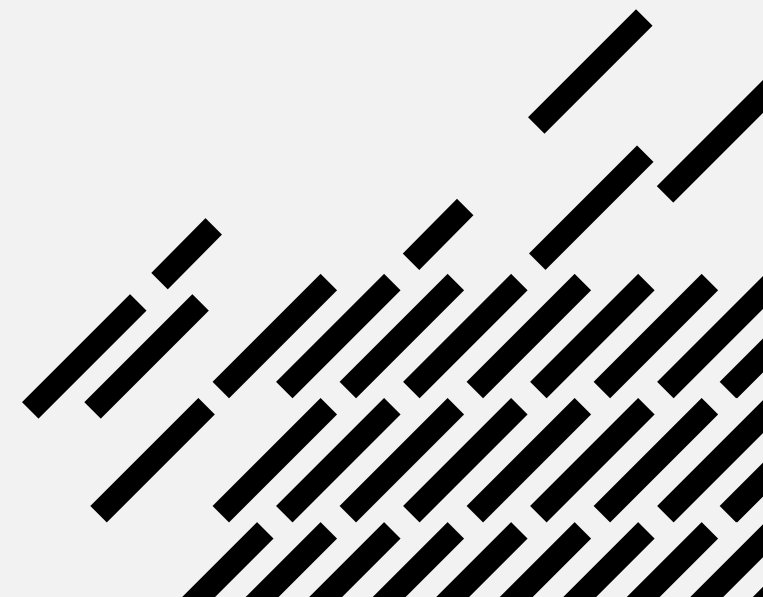


# DISCUSSION

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# SHARING IDEAS GENERATED



**“In work for sustainability in fashion and beyond, staying with the trouble means commitment to the true purpose – saving the planet – even when this causes friction, awkwardness, pain, anger and hard work. Only if we stay with the trouble, authentically focusing on putting earth first will our energy, knowledge and resources be available to dedicate to this work.”**

**FLETCHER, K. AND THAM, M. (2019). EARTH LOGIC FASHION ACTION RESEARCH PLAN. LONDON: THE J J CHARITABLE TRUST.**

# FAREWELL AND THANK YOU

Fashion Revolution, British Council, Liz Ricketts (OR Foundation), Rudo Nondo (Fashion Revolution Zimbabwe) and all of you!

You can find me **@josswhipple** developing my work via **@therightproject** and **@mendassembly**