



# KNOW & SEW: CAMPAIGN REPORT 2022

[www.knowandsew.org.uk](http://www.knowandsew.org.uk)



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# INTRODUCTION

Fast fashion is a clothing supply chain model that aims to quickly adapt to the newest fashion trends by changing garments offered in shops on a regular basis.<sup>1</sup> This industry is hugely profitable, worth \$25.09 billion in 2020.<sup>2</sup> However, with these profits comes an even bigger environmental cost, as the fast fashion industry is responsible for producing significant amounts of greenhouse gas emissions, landfill waste and water pollution.<sup>3</sup> These environmental impacts occur on an enormous scale due to fast fashion companies' marketing and peer pressure that encourages consumers to acquire the 'latest trends'. As a result consumers continuously purchase new garments, creating copious amounts of waste of garments no longer considered fashionable. If efforts are not made to reduce these environmental impacts as soon as possible, they will continue to contribute greatly towards climate change, where humans will experience increased risks to life and climate disasters.<sup>4</sup>

Despite most responsibility for change lying with fast fashion companies, COP26 highlighted how those in positions of power are unlikely to make significant changes any time soon. Therefore, our campaign will take a bottom-up approach, aiming to educate young people in 8 sixth forms in Leicester, about the negative environmental consequences of fast fashion and empower them to make small, but impactful, changes in their lives. We believe working with young people to increase their understanding and awareness, will help reduce their fast fashion consumption, decreasing the industry's negative environmental impact.

1 Bahareh Zamani, Gustav Sandin and Greg M. Peters, 'Life cycle assessment of clothing libraries: can collaborative consumption reduce the environmental impact of fast fashion?' (2017) 162 Journal of Cleaner Production 1368.

2 Research and Markets, 'Fast Fashion Global Market Report 2021: COVID-19 Growth and Change to 2030' (May 2021). <<https://www.researchandmarkets.com/reports/5321430/fast-fashion-global-market-report-2021-covid-19>> accessed 11 April 2022.

3 The UN Alliance for Sustainable Fashion, 'Home' (unfashionalliance.org, n.d.) <<https://unfashionalliance.org/>> accessed 11 April 2022.

4 Intergovernmental Panel on Climate Change, 'Climate Change 2022: Impacts, Adaption and Vulnerability' (March 2022). <[https://www.ipcc.ch/report/ar6/wg2/downloads/report/IPCC\\_AR6\\_WGII\\_SummaryForPolicymakers.pdf](https://www.ipcc.ch/report/ar6/wg2/downloads/report/IPCC_AR6_WGII_SummaryForPolicymakers.pdf)> accessed 11 April 2022.

## WHO ARE WE?

We are PhD researchers from the University of Leicester, with various research backgrounds. We joined forces to create Know & Sew because of our love for fashion but concern for its impact on both planet and people.



# PROBLEM ANALYSIS

Consumption of fast fashion is the core problem we wish to address, yet it is a complex issue with numerous causes and effects. One main cause is a lack of understanding and awareness on the environmental impacts of the industry. Information about how clothes are made and disposed of is limited, yet one study found consumers suggested they would change their consumption habits if they were aware of this information.<sup>5</sup> Despite a drive to protect the environment, with 83% of people wanting to be more sustainable in 2022,<sup>6</sup> a large proportion of consumers still require guidance on how to shop more sustainably.<sup>7</sup> ‘Greenwashing’, misleads consumers about steps a company is taking to reduce its environmental impact, resulting in consumers making uninformed and unsustainable choices. Research from the Changing Markets Foundation identified 59% of garments labelled as sustainable were breaking UK Competition and Markets Authority guidelines on environmental claims.<sup>8</sup>

Secondly, clothing is a means of expressing one’s identity and wearing the latest fashion trends can be an important part of that. However, instead of this being a reflection of people’s own personal identity,<sup>9</sup> it is often a manufactured identity fast fashion brands market to people, encouraging them to be ‘fashionable’ consumers. Peer pressure exacerbates this, as people are influenced by their friends’ choices, such as where they buy their clothes or what clothes they wear.<sup>10</sup>



5 Grete Birtwistle and Christopher Moore, ‘Fashion clothing - where does it all end up?’ (2007) 35 International journal of retail & distribution management 210.

6 Garnier, ‘One Green Step’ (garnier.co.uk, n.d.) <<https://www.garnier.co.uk/onegreenstep>> accessed 20 April 2022.

7 Retail Week, ‘Green is the New Black’ (March 2022). <<https://www.retail-week.com/sustainability/green-is-the-new-black/7041490.article?>

authent=1#:~:text=Consumers%20name%20Primark%20and%20Amazon,sustainability%20really%20means%20to%20the m.> accessed 11 April 2022.

8 Changing Markets Foundation, ‘Synthetics Anonymous: fashion brands’ addiction to fossil fuels’ (June 2021).

<[http://changingmarkets.org/wp-content/uploads/2021/07/SyntheticsAnonymous\\_FinalWeb.pdf](http://changingmarkets.org/wp-content/uploads/2021/07/SyntheticsAnonymous_FinalWeb.pdf)> accessed 20 April 2022.

9 Jonah Berger and Chip Heath, ‘Where Consumers Diverge from Others: Identity Signaling and Product Domains’ (2007) 34 The Journal of consumer research 121.

10 Lisa McNeill and Rebecca Moore, ‘Sustainable fashion consumption and the fast fashion conundrum: fashionable consumers and attitudes to sustainability in clothing choice’ (2015) 39 International journal of consumer studies 212.

As a result, many people purchase brand new clothing every time a new trend appears, then only wear it once and dispose of it once no longer in style.<sup>11</sup> It is estimated consumers are buying 60% more garments than 15 years ago,<sup>12</sup> highlighting maintaining a ‘fashionable’ identity comes at the expense of being sustainable.<sup>13</sup>

Another cause of fast fashion consumption is purposeful deterioration of clothing. Being made quickly with non-durable materials means fast fashion garments break and become worn easily, resulting in many people throwing them out.<sup>14</sup> Throwing clothes out consequently causes people to purchase brand new garments, starting the cycle of fast fashion consumption again. Even if damaged clothes could be fixed, most do not have the skills to be able to do so, as suggested by the British Heart Foundation, who found 59% of people polled could not sew confidently or even at all.<sup>15</sup> This lack of skills and knowledge further causes fast fashion consumption.

As highlighted, these issues cause fast fashion consumption, which in turn has negative environmental effects. In 2015 alone, polyester production for garments created 282 billion kilograms of carbon dioxide.<sup>16</sup> The artificial material also releases toxic chemicals into water systems when created and deposits microplastics into wastewater when washed.<sup>17</sup> Extensive waste is another environmental issue. As the fourth largest producer of textile waste in Europe, the UK creates 206,456 tonnes of this waste per year.<sup>18</sup> Globally, 57.1% of textile waste is put in landfills and 24.3% is incinerated, which produces large amounts of carbon dioxide.<sup>19</sup>

11 Grete Birtwistle and Christopher Moore, ‘Fashion clothing - where does it all end up?’ (2007) 35 International journal of retail & distribution management 210.

12 UNECE, ‘UN Alliance aims to put fashion on path to sustainability’ (12 July 2018)

<<https://unece.org/forestry/press/un-alliance-aims-put-fashion-path-sustainability>> accessed 20 April 2022.

13 Lisa McNeill and Rebecca Moore, ‘Sustainable fashion consumption and the fast fashion conundrum: fashionable consumers and attitudes to sustainability in clothing choice’ (2015) 39 International journal of consumer studies 212.

14 Grete Birtwistle and Christopher Moore, ‘Fashion clothing - where does it all end up?’ (2007) 35 International journal of retail & distribution management 210.

15 British Heart Foundation, ‘BHF exposes UK sewing skills shortage to launch The Big Stitch campaign’ (bhf.org.uk, 2017) <<https://www.bhf.org.uk/what-we-do/news-from-the-bhf/news-archive/2017/june/bhf-exposes-uk-sewing-skills-shortage-to-launch-the-big-stitch-camapaign>> accessed 11 April 2022.

16 CFDA, ‘Polyester’ (cfda.com, n.d.) <<https://cfda.com/resources/materials/detail/polyester>> accessed 20 April 2022.

17 CFDA, ‘Polyester’ (cfda.com, n.d.) <<https://cfda.com/resources/materials/detail/polyester>> accessed 20 April 2022.

18 LABFRESH, ‘The Fashion Waste Index’ (labfresh.eu, n.d.) <<https://labfresh.eu/pages/fashion-waste-index?lang=en&locale=en>> accessed 20 April 2022.

19 LABFRESH, ‘The Fashion Waste Index’ (labfresh.eu, n.d.) <<https://labfresh.eu/pages/fashion-waste-index?lang=en&locale=en>> accessed 20 April 2022.

These negative effects on the environment contribute to climate change, which despite having a worldwide impact, disproportionately affects the Global South.<sup>20</sup> Therefore, people consuming fast fashion in the Global North, such as the UK, often do not see and are unaware of the detrimental impacts of their consumption habits. In addition to environmental effects, it is also important to note negative social effects most Global North consumers are unaware of or chose to ignore. Not only do garment workers experience negative environmental effects such as air pollution,<sup>21</sup> they are also underpaid and have poor working conditions, including limited ventilation and collapsing buildings.<sup>22</sup>

Our campaign focuses on young people because we believe they are more likely to be influenced by the causes of fast fashion consumption. For example, most have a social media profile,<sup>23</sup> where they are bombarded with marketing of the ‘fashionable consumer’ identity. Additionally, young people are more likely to experience peer pressure than adults.<sup>24</sup> Furthermore, if we can reduce their fast fashion consumption and replace it with sustainable actions now, they can continue making these environmentally conscious choices throughout their lives and even influence the next generation to do the same. In addition to being home of the campaign team, Leicester also houses the largest amount of fast fashion factories in the UK,<sup>25</sup> making it an ideal place to implement Know & Sew.

<sup>20</sup> Intergovernmental Panel on Climate Change, ‘Climate Change 2022: Impacts, Adaption and Vulnerability’ (March 2022). <[https://www.ipcc.ch/report/ar6/wg2/downloads/report/IPCC\\_AR6\\_WGII\\_SummaryForPolicymakers.pdf](https://www.ipcc.ch/report/ar6/wg2/downloads/report/IPCC_AR6_WGII_SummaryForPolicymakers.pdf)> accessed 11 April 2022.

<sup>21</sup> Mariko Takedomi Karlsson and Vasna Ramasar, ‘Selling women the green dream: the paradox of feminism and sustainability in fashion marketing’ (2020) 27 *Journal of political ecology* 335.

<sup>22</sup> Rachel Bick, Erika Halsey and Christine C Ekenga, ‘The global environmental injustice of fast fashion’ (2018) 17 *Environmental Health* 1.

<sup>23</sup> Ofcom, ‘Adults’ Media Use and Attitudes Report 2020’ (statista.com, 2021)

<<https://www.statista.com/statistics/271879/social-network-profile-creation-in-the-uk-by-age/>> accessed 1 May 2022.

<sup>24</sup> Laurence Steinberg and Kathryn C Monahan, ‘Age differences in resistance to peer influence’ (2007) 43 *Developmental Psychology* 1531.

<sup>25</sup> Labour Behind the Label, ‘UK Garment Industry’ (labourbehindthelabel.org, n.d.) <<https://labourbehindthelabel.org/uk-garment-industry/>> accessed 21 April 2022.

# CAMPAIGN OBJECTIVES

To address the issues raised above, Know & Sew aims to reduce young people's fast fashion consumption, to decrease the negative environmental effects of the fast fashion industry. We will achieve our aim through three objectives that each tackle a cause of fast fashion consumption:



## **Increasing awareness of the environmental and social impacts of fast fashion**

Firstly, we aim to expose the negative impacts of fast fashion by teaching students how everyone contributes to the issue, the life cycle of fast fashion clothing and the impacts on Earth's future if no action is taken. We believe increasing students' awareness will encourage them to question their own fashion choices and improve their critical consciousness, tools needed to be sustainable fashion consumers.



## **Taking action through sustainable fashion: challenging societal norms of overconsumption**

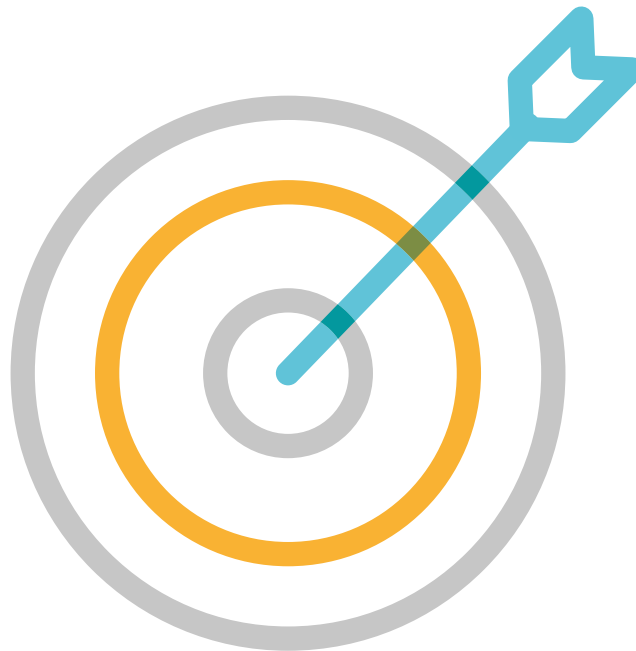
By providing a space for students to explore their identity, we will encourage young people to express themselves through fashion in ways meaningful to themselves, rather than blindly following fast fashion trends that lead to overconsumption. Challenging overconsumption is important because we believe it will relieve young people of the pressure to keep up with trends.



### 3 Increase understanding of upcycling clothes, as well as clothes maintenance and repairs

Equipping young people with skills to better maintain their clothing and transform unwanted clothes into something new, we believe will limit the need for students to buy new clothes, tackling both overconsumption and waste production.

We are aware social change happens over time, so existing habits and fashion choices are not going to change rapidly. Moreover, we acknowledge stopping fast fashion consumption altogether may not be possible for everyone due to socio-economic constraints. Thus, our aim is to reduce young people's fast fashion consumption rather than stopping it completely, as we believe this change will still have a positive effect on the environment.



# GOALS & ACTIVITIES

To achieve our objectives, we have created 3 goals. Each goal is to deliver a workshop that addresses one cause of fast fashion consumption. We aim to connect with 8 sixth forms, providing each institution with these 3 interactive workshops. We will work with 2 sixth forms for 3 weeks each half term, delivering one workshop per week (see Timeline). The workshops will be optional, extra-curricular activities. First piloted in Leciester, we hope to expand their reach in the future.

## Goal 1

**Deliver one interactive workshop per sixth form, that provides twenty 16-19 year olds with knowledge of the negative impacts of the fast fashion industry and develops their critical thinking on such issues.**

## Workshop 1: Raising Awareness (1 hour)

Due to their expert understanding on the environmental impacts of the fast fashion industry and provision of workshop materials, we will be partnering with non-governmental organisation TRAIID, to design this workshop. The workshop will start by gaining an understanding of students' current awareness of the negative impacts of the fast fashion industry. We will then deliver activities to develop this awareness by exploring how clothes they are wearing were made. Increasing their understanding may result in worries about Earth's future, so we will move on to discuss eco-anxiety and ask them to develop, as well as providing them with, creative solutions to fast fashion consumption. All activities aim to get students to visualise the harmful impact of the fast fashion industry. Moreover, it will highlight to students that they have the power to stop some of these negative effects by making more sustainable fashion decisions.

**Goal 2**

Deliver one interactive workshop per sixth form, that develops twenty 16-19 year olds' understanding of fast fashion trends and encourages students to explore their own identity through sustainable fashion.

**Workshop 2: Encouraging Creative Identities in Fashion (1 hour)**

Our second workshop will involve activities that get students to think about their identity and how they can express this through fashion. We believe doing this will destabilise fast fashion's popularity and make students think more deeply about clothing purchases. Furthermore, we will teach students about greenwashing and provide them with tools to spot when it is occurring. We hope such activity will influence students to buy from brands that reflect not only their identity but also sustainable fashion principles. Finally, students will be given the opportunity to design either a t-shirt, tote bag or bucket hat, from an old piece of clothing they no longer wear. This activity will highlight to students they do not need to buy new clothes if their fashion style changes, they can remake clothes in their wardrobe into something new.

**Goal 3**

Deliver one interactive workshop per sixth form, that teaches twenty 16-19 year olds the basic principles of sewing and how to look after clothes to make them last longer.

**Workshop 3: Developing Skills (2 hours)**

In the final workshop, students will create the up-cycled item of clothing they have designed in workshop 2. We will partner with a local garment worker from Leicester, who will be paid to run this session. Their expertise on industrial sewing machines will be crucial to developing students' sewing skills. Additionally, by partnering with a garment worker we hope to close the gap between consumers and garment workers, so students will again be reminded of the life cycle of clothes, further discouraging overconsumption. From this workshop, students will take home an up-cycled item of clothing made by themselves, as well as the skills needed to continue repurposing clothes in the future. Each student will be provided with a sewing kit to ensure they can continue using these skills.

All the themes we will address in these workshops are interconnected and knowledge gained in the initial stages will be drawn upon at later points as the workshops progress. Full details of workshop activities are provided in Appendix 2.

After completing the workshops, at the end of each term we will invite students to participate in a fashion show, to celebrate knowledge they've gained and work they've created. Brett Staniland, a Love Island contestant and sustainable fashion influencer will host the shows, that friends and family of the students will be invited to.



# STAKEHOLDER ENGAGEMENT PLAN

We have created a Stakeholder Engagement Plan to identify who is relevant to particular sections of the campaign, so we know when to engage them with our work or to be aware of their potential opposition.

## Key Stakeholders

Sixth form students, aged 16–19 years-old, are at the heart of our campaign because the workshops aim to increase their knowledge of the negative environmental impacts of fast fashion, challenge their existing attitudes towards fast fashion, and develop their clothes maintenance skills. Without their engagement, our campaign will not be successful as it needs beneficiaries to work. To ensure engagement of this stakeholder, we must make them aware of our campaign whilst getting their buy-in to the campaign's purpose and activities. Sixth form students may be difficult to engage because they have busy lives with competing priorities, however, our workshops are interactive and could provide a change from their busy work and social lives.

To reach students, we must partner with 8 sixth forms in the Leicester City Council catchment area, and their staff. Gaining investment in the campaign from these sixth forms is key because it will result in their permission to deliver our workshops within their institutions. It will be important to highlight the relevance of our campaign to the lives and studies of their students because this will be the sixth forms' main concern about Know & Sew. Furthermore, we will view each sixth form's calendar so we are aware of their commitments and needs, to best support implementation of our workshops.

## Primary Stakeholders

TRAID is a non-governmental organisation (NGO) in the UK, working to curtail the amount of clothing discarded, to reduce fashion's negative environmental impact.<sup>26</sup> Therefore, this organisation has a strong understanding of the environmental impacts of fast fashion, valuable for our first workshop. We will partner with TRAID to co-produce content for this workshop, not only because their expertise will help create an informative session, but their established reputation will also strengthen our campaign's credibility. TRAID undertakes similar work to our campaign however, this is not a threat because it will support development of our workshop materials and all work in this area is necessary for reducing the environmental impacts of fast fashion.

Garment workers have relevant knowledge and sewing expertise, so we will partner with one garment worker from Leicester to deliver our final workshop. Garment workers in Leicester may also be interested in our campaign because they directly experience the negative environmental and social impacts of the fast fashion industry, so would support a campaign aiming to alleviate these issues. However, with reduced fast fashion consumption comes reduced demand for production, which could negatively impact garment workers' employment opportunities. Although our campaign aims for positive change, this is a potential negative consequence we must consider.

One potential threat to our campaign, is sixth form students' peers. As highlighted in the problem analysis, young people often experience peer pressure and if our campaign is not considered 'cool', students may be afraid to attend because they could get mocked. It is therefore important we control our campaign image by appealing to students' likes and needs, as well as valuing their feedback through monitoring and evaluation.

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<sup>26</sup> TRAID, 'About TRAID' (traid.org.uk, 2022) <<https://www.traid.org.uk/about-traid/>> accessed 20 April 2022.

## Secondary Stakeholders

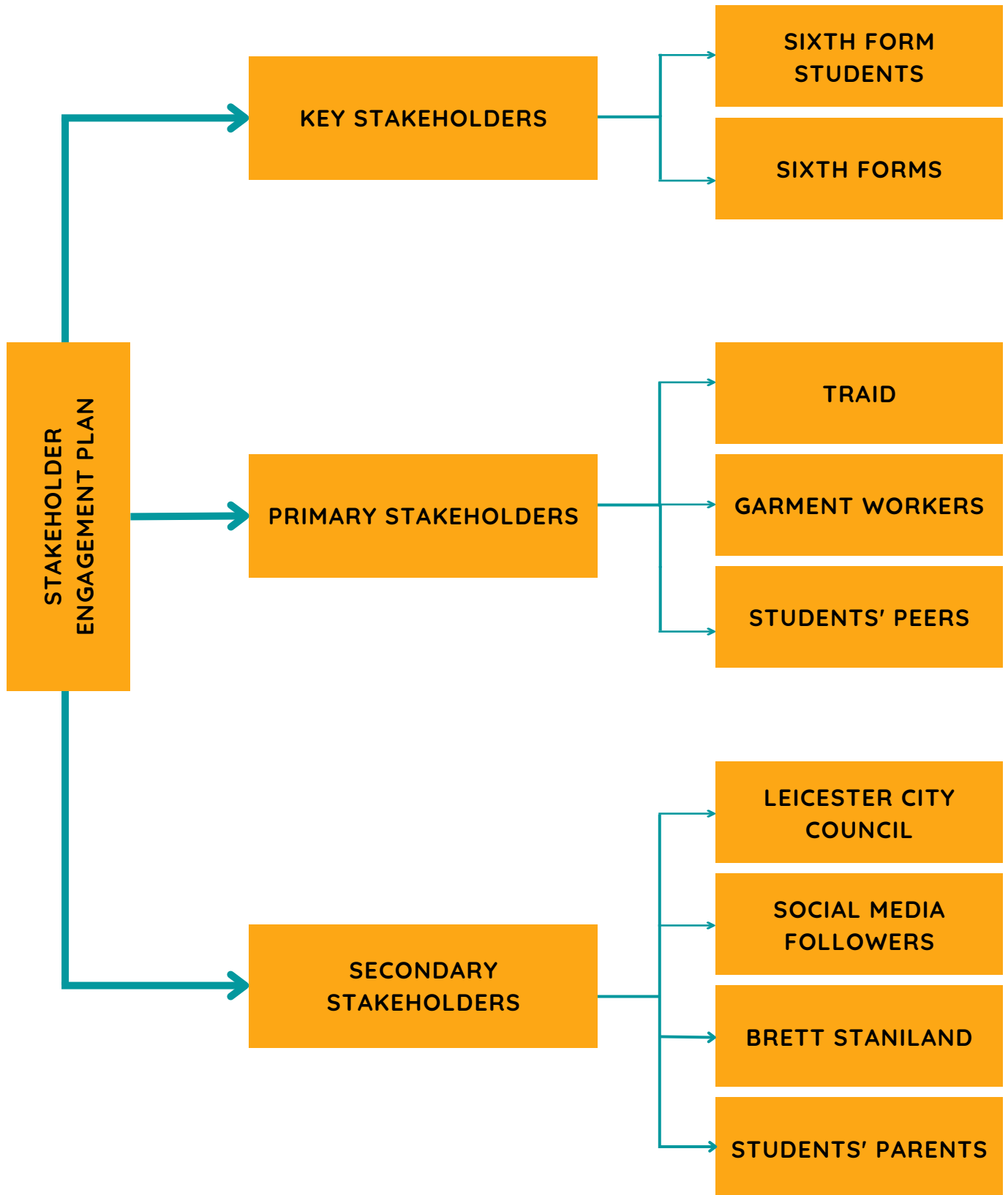
Building awareness of our campaign through social media is important, making social media followers a secondary stakeholder. Although, their engagement will not make or break our campaign because our focus is on sixth form students' education. Instead, such engagement will be beneficial for the campaign's sustainability. Our main relationship with this stakeholder will be to inform them of our campaign activities through our website and social media channels of Twitter, Instagram, Facebook and TikTok.

A sustainable influencer is another secondary stakeholder that will help social media follower engagement. Despite not being essential to the success of Know & Sew, a sustainable influencer can assist with large-scale outreach to spread awareness of the campaign and its message, giving it more credibility. Collaborating with an influencer will be mutually beneficial, as association with our campaign will improve their public image as altruistic. Love Island contestant and sustainable fashion influencer, Brett Staniland, will partner with our campaign to spread awareness of our work, in addition to hosting the fashion shows.

Although sixth form students have more autonomy because they are slightly older than high school students, their parents may still have an influence over which extra-curricular activities they participate in. Parents may therefore be a threat to our campaign if they do not understand its relevance to their child's life. However, they could also encourage their child to take part if they see the campaign's value. Parental influence is less effective than peer influence, so our campaign is aware of but not concerned about this stakeholder.

It will be important to inform Leicester City Council about the campaign because they oversee sixth form education in Leicester. Furthermore, endorsing our campaign may be a good publicity opportunity for the Council, as they can evidence important environmental work occurring in the city. However, as the workshops will be an optional extra-curricular activity, the Council may not be concerned with our campaign but this will not affect our ability to achieve our goals and objectives.

Figure 1 - Stakeholder Engagement Diagram





# MEDIA AND COMMUNICATIONS STRATEGY

The media and communication strategy targets all stakeholders, as clear communication with them is vital for the success of our campaign. Using various communication outlets, we will convey the campaign's main message: reducing young people's fast fashion consumption, to decrease the negative environmental impacts of fast fashion. We will highlight how the campaign will support young people to increase their understanding of the negative impacts of fast fashion, challenge their perceptions of fast fashion, and improve their ability to maintain their clothes. Our strategy can be separated into 3 parts; before the pilot, during the pilot and, after the pilot. Each stage will help achieve the campaign goals.

## Before the pilot

Most stakeholders will be contacted during this stage, to engage them with the campaign and create the foundations for the pilot to start in the new academic year. Table 1 documents why and how each stakeholder will be contacted.



Table 1 - Communitation Plan Before the Pilot

WHO IS BEING CONTACTED?	WHY ARE THEY BEING CONTACTED?	HOW DO WE PLAN TO CONTACT THEM?
All sixth forms in Leicester	To develop their interest in the campaign and ask them to sign their sixth form up to the pilot.	<p>Most UK sixth forms have an 'Enrichment Lead' who is responsible for extra-curricular activities and events. The first step we will take is contacting this person (or an equivalent member of staff) via email to let them know about our campaign.</p> <p>Following this email, we will arrange a 1-2-1 phone call to answer any questions and invite them to a Zoom presentation, where we will formally explain the campaign and ask them to sign up.</p>
Students from our target sixth forms	To get their participation in the workshops.	<p>Once 8 schools have signed up, we will have individual meetings with them to discuss details of the campaign and how we will be able to accommodate and adapt our plan to fit within their timetable.</p> <p>After these details have been confirmed, we will liaise with sixth forms to bring awareness to the campaign via their own means of communication with students. This could include being noted in their sixth form newsletter, highlighted in talks about extra-curricular activities or on a noticeboard. During this time, we will also deliver a presentation to sixth form students and distribute flyers (Appendix 3) for them to know more about the workshops, ask questions and decide whether to participate.</p>

WHO IS BEING CONTACTED?	WHY ARE THEY BEING CONTACTED?	HOW DO WE PLAN TO CONTACT THEM?
Leicester City Council	To inform them of the campaign and potential publicity opportunities.	We will reach out to Leicester City Council office via email to inform them of our objectives and activities.
Garment workers	To invite them to run workshop 3.	We will reach out to Fashion-workers Advice Bureau Leicester (FAB-L) by email, to ask if they can advertise our facilitator role to their service users (garment workers).
Sustainable influencer	To get them to promote the campaign and host the fashion shows.	We will contact Brett Staniland directly through his Instagram and email. A follow-up meeting will be arranged to organise content of interest to our target audience and a content schedule. In this meeting, we will also invite him to be our fashion show host.
TRAID	To help develop and facilitate workshop 1.	We will email TR Aid to invite them to co-create and deliver workshop 1, then arrange a follow-up Zoom meeting. Here we will co-create workshop 1 and inform TR Aid when they need to deliver it.

As shown, a significant amount of our initial communication will be carried out via email. To optimise the best outcome from this, we would sign off all of our correspondence with a link to our website and social media channels, to provide further information.

## During the Pilot

Once the pilot starts, we will begin our digital approach to our communication strategy. Popular social media channels used by our target audience, Instagram, Twitter, Facebook and TikTok, will be created and posts will be uploaded once a week during workshop delivery. Content will be dependent on platform but its main aim is to raise awareness of the campaign through showing images and videos of our workshops.

At this point our website will be more active, as we will update it weekly to showcase the campaign's effectiveness to stakeholders and general public. Our website will feature a homepage (Figure 3), with navigation to pages with more information about the campaign. After the pilot, 'The Workshops' link will contain workshop resources, which are aimed at students and teachers but accessible for all site visitors. The website will also feature press coverage of the campaign and contact information.



Figure 2 - Example Instagram Post



Figure 3 - Website

In addition to our digital approach, during the campaign it is important for the team to keep in contact with stakeholders, as this will ensure the campaign runs smoothly. Table 2 highlights why and how stakeholders will be contacted at this point of the campaign.

Table 2 - Communication Plan During the Pilot

WHO IS BEING CONTACTED?	WHY ARE THEY BEING CONTACTED?	HOW DO WE PLAN TO CONTACT THEM?
Our target sixth forms	To keep workshops running smoothly and address any problems or changes.	Contact the designated teacher once a week via email.
Leicester City Council	To invite the Mayor to the fashion shows.	We will contact Leicester City Council office via email.
Garment workers	To ensure workshop 3 delivery.	Contact them, via agreed methods, 2 days before each workshop 3 to confirm they can facilitate.
Sustainable influencer	To confirm he can host the fashion shows.	Contact Brett Staniland, via agreed methods, 1 week before each fashion show to confirm he can host.
Social media followers	To promote our campaign and show its achievements.	Instagram, Twitter, Facebook and TikTok posts showcasing workshop activities and providing summaries of workshop topics.

WHO IS BEING CONTACTED?	WHY ARE THEY BEING CONTACTED?	HOW DO WE PLAN TO CONTACT THEM?
Press and local journalists	To raise awareness of the campaign.	A press release will be sent to Leicester Mercury and Eco Textile Newsmagazine in September, to raise awareness of the campaign and again when the fashion shows happen, to highlight the campaign's progress.
TRAID	To ensure workshop 1 delivery.	Contact TRAIID, via agreed methods, 2 days before each workshop 1 to confirm they can facilitate.

### After the Pilot

Communication after the pilot will be limited as our main communication tactics involve contacting our stakeholders during the pilot. However, we will email the sixth forms' enrichment leads, to gain their feedback on the campaign.

# MONITORING AND EVALUATION PLAN

Monitoring and evaluation will be conducted throughout, to measure the campaign's progress and success against our objectives (Table 3). To monitor campaign engagement and enjoyment, we will have a graffiti wall activity to conclude each workshop. In this activity, students will give feedback about the workshop on sticky notes, then put them on a piece of paper attached to the wall. Such feedback from participants will allow us to modify our workshop content and delivery based on their needs and expectations, maximizing workshop engagement and impact. To evaluate our outcomes, a pre and post campaign survey, including both open and closed questions, will be conducted. To encourage students to complete the surveys, those who finish the post-survey will be entered into a prize draw to win a voucher, provided for free by a sustainable fashion brand, such as Lucy & Yak.

In addition to this, we will recruit 1 sixth form to be a case study. All sixth forms will be asked but it will be given to the first to respond. The case study will be conducted through a pre workshop 1 focus group and a post workshop 3 focus group with students, as well as an observation of a fashion show. In return, the sixth form involved will receive a bespoke case study report including pictures and quotes, that students will be invited to co-produce. In addition, we will publish a final campaign evaluation report based on the results of the pre and post surveys, case study and observations undertaken. As a research collective, the work will be implemented by our team. By conducting these activities, we will be able to understand the campaign's achievements, as well as lessons learnt to improve future implementation.

## Five Feedbacks on Graffiti Wall

- 1 thing you have learnt
- 1 thing you want to improve
- 1 thing you have enjoyed
- 1 thing you would change
- 1 thing you are looking forward to next time

Table 3 - Monitoring & Evaluation Plan

OBJECTIVES	OUTCOMES	ACTIVITIES	QUANTITATIVE INDICATORS (MEANS OF VERIFICATION)	QUALITATIVE INDICATORS
<b>Increase awareness of the environmental and social impact of fast fashion</b>	Improve student's knowledge on the life cycle of fast fashion	<b>Workshop 1-</b> Raising awareness on environmental impacts of fast fashion	160 students participate in the workshops (8 sixth forms X 20 pupils each) (Attendance sheet)  80% of students increased their knowledge of the negative environmental impacts of fast fashion (Pre-Post surveys)	Positive comments from students (Open questions on pre-post surveys)
<b>Taking action through sustainable fashion: challenging societal norms of overconsumption</b>	Change students' attitudes toward consuming fast fashion  Expand students' knowledge on sustainable fashion actions	<b>Workshop 2 -</b> Encouraging creative identities in fashion	50% of students say they are more likely to shop at sustainable fashion brands (Pre-Post Survey)  60% of students say their attitude towards fast fashion has changed (Pre-Post Survey)	Positive feedback on each workshop from students (Graffiti Walls)
<b>Increase understanding of upcycling clothes, as well as clothes maintenance and repairs</b>	Students able to upcycle their own garment  Improve students' clothes maintenance habits and skills	<b>Workshop 3 -</b> Developing Skills  <b>Fashion Show -</b> Showcase of their original pieces and celebration of their work	80% of students say they have improved their sewing skills (Pre-Post Survey)  80% of students say they have increased their confidence in maintaining their clothes (Pre-Post Survey)  320 people attend fashion shows (Headcount)	1 case study of a sixth form (Case study report)



# BUDGET

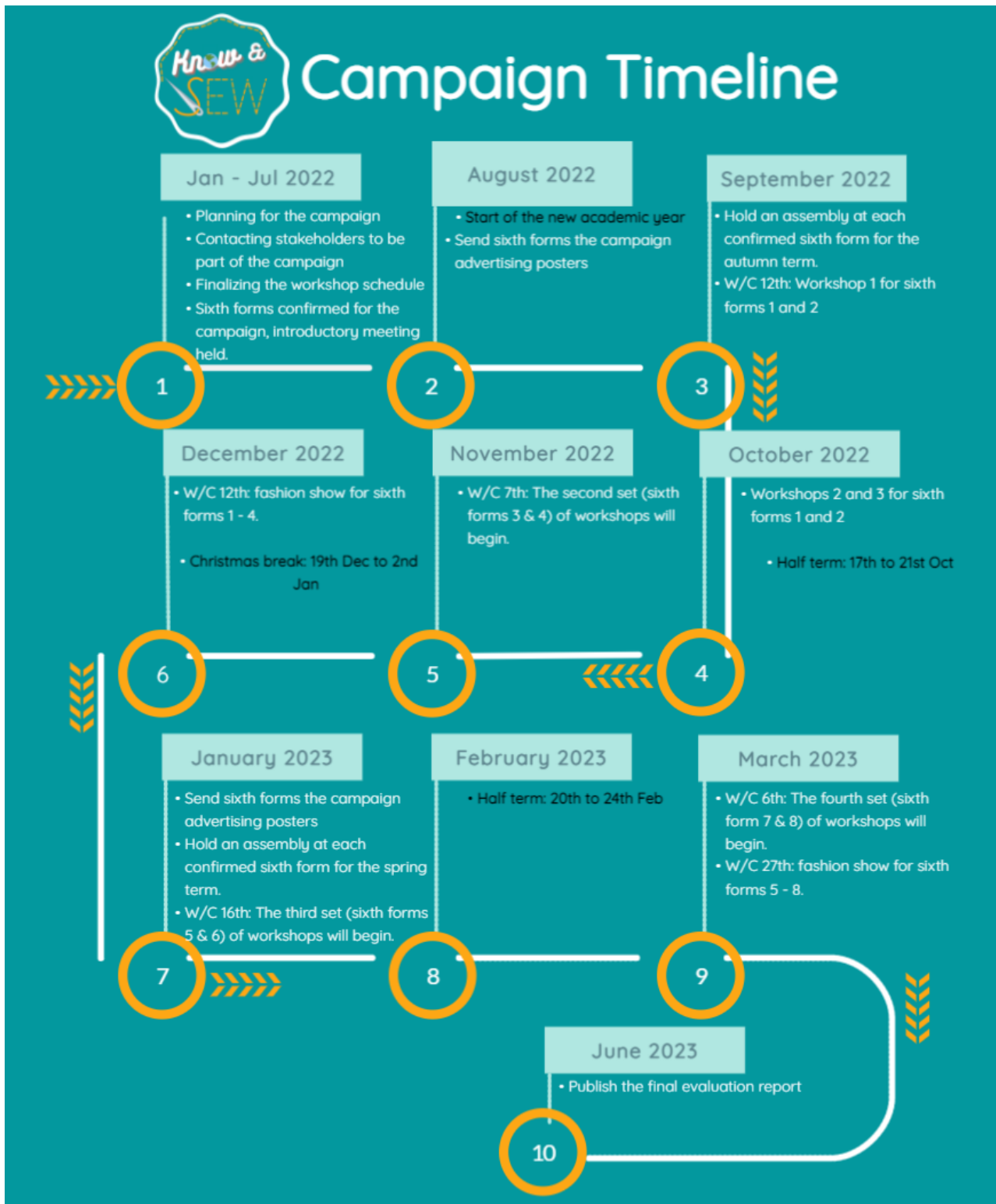
Table 4 - Budget

Income							
	Amount (£)					Narrative	
Funding by National Lottery Award for All England	4513.15					We will apply for National Lottery Awards for All funding. This funding offers £300 to £10,000 to support what matters to people and communities.	
Expenditure							
	Unit Cost (£)	Quantity	Unit	Quantity	Unit	Amount (£)	Narrative
Workshop/Fasion Show							
Stationery	10.00	8	schools	3	workshops	240.00	Paper, pens, and sticky notes for workshops
Wage	10.00	1	person	30	hours	300.00	One garment worker (2 hours X 8 schools and 1 hour consultation). Sustainable influencer hosting the fashion shows (2hours X 2fashion shows). Their social media content will be undertaken pro-bono. TR Aid facilitator (1 hour X 8 schools and 1 hour co-production). Unit cost is based on national living wage.
Printing	6.00	8	schools	3	workshops	144.00	Workshop resources (5p X 6 pages X 20 students = £6)
Materials for workshop 3	7.00	1	set	8	schools	56.00	Buttons and thread
Sewing Machine	85.00	10	set	1		850.00	To be used in workshop 3
Sewing Kit	8.00	1	set	160	students	1280.00	For students to use in workshop 3 and keep for future use
Decoration for Fashion Show	50.00	1	set	2	times	100.00	Balloons and other decorations
Venues for Fashion Shows	0.00	1	room	2	times	0.00	Halls of two of the sixth forms
Communication/PR							
Website	56.00	1	set	0.5	year	28.00	Running cost for website including domain name (£5/year), hosting (£36/year) and SSL certificate (£15/year). Website design will be done by our team. Other SNS accounts (Twitter, Instagram, Facebook, TikTok) are free
Video Conference Service	119.90	1	set	0.5	year	59.95	Yearly subscription fee for Zoom Pro to host online meetings with stakeholders
Sim Card	6.00	1	set	6	months	36.00	Dedicated mobile number for the campaign
Banner	30.00	2	pieces	1		60.00	Banners with campaign logo for workshops and fashion shows
Poster	1.05	5	sheet	8	schools	42.00	A2 posters for advertising our campaign
Flyer	0.20	300	pieces	1		60.00	300 flyers for advertising our campaign

	Unit Cost(£)	Quantity	Unit	Quantity	Unit	Amount (£)	Narrative
<b>Transportation</b>							
Bus	1.60	5	person	52	times	416.00	Transportation for our research collective to get to the workshops and fashion shows (return travel for 3 workshops in 8 schools and 2 fashion shows)
Bus for external facilitator	1.60	2	person	16	times	51.20	Transportation for a garment worker to attend workshop 3 (return travel to 8 schools)
Train tickets (London to Leicester, return)	55.00	1	person	2	times	110.00	Transportation to Leicester for the influencer hosting the fashion shows (return travel to 2 shows)
Train tickets (London to Leicester, return)	55.00	1	person	8	times	440.00	Transportation to Leicester for TRAIID's representative facilitating workshop 1 (return travel to 8 schools)
<b>Office/Miscellaneous</b>							
Office	0.00	1	room	18	months	0.00	The campaign team has office spaces at the University of Leicester which we will use to work on the campaign. Sewing machines and other materials will be securely stored in one team member's house.
Laptop, Projector	0.00					0.00	We will use our own laptops to work on the campaign. Projectors will be borrowed from sixth forms during workshops.
DBS Check	40.00	1	time	6	person	240.00	DBS check for team members (5 people) and garment worker. We assume TRAIID's facilitator already has a DBS check.
<b>Total Expenditure</b>						<b>4513.15</b>	
<b>Income - Expenditure</b>						<b>0.00</b>	

# TIMELINE

The campaign will be developed over 18 months, with the main element running for 7 months during the 2022/23 academic calendar.



# SUMMARY

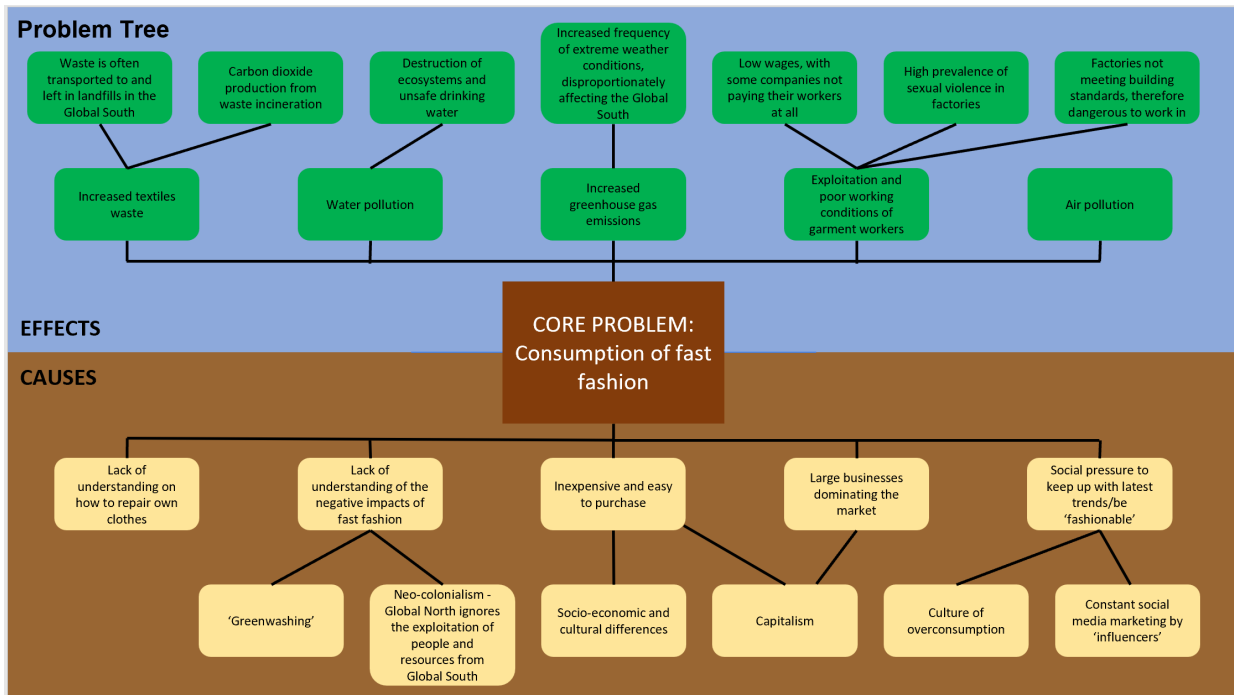
From poor understanding of environmental issues, to peer pressure, to lack of maintenance skills, consumption of fast fashion is a complex issue. However, we believe Know & Sew will successfully support young people to increase their understanding of the negative impacts of fast fashion, challenge their perceptions of fast fashion, and improve their ability to maintain their clothes. This approach will serve as a foundation, teaching young people how to take action and reduce their fast fashion consumption. Over time, these actions will help to decrease the negative environmental impacts of fast fashion.

To the campaign team, empowering even a small group of students to reduce their fast fashion consumption means success. However, the issue is large, meaning our campaign must reach more young people if we are to fully address it. After the pilot, we will scale-up our campaign by uploading our workshop resources to our website. Teachers nationwide will be able to access and deliver this content for free, spreading our campaign message. We will continue to deliver our workshops if requested by sixth forms and aim to involve a wider audience by inviting Leicester based universities to participate in our campaign.

Young people are dynamic, with the potential to change the world. Empowering them to make sustainable fashion choices is an easy way to increase their confidence in their ability to be environmentally conscious and make a positive impact on the planet.

# APPENDIX

## Appendix 1 : Problem Tree



## Appendix 2 : Workshop Outline

### Workshop 1: Raising Awareness (1hour)

#### 1-1 Introduction (10min)

- Icebreaker exercise: in smaller groups get students to introduce themselves and make them think about the following questions:

→ why are they taking part in the workshop?  
 → what sort of action are they currently taking or would like to take to fight climate change?

- Mindcloud to assess the students initial knowledge around fast fashion (both positives and negatives)

#### Purpose:

- Get to know each other and create a pleasant atmosphere for learning
- Aims to get them actively involved from the beginning as well as avoid repetition of facts they are already aware of later on

**No resources needed**

#### 1-2 Problem Analysis (10min)

- Building on the mind cloud explore together with the students the harmful social and environmental impact of the fast fashion industry
- Prompt them to look at the label of one item of their clothes
  - where is it from?
  - what is it made of?
- How large is my ecological footprint due to the clothes I'm wearing?

#### Purpose of this:

- Use this as a visualisation method to introduce discussion over
  - the life cycle of a piece of clothing
  - how much water is used in the production
  - who makes our clothes and under which conditions?
- Give students an understanding of the negative (or in some cases positive) environmental impacts of the clothes they are wearing

#### Resources needed:

- Calculation method provided by TRAIID

**1-3 Talk about Eco-Anxiety (5min)**

- Ask students about their knowledge on the current climate crisis we are facing  
→ how does this make them feel?
- Explain the concept of Eco-Anxiety

**Purpose of this:**

- According to research, young people are particularly worried about environmental and climate challenges. Nonetheless, thinking about these issues can be daunting. Assuring them that these emotions are normal and giving them a safe place to express them can help them feel less alone and more empowered to make a difference.<sup>27</sup>

**No resources needed**

**1-4 Issue and Opportunity tree (15min)**

- Ask students to create an issue tree with the problem statement (fast fashion) at the centre of the tree. By asking what is at the root of the problem students will gradually add roots to the tree. Hereby, they are encouraged to think more critically about the issue. If stuck, help them with some suggested questions: Why do people buy excessive amounts of clothes? ; why do fast fashion clothes most often end up in landfill? ; who is benefitting from and thereby sustaining the industry?
- Following this students are asked to come up with an opportunity tree. Using the issue tree as a starting point students are prompted to transform the problems into objectives (eg. 'bad working conditions' turns into 'improve working conditions')

**Purpose of this:**

- Gives students the opportunity to reflect on what they have just learnt through visualising the problem (issue tree)
- To encourage young people towards solution based thinking rather than just problems (opportunity tree)

**Resources needed:**

- Large pieces of paper
- Sticky notes
- Pens and markers

<sup>27</sup> Pihkala Panu, 'Anxiety and the Ecological Crisis: An Analysis of Eco-Anxiety and Climate Anxiety' (2020) 12 Sustainability 1.

### 1-5 Wheel of Sustainable Fashion (15min)

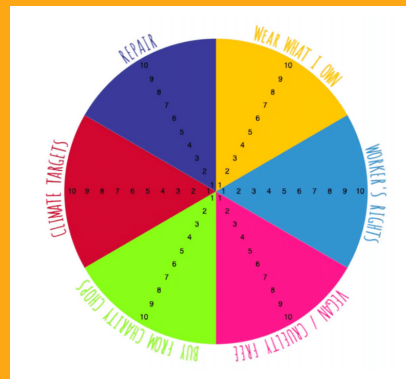
- Ask the students to draw a circle and divide it into six halves. Each section should then be assigned with one key element representing sustainable fashion. For instance, this could be 'educate myself on workers rights' or 'learning how to fix my clothes'. Then divide each section with a number line ranging from 1 to 10. Students must then rate themselves on this scale, with 10 being I have achieved this element and 1 being I need to really work on this element.

### Purpose of this:

- The wheel can be used as a visual motivation for young people to see where they are already reaching their goals and which areas still need improvement

### Resources needed:

- Wheel of life resource: <https://resourcesof.life/#/>



### 1-5 Conclusion (5min)

- Brief summary of what we have learnt over the past hour
  - Give students time to go around and answer the questions on the graffiti wall
  - Roughly explain the outline of workshop 2
- ask them to bring in or wear their favourite item of clothing
- ask them to bring in one or more old items of clothing for upcycling exercise



## Workshop 2: Encouraging Creative Identities (1hour)

### 2-1 Introduction (10min)

- Each student will present their favourite piece of clothing
- why is it important to you?
- how does it link to your identity?
- how often do your favourite items of clothes change on average?
- how do current trends influence your favourite items of clothing?

### Purpose of this:

- Encourage students to think about how their identity links to the clothes they wear and what role current fashion trends play in this process
- Highlights the unsustainability of fast fashion trends and how it encourages overconsumption

### No resources needed

### 2-2 'Performative' sustainability vs. actual sustainable fashion: Being able to spot greenwashing (15min)

- Introduce the concept of greenwashing to the students
- what is the difference between a genuinely conscious brand and one that is 'performing' sustainability
  - How can we spot greenwashing?
- look beyond simple marketing, always look for evidence
- look for facts and figures
- look for certifications
- natural doesn't equal 100% eco-friendly, vegan doesn't equal 100% cruelty free
- look for brands that integrate sustainability into everything they do (not just one collection, shipping, packaging, the workers, etc.)

- Let each student pick 2 cards from a pile of cards with different brands on them (fast fashion, sustainable brands, 'performative' sustainable brands). Give them 5 minutes time to do some online research about the brands they chose and see if they can spot any greenwashing based on the tips we've given them
- After this start an open discussion with all students about their findings

### Purpose of this:

- Make the students understand the difference between actual sustainability and performative sustainability in fashion
- Equip them with tools to spot greenwashing

### Resources needed:

- Cards with different brands on them
- Zerrin online 'wtf' (what the fabric) guide: <https://zerrin.com/?s=wtf>

**2-3 Creative brainstorm (10min)**

- Ask all the students to get together in a circle. Introducing a ball of wool in to the circle, each student will be asked to say something about themselves that they believe makes them who they are and throw the ball of wool to another student in the circle (this can be a passion of theirs, the country their family is from, a place they like to visit, a skill they are good at, etc.). After every student had the opportunity to say something a tangled net will have been created. To untangle this, each student will pass the ball back, this time mentioning a factor that they believe make the student that initially passed them the ball unique.

**Purpose of this:**

- Encourage students to think about their own identity and how they would like to present themselves to others through fashion

**Resources needed:**

- Ball of wool

**2-4 Rediscovering fashion (5min)**

- Introduce the concept of upcycling and different ways that this can be done
- Give them three options of upcycling that they will be able to do in the following workshop

→ option 1: T-shirt

→ option 2: Bucket hat

→ option 3: Tote bag

**Purpose of this:**

- Teach the students how old items can easily be transformed into something new
- Get them thinking about what they want to design

**No resources needed**

**2-5 Creating a design for upcycled item of clothes (15min)**

- Each student will be asked to firstly choose what they want to upcycle out of their old item of clothing. Then they will have time to start the design the item of clothing they will be repurposing the following week
- As time is limited we will ask them to finish the designs in their own time to be finished by next week

**Purpose of this:**

- Get started on designing a piece of clothing linking to their identity

**Resources needed:**

- Fashion magazines
- Paper
- Stationary (colours, paint, scissors, etc.)

**2-6 Conclusion (5min)**

- Summary of what we have explored over the past hour
- Give students time to go around and answer the questions on the graffiti wall

**Workshop 3: Developing Skills (2hours)****3-1 Introduction (20min)**

- The local garment worker will introduce the students to a sewing machine and different sewing techniques. This will serve as their basis to carry out the designs they want to create

**Purpose of this:**

- Make all participants feel confident with the equipment they will be using regardless of their previous skill level
- Give them a basic understanding of sewing, and how they can use this to create something on their own, as well as the general upkeep of their clothes

**Resources needed:**

- Sewing machines
- Thread
- Sewing kits

**3-2 Risk and Safety (10min)**

- The local garment worker will run the students through the risks of a sewing machine and how to avoid these:
  - correct position
  - removing feet from treadle when threading and changing needles
  - checking integrity of needles
  - putting long hair up
  - disconnecting the power after use
  - pay attention to the task at hand

**Purpose of this:**

- To ensure the safety of the students and create a risk free working space

**Resources needed:**

- Sewing machines

**3-3 Creating an upcycled piece of clothing (85min)**

- Assisted by us and the garment worker, the students will have time to create their designs and produce an upcycled item of clothing out of the old piece they brought in

**Purpose of this:**

- By showing how quick and easy it can be to create something new out of something old we hope to encourage students to make use of these newly learnt skills
- Building on the knowledge gained in the previous workshops these skills offer an accessible alternative to the consumption of fast fashion

**Resources needed:**

- Sewing machines
- 1 old item of clothing per student
- Sewing kits

**3-4 Conclusion (5min)**

- Summary of what we have explored over the past hour
- Provide information on fashion show and post-survey
- Give students time to go around and answer the questions on the graffiti wall

Fashion Show (2hours)



## **KNOW & SEW FASHION SHOW SCHEDULE**

10:00am : Welcome speech given by Brett Staniland

10:15am: Slideshow presentation of the campaigns message and summary of the workshops given by the *Know & Sew* collective members

10:30am: Catwalk 1 with students from school 1 & 2

11:00am: Survey prize give away

11:15am: Catwalk 2 with students from school 3 & 4

11:45am: Concluding speech and thank you to all involved in the campaign



## Appendix 3: Flyer

## KNOW & SEW

Fast fashion is so last year



Care about the environment?

Like fashion?

Want to know how to make easy sustainable choices?





Your sixth form is one of only 8 in the UK that has chosen to take part in Know & Sew, a BRAND NEW campaign aiming to reduce the negative environmental affects of fast fashion

We do this through delivering 3 free interactive and fun workshops, where in just 4 hours you will:

- Understand the negative environmental effects of fast fashion
- Explore your identity through fashion and learn about fashion trends
- Design and create your own garment using pre-loved materials
- Gain lifelong sewing skills to help create and repair your favourite clothes



Want to be involved? Let [TEACHER'S NAME] know by [DATE] if you want to take part. But be quick because there are limited spaces!

## Appendix 4: Pre and Post Survey

### Pre Survey - Know and Sew

1. Which brands do you buy clothing items from?

*Tick all that apply.*

- Primark
- Pretty Little Thing
- Boohoo
- Missguided
- SHEIN
- ASOS
- H&M
- ZARA
- Other

2. How many items of clothing have you bought from these brands in last 6 months?

*Mark only one oval.*

- 0-5 items
- 6-10 items
- 11-20 items
- 21 items and above

3. Which of these brands do you think are sustainable? Tick all that apply

*Tick all that apply.*

- Primark
- Pretty Little Thing
- Boohoo
- Missguided
- SHEIN
- ASOS
- H&M
- ZARA
- Other

4. If you do buy from these brands, please tell us why:

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5. What are your feelings towards fast fashion?

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6. How important do you think reducing fast fashion consumption is to stopping climate change?

*Mark only one oval.*

1      2      3      4      5

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Not important at all      Extremely important

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7. How would you rate your awareness of environmental issues?

*Mark only one oval.*

1      2      3      4      5

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Not aware at all      Extremely aware

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8. How do you rate your confidence to maintain your clothes (e.g. how to wash, sew on a button, mending)

*Mark only one oval.*

1      2      3      4      5

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Not confident at all      Extremely confident

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9. What is one thing you want to learn in the Know & Sew workshops?

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## Post Survey - Know and Sew

1. Has your knowledge on the environmental effects of fast fashion improved through participating in the campaign?

*Mark only one oval.*

- Improved a lot  
 Somewhat improved  
 Not at all

2. Has your attitude toward fast fashion changed through participating in the campaign? (E.G. changed negatively = you now dislike fast fashion)

*Mark only one oval.*

- Changed positively  
 Somewhat changed positively  
 Not changed  
 Somewhat changed negatively  
 Changed negatively

3. Do you think the campaign has changed your purchasing behaviour?

*Mark only one oval.*

- Yes  
 No  
 Maybe

4. If yes, what kind of behaviours have you changed?

*Tick all that apply.*

- Purchase less new clothing items  
 Purchase less from fast fashion brands  
 Purchase second-hand clothes  
 Purchase more from sustainable fashion brands  
 Repair clothes instead of buying new ones

5. Do you think there are any obstacles to changing your behavior? If yes, please explain:

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6. Have your sewing skills improved from participating in the workshops?

*Mark only one oval.*

- Improved a lot  
 Somewhat improved  
 Not changed

7. How do you rate your confidence to maintain your clothes (e.g. how to wash, sew on a button, mending)?

*Mark only one oval.*

1    2    3    4    5

---

Not confident at all                  Extremely confident

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8. What did you like about the campaign?

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9. How could the campaign be improved?

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KNOW & SEW