

Things Could Be Different

Re-imagining a different way to experience,
learn about and consume clothing.

Part One: The State of Play

Designer Statement	3
Statement of Intent	4
Introduction	5
The MA So Far	6
What Even is Sustainable Fashion?	7

Part Two: Output

Things Could Be Different	11
Site Map	12
Workshop Development	13
‘Competitor’ Analysis	21
Branding & Social Media Development	26
REtales	29

Part Three: Contexts & Themes

Tensions & Nuances	32
Designing Sustainable Consumption	33
Storying Change	35
Women, Clothing & Gender Binaries	37
Social Marketing	42
Gen Z, Millennials & The Role of the Internet	44

Part Four: Closing

Next Steps & Funding	47
The Exhibition	48
Conclusions	51
References	52
Image References	56

Part One: The State of Play



Fig 1

Designer Statement

Lucy is a designer with an interest in the ways that we experience fashion, particularly the relationship that young people have with clothing. She has a background in social media and marketing, and an undergraduate degree in Digital Textile Design.

Her work explores designing for sustainable consumption and behaviour change, and the importance of storytelling and narratives in inspiring social change.

Lucy's work is situated within fields of social marketing and communications design, taking a holistic and intersectional approach to envisioning and designing a more ethical, sustainable and empowered fashion experience.

She hopes that her work can facilitate change in a way that empowers people to see themselves as world citizens, rather than consumers.

Statement of Intent May 2022

Our consumption habits and our relationship to our clothing are having a detrimental effect on the planet, as well as on our own mental health and well-being. We are advertised clothing through every possible channel, in a culture of consumption that only benefits those at the top of the fashion food chain.

How do we challenge this culture, giving agency back to citizens to make informed decisions about the way they chose to engage with clothing?

The target audience of this work is primarily young women and those who consume a lot of clothing. This group is broad, and could include students, social media influencers, fashion designers, and the public. Within this demographic, people have varying knowledge and awareness of sustainable fashion practices and discourses, so the work will need to cater to this.

The design research process for this project involves working with groups of people to 'test' the workshops and engage in a co-design process to develop the platform. It explores theoretical contexts of designing for behavioural change, also, placing the role of the designer as a facilitator of change, working within a participatory design discourse.

The output for this project is an open-source learning platform, giving people an opportunity to host and take part in workshops and events that give citizens the agency and knowledge to make their relationship with clothing more 'sustainable'.

Online education platforms aren't a new idea, for example, UAL's 'FashionSEEDS' aims to equip fashion tutors with skills to teach sustainable fashion at varying levels. Apps like 'Good On You' and organisations such as 'Fashion Revolution' share information and data on fashion brands with citizens looking to shop more sustainably.

One of the key issues in citing this type of work is working against the echoes of colonialism in fashion. The voices of those further down the supply chain are often censored, so citations available are often from those living in the global north.

This project's success can be measured through feedback from workshop participants and those who engage with the online platform. The success of the work should be measured long-term, evaluating how people interact with the platform, and how (or if) their consumption habits change as a result.

Introduction

Following directly from the Studio module, this project develops the Things Could Be Different online platform: a concept for an alternative way to experience fashion and challenges the culture of consumption that we have been raised with in the UK.

This project recognises the importance of quantitative data in communicating about the climate crisis and fast fashions impacts, but emphasises that it is qualitative data - storytelling - that has the power to inspire people to change. Stories help us bridge the gap between opinion and action, putting faces and narratives to the data we are swamped with on a daily basis. Stories connect us to people, we create communities that can support and inspire each other to change behaviours that have been encouraged throughout our lives.

This change happens both on and offline, but it is essential to understand that for many young people, the two 'worlds' are one and the same. Gen Z and Millennials are savvy to traditional marketing strategies, and demand honesty and authenticity from the organisations and people they engage with online.

This only reiterates the need for new narratives in fashion, ones that cut through the greenwashing and false promises and offer new and attainable ways to fulfil the needs that capitalism has taught us can be filled with consumption.

The MA So Far

This project brings together two years of research and design work into one ‘final piece’ - aimed at rethinking the way young people see and experience their clothing.

Throughout the previous modules, some key themes have emerged. The first of these is the role that storytelling plays in engaging people with movements of change. As citizens, we are overwhelmed with unquantifiable numbers, statistics and data around the climate crisis, to the point that the information has little meaning and lacks any influence other than creating anxiety and panic. Data is absolutely useful, but cannot be used as a primary communicative tool when trying to influence positive behaviour change.

This feeds into the second theme; the role of media and communication in giving citizens the agency to make informed decisions about what when, and how they shop. There is no denying the impact that social media, marketing and advertising have on our consumption habits, especially amongst Gen-Z and Millennials. But that doesn’t mean that digital media should be viewed as an enemy of sustainable change. It can be used as a catalyst for building communities online and in-person, as well as challenging cultures of overconsumption across the various digital platforms.

The idea of consumer vs. citizen is the third theme that has developed throughout the MA. Individuals are certainly not at fault for the world of consumption that we live in, but that doesn’t mean that the individual cannot be an agent of change. By labelling viewing ourselves as citizens and not consumers, we can create communities that challenge that status-quo that has been designed by capitalism and big business.

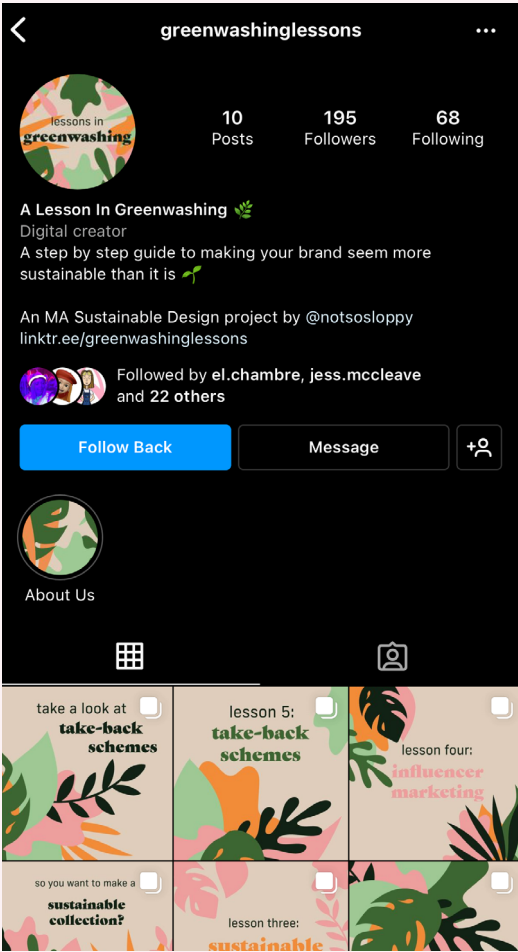


Fig 2



Fig 3



Fig 4

What Even is Sustainable Fashion?

Does the term 'sustainable' mean anything in the fashion industry anymore? What does it mean to the people who buy clothing?

The use of the word 'sustainable' has become nothing more than a buzzword used by global brands to greenwash their customers, and encourage them to buy more in order to be a 'sustainable consumer'.

Being seen as sustainable has become necessary for profit for fashion companies to survive an ultra-competitive market, so using buzzwords like 'sustainable', 'green', 'organic' and 'recycled' help brands to appear do be doing more to curb their environmental impact than they actually are¹.

As of July 3 2022, there are 14,602 search results for 'sustainable' on the H&M website². This comes from a brand who claim to be "committed to Leading The Change to a better fashion future³", whilst also publishing a goal to double their 2021 sales by 2030⁴.

1. Claudia E. Henninger, Panayiota J. Alevizou, and Caroline J. Oates, "What Is Sustainable Fashion?," *Journal of Fashion Marketing and Management: An International Journal* 20, no. 4 (September 12, 2016): 400–416, <https://doi.org/10.1108/jfmm-07-2015-0052>.

2. H&M, "Search Results," H&M, July 3, 2022, https://www2.hm.com/en_gb/search-results.html?q=sustainable.

3. H&M Group, "Leading the Change," H&M Group, accessed July 3, 2022, <https://hmgroupp.com/sustainability/leading-the-change/>.

4. Anna Ringstrom, "H&M Looks beyond Pandemic with Drive to Double Sales by 2030," *Reuters*, January 28, 2022, sec. Retail & Consumer, <https://www.reuters.com/business/retail-consumer/hms-september-november-profit-rises-more-than-expected-2022-01-28/>.



Fig 5

It's no wonder then that there is confusion about what 'sustainable' means when it comes to our clothing.

Unlike the term 'organic', which can only be used on products after a strict certification process⁵, phrases like 'natural', 'ethical', 'sustainable' and 'green' serve no purpose other than helping to market products in a way that makes them more appealing to a potential customer.

Asbestos is a naturally-occurring mineral, but that certainly doesn't mean it should be woven into our clothing.

And with minimal legal repercussions, there isn't much stopping brands from using 'green' language to paint their products as being 'sustainable', when in fact a garment could just be made from 20% recycled polyester.

Claudia E. Henninger et al⁶., argue that this has resulted in any brand promoting a sustainable product or lifestyle is now met with suspicion of greenwashing.

But is this necessarily a bad thing?

5. TFL, "Without a Real Definition, Sustainability Doesn't Really Mean Anything," *The Fashion Law*, July 1, 2022, <https://www.thefashionlaw.com/the-problem-with-sustainability-without-definition-it-doesnt-really-mean-anything/>.

6. Claudia E. Henninger, Panayiota J. Alevizou, and Caroline J. Oates, "What Is Sustainable Fashion?," *Journal of Fashion Marketing and Management: An International Journal* 20, no. 4 (September 12, 2016): 400–416, <https://doi.org/10.1108/jfmm-07-2015-0052>.

By being sceptical of environmental claims by a brand, citizens are forced to slow down their consumption habits and interrogate the language used, the sources of the claims, and the overall validity of what a brand is trying to say, and sell.

Understanding ‘sustainable’ language and being able to pick apart how it is used is inherent to being able to change our consumption habits. Until legislation is in place that regulates the terminology used by fashion brands, ‘sustainable’ fashion arguably doesn’t exist.

Indeed, the phrase ‘sustainable fashion’ appears to be an oxymoron in itself¹. The definition of fashion alludes to something that comes and goes in terms of style and popularity, but it is this exact trend cycle that is partly what makes fashion so unsustainable.

1. Claudia E. Henninger, Panayiota J. Alevizou, and Caroline J. Oates, “What Is Sustainable Fashion?,” *Journal of Fashion Marketing and Management: An International Journal* 20, no. 4 (September 12, 2016): 400–416, <https://doi.org/10.1108/jfmm-07-2015-0052>.

fash·ion¹

NOUN

a style that is popular at a particular time, especially in clothes, hair, make-up, etc.

1. Cambridge Dictionary, “FASHION | Meaning in the Cambridge English Dictionary,” Cambridge.org, 2019, <https://dictionary.cambridge.org/dictionary/english/fashion>.

So, what are the alternatives? The obvious answer is sustainable clothing, but this seems to commodify something that is already viewed as a disposable object. Instead, could the use of the word ‘fashion’ co-opted and subverted by sustainable movements?

Rather than being defined as something reliant on trends and popularity, can the word ‘fashion’ be re-defined to describe the deeply personal ways we use clothing to project our personalities, beliefs and actions?

The traditional view of what fashion is is already being subverted on a global scale by young millennials and gen-z, so it seems logical that it’s time to completely rethink and redesign what fashion can and should be, in a more sustainable, personal, expressive and just way.

On that note, I propose a new definition for fashion, something that removes the implication of exclusivity, and focuses on what fashion can do for everyone...

fash·ion

NOUN

an expression of your personality, identity
and/or style through the clothes you choose to
buy, make, mend, borrow or swap.

Part Two: Output

Things Could Be Different

Things could be different is an online platform intended to challenge and redesign the relationship we have with our clothing. The platform is aimed at young people who would like to start becoming more sustainable in their approach to fashion. It's also targeted at young people who would like to encourage conversations about sustainable consumption by hosting workshops and events in their local area.

The goal of the [website](#) and [social media account](#) is to provide an alternative experience of fashion and education, with a focus on creativity, collaboration and storytelling. The intention is for the platform to be a source of empowerment and positivity for those who may often find confronting the impending climate crisis overwhelming.

The website is licensed under a Creative Commons Attribution-NoDerivatives 4.0 International License, meaning that the content can be copied and redistributed in any way, but that the person sharing the licensed context must give credit and indicate if any changes were made to the work¹.

It is essential to this project that the content is free-to-access and collaborative. A redesigned fashion industry requires multiple voices from across the globe, and the

1. Creative Commons, "Creative Commons — Attribution-NoDerivatives 4.0 International — CC BY-ND 4.0," [creativecommons.org](https://creativecommons.org/licenses/by-nd/4.0/), accessed August 22, 2022, <https://creativecommons.org/licenses/by-nd/4.0/>.

acknowledgement that collective action must be inclusive and intersectional.

There are two key pillars of the website; [Get Involved](#) and [Take Action](#).

The 'Get Involved' pillar features a selection of designed workshops and events, which each aim to challenge a different aspect of our relationship to fashion. The workshops focus on collaboration between participants, with the host being a facilitator rather than driver of the activity. These workshops have also been designed as how-to guides, so that anyone, anywhere can get involved.

The 'Take Action' pillar offers a range of actions people can take to challenge themselves, their communities and the global fashion industry to be more sustainable. They range from small actions that take five minutes, to activities helping you to get involved in community organising and campaigning. Additionally, there is an evolving list of resources; books, social media accounts, films, articles etc, to encourage an intersectional and varied approach to challenging fashion and the relationship we have to it.

View the website [here](#).

Visit the instagram account [@thingscouldbe.different](#)

for a new fashion experience It

Happy or sad, alone or with friends, we all love to shop.

Fashion shows our personality to the world without having to say a word. But without rethinking our relationship to our clothes, the world that we use as our runway will continue to change dramatically.

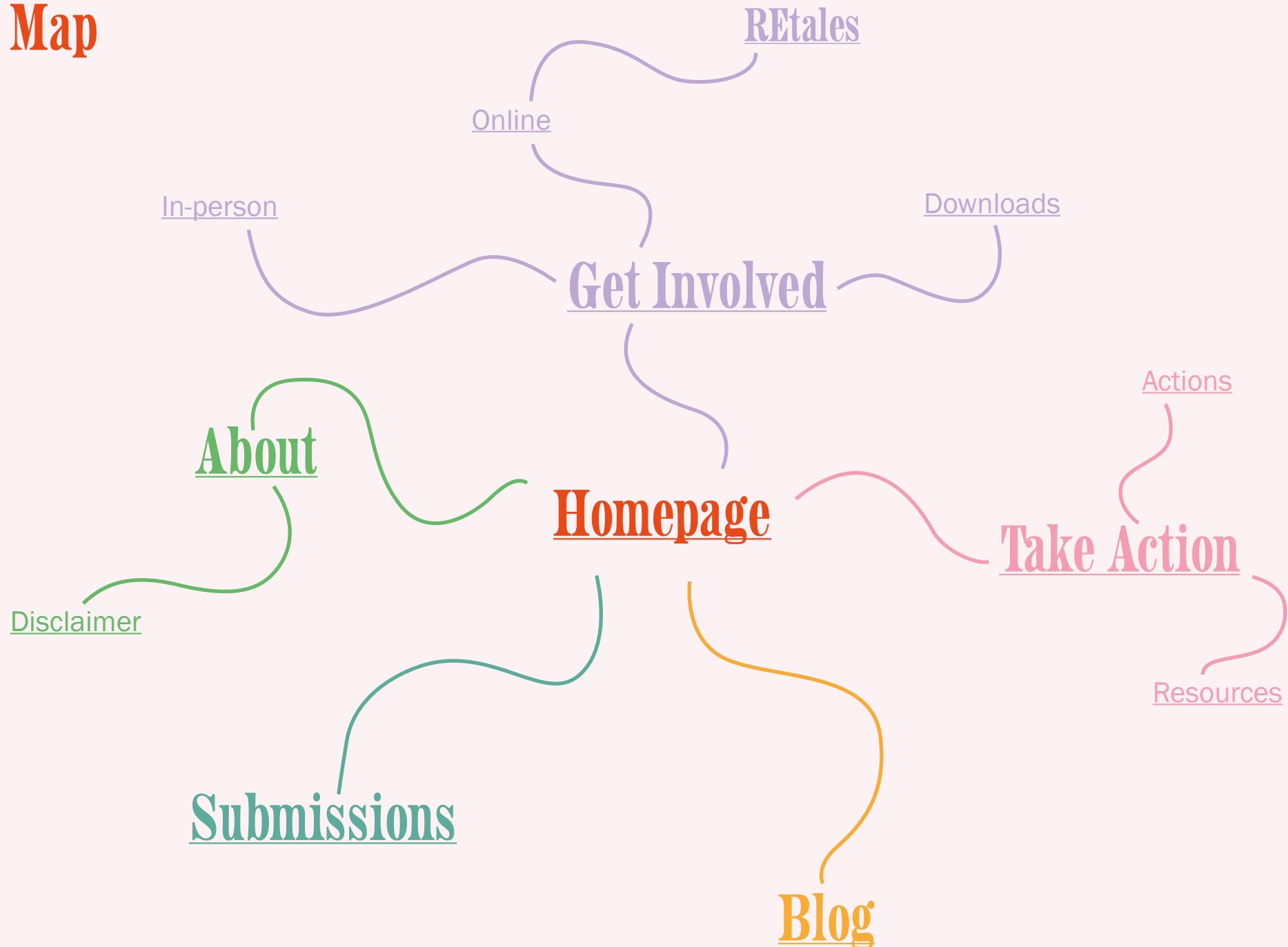


Fig 6



Fig 7

Site Map



Workshop Development

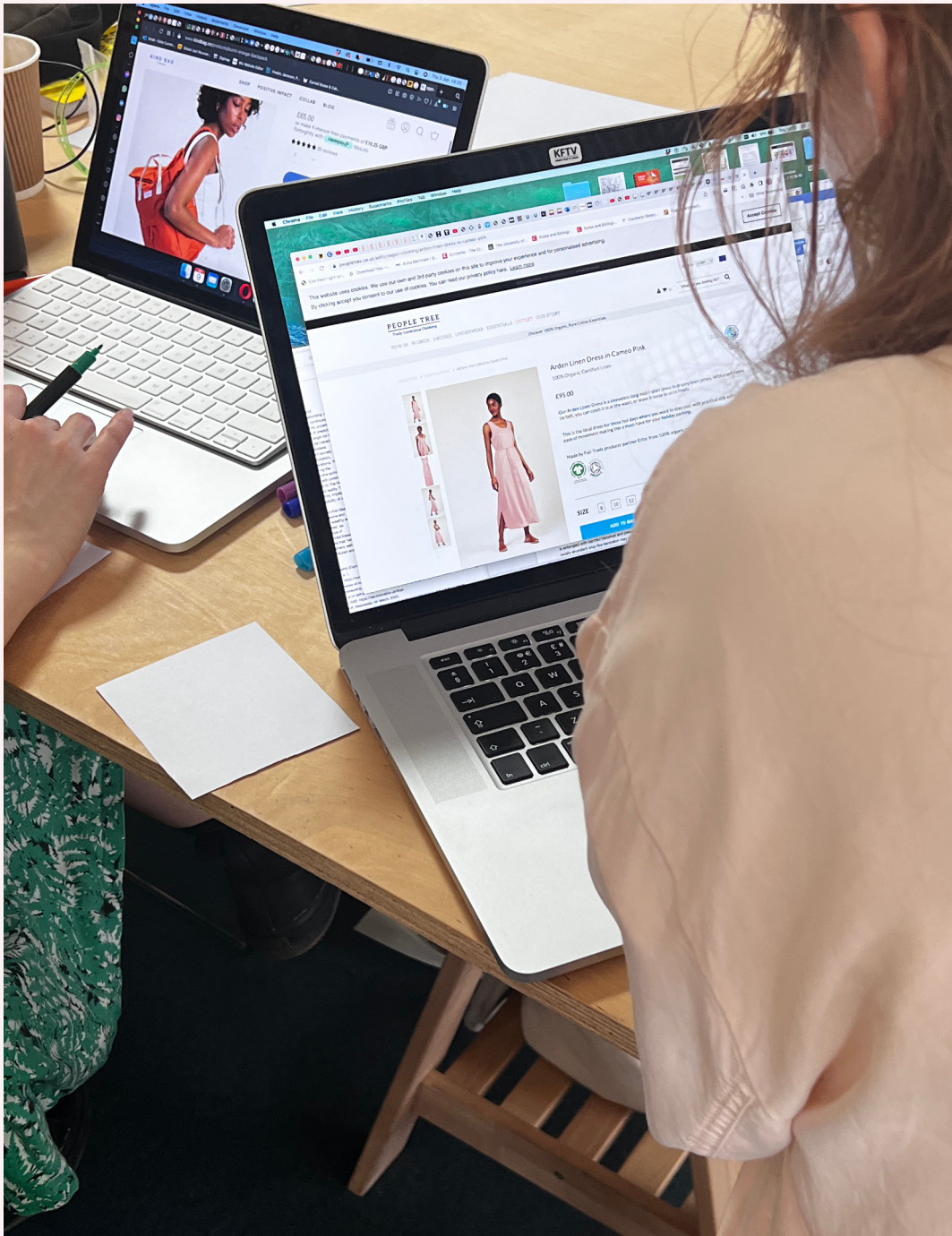


Fig 8

Following on from previous modules, the Things Could Be Different platform features a collection of workshops designed to encourage people to take a slower approach to clothing, both how they consume and experience it.

Each workshop approaches a different 'issue' in the sustainable fashion discourse, with a focus on narrative, collaboration and storytelling. The workshops are aimed at Millennial and Gen-Z age people, regardless of how much they know about sustainability and fashion.

Environmental education and behaviour change can be an overwhelming experience. A 2019% US survey showed that 68% of respondents felt some level of climate anxiety¹, with a separate survey of 10,000 16-25-year-olds worldwide reporting 60% of respondents saying they felt very or extremely worried about the impacts of climate change². Climate anxiety can result in feelings of hopelessness, paralysis and ultimately inaction as people feel like anything they try to do will make little difference.

The workshops attempt to counter these feelings of anxiety by creating spaces where people can challenge their feelings

of hopelessness into a more positive and action-based outlook.

Csilla Ágoston et al, identified a range of coping mechanisms that people use to counter climate anxiety³. These included more pessimistic traits such as problem avoidance and denial, withdrawal and acceptance of the way things are. The goal of the workshops on the platform is to shift to more optimistic coping mechanisms; taking action, seeking support, planning and climate optimism. The aim isn't necessarily to provide answers about climate change, sustainability and fashion to the workshop participants, but instead provide new perspectives and skills to help people live more sustainably, both physically and mentally.

The role of the designer in these workshops is as a facilitator, rather than educator. Because of the complexity of the discourse, creating an environment where people feel comfortable engaging in a discursive design process, whether the innovation occurs socially between participants, instead of in a linear direction from designer to participant. The designer/workshop host is there as a facilitation tool, to trigger conversations and actions between the participants.

1. Panu Pihkala, "Eco-Anxiety and Environmental Education," Sustainability 12, no. 23 (December 4, 2020): 10149, <https://doi.org/10.3390/su122310149>.

2. Caroline Hickman et al., "Climate Anxiety in Children and Young People and Their Beliefs about Government Responses to Climate Change: A Global Survey," The Lancet Planetary Health 5, no. 12 (December 2021): e863-73, [https://doi.org/10.1016/s2542-5196\(21\)00278-3](https://doi.org/10.1016/s2542-5196(21)00278-3).

3. Csilla Ágoston et al., "Identifying Types of Eco-Anxiety, Eco-Guilt, Eco-Grief, and Eco-Coping in a Climate-Sensitive Population: A Qualitative Study," International Journal of Environmental Research and Public Health 19, no. 4 (January 1, 2022): 2461, <https://doi.org/10.3390/ijerph19042461>. p.8-10

Having the designer in a facilitation position also enables the participant to retain agency in creating their own opinions and narratives during the workshop or event. Having a social and collaborative environment can help to foster feelings of empowerment, hopefully encouraging behaviour change that will be longer lasting than someone being told that the way they currently live their life is wrong.

The diagram shown right¹ was initially presented as part of the ADM05 Studio module, but was an integral part of planning and designing the workshops for the Master project.

Each workshop has an artefact, or playful trigger, at the centre. This could be an object, a set of materials or a question - but the intention of the artefact is to be a prompt for expression, regardless of the knowledge level of the participant. The artefacts used in this project would be described by Yoko Akama et al², as both introduced and indigenous artefacts. Introduced artefacts have no direct history or relation to the project - art materials, for example - whereas indigenous artefacts are designed specifically for the project in question.

Both types of artefacts help to aid discussion, acting as a catalyst for conversation and interaction between participants during the workshop. These playful triggers can also make the workshops more accessible.

1. Lucy Lindley, "ADM05 Studio Workbook" (MA Sustainable Design Workbook, 2022). p.33
2. Yoko Akama et al., "Show and Tell: Accessing and Communicating Implicit Knowledge through Artefacts," Artifact 1, no. 3 (December 2007): 172-81, <https://doi.org/10.1080/17493460701800207>

For many neurodivergent people, having a physical or visual prompt can not only act as a communication tool, but can also help to quell any feelings of anxiousness related to participating in the activity³.

One key requirement of these workshops is that they don't need the designer to be present in order to run. Once designed, a how-to guide for each workshop could be downloaded from the Things Could Be Different website, and anyone, anywhere, could run the workshop.

To continue to co-design process, workshops hosts could also amend the workshops and provide feedback and recommendations for change via the website. This means that the workshops are ever-evolving activities, reflective of the speed at which knowledge and opinions change in sustainable fashion and consumption discourses.

For example, myself and most of the workshop participants during the design stage come from a white and/or British background, so the workshops have been developed with the experiences and unconscious biases associated with living in the global north. If the workshop were to be run by and with a group of people from the global majority, the responses and reactions may be entirely different, and so the design process for each individual workshop, and for the platform in general is constantly evolving.

Additionally, the workshop development

3. National Autistic Society, "Visual Supports," www.autism.org.uk, 2020, <https://www.autism.org.uk/advice-and-guidance/topics/communication/communication-tools/visual-supports>.

process highlighted the need for an understanding of the nuances involved when exploring our consumption habits. While each of the workshops do not aim to provide answers to the issues they approach, they could be perceived in this way by participants. The workshops are a jump-off point for curiosity and challenging our ways of living; one piece in a complex and systemic puzzle.

For this reason, the website has a written disclaimer, highlighting just a few of the

complexities associated with sustainable consumption and fashion. This disclaimer is read out at the start of each workshop, and included in the how-to guides for others looking to host a workshop. This disclaimer is a non-exhaustive list of some of the most common retaliations to people encouraging sustainable consumption. Again, it doesn't aim to provide readers with definitive answers, but instead a more contextual view of the wider issues at hand.

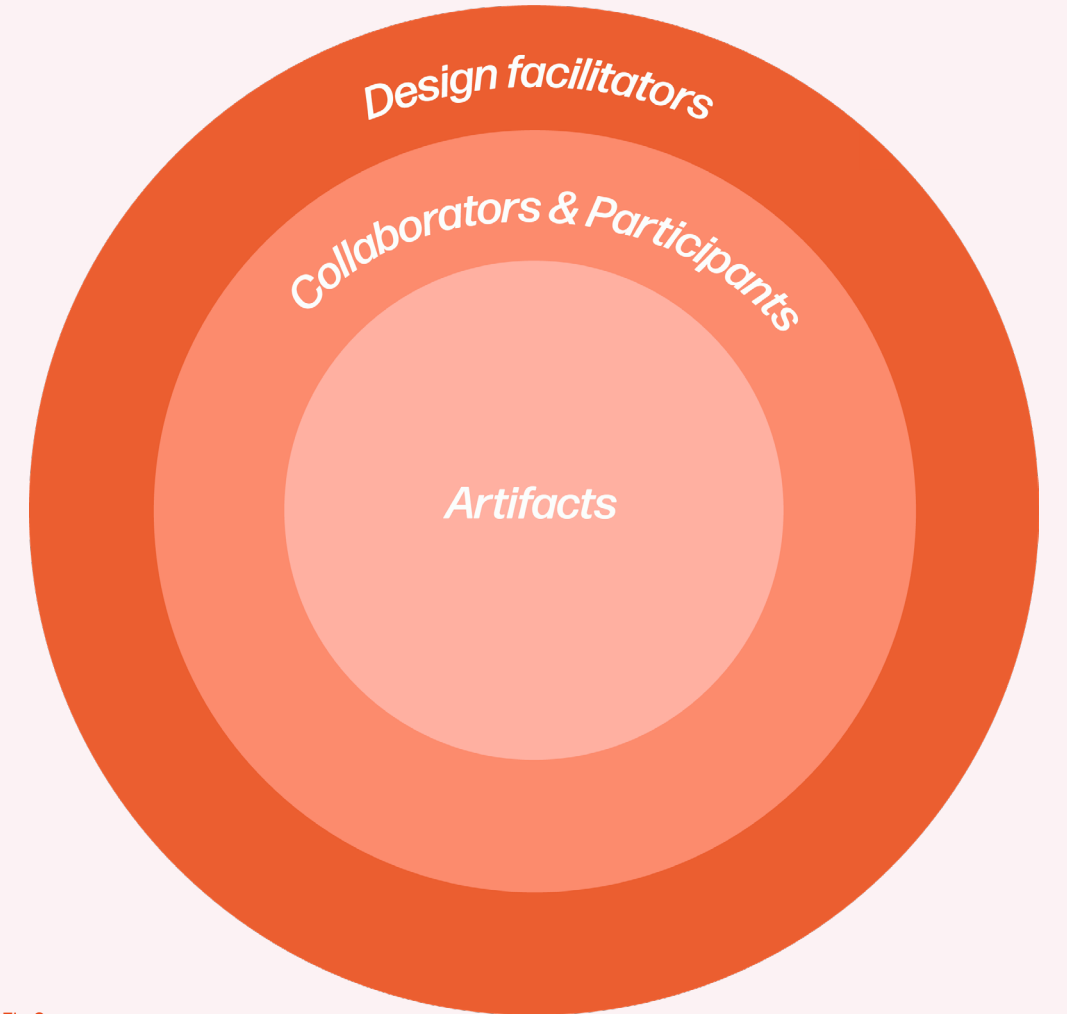


Fig 9

Greenwashing Self-Defence

The Greenwashing Self-Defence workshop is a progression from the ADM06 Futures module¹, exploring how to make greenwashing more easily identifiable by citizens.

The popularity of ‘sustainable’ clothing has been noted by brands, and their advertising and marketing strategies have adapted as a result². For that reason, it’s become increasingly challenging to navigate the onslaught of ads and decipher what is a legitimate ‘sustainable’ product, and what is greenwashing.

The introduced artefact in this workshop is the act of shopping. Participants are sent on an hour long window-shopping trip, making note of any sustainability claims made by stores. The culture of consumption that we are subject to in the UK puts our worth in the things we own and buy, evidenced by the term ‘retail therapy’. The act of going shopping is something we are all accustomed to, and so it seems logical to situate the workshop in a space that we are used to.

The group then comes back together and spends time discussing each of the claims using a series of prompts:

- Does the claim apply to the whole garment?
- Does the claim affect those in the supply chain for the garment?

1. Lucy Lindley, “ADM06 Futures Workbook” (MA Sustainable Design Workbook, 2021).
2. Ruth MacGlip, Alice Cruickshank, and Besma Whayeb, “Common Threads,” Podcast (Spotify, November 9, 2020).

- Does the claim affect the end of life of the garment?
- Has this claim influenced the overall business practices of the brand?

These prompts have been designed to encourage the participants to look at the wider impact a garment has throughout the supply chain. It is easy to see a garment that it made from 100% recycled material, but if it is from a brand that produces tens of thousands of garments each week and sells them for next to nothing, then it is likely greenwashing.

The conversations are initiated by the workshop host but led by participants. They ideally will come to their own conclusions about each claim, with the host being there to answer and ask questions that steer the group and offer guidances. The collaborative aspect of the workshop creates an environment of collective action - which reduces the isolating feeling that climate anxiety can often give.

The goal for this workshop is to provide participants with an introduction to sustainability language and literacy whilst also building confidence and agency to navigate the world of fashion marketing and advertising. Participants will learn some of the most common greenwashing claims and how to scrutinise the language used by brands trying to sell products. While the workshop has been designed with fashion in mind, the structure of the workshop would work in a number of different industries, for example food shopping or ‘eco’ travelling.

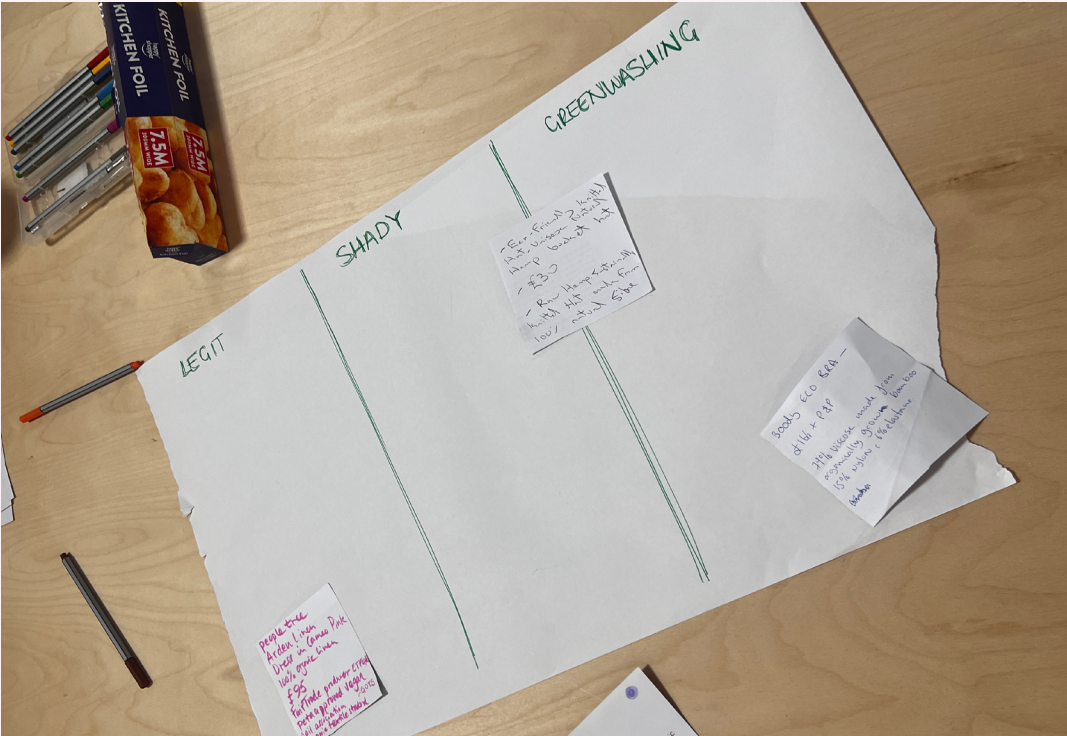


Fig 10

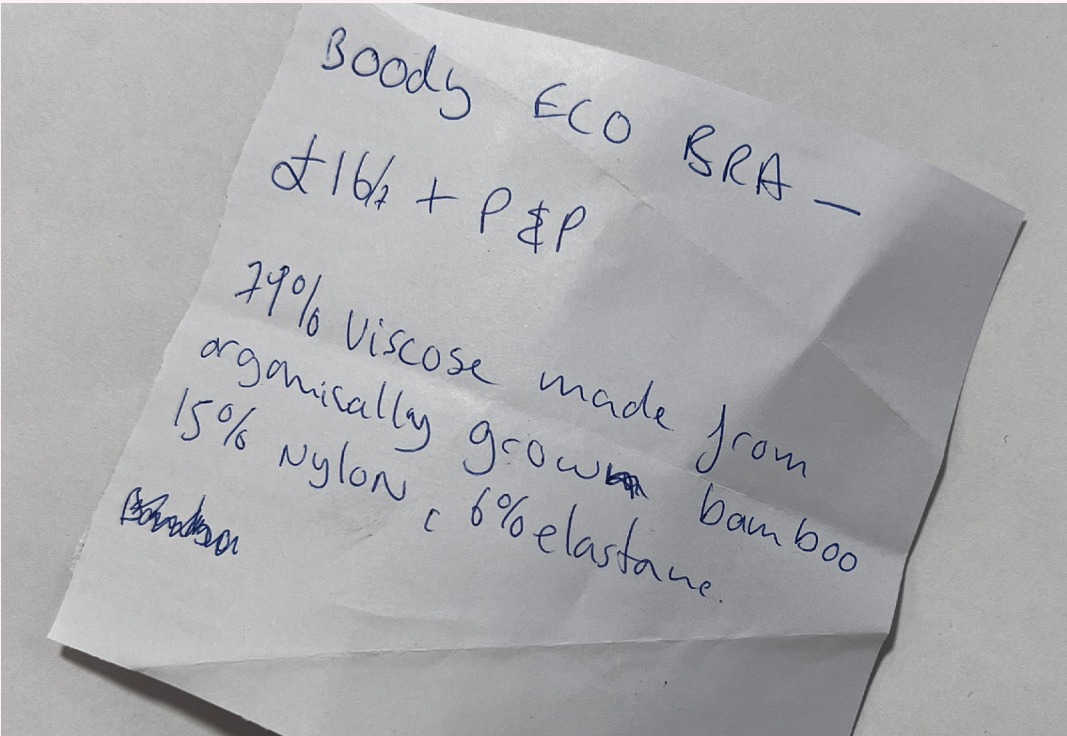


Fig 11



Fig 12

The History of the Travelling Trousers

The ease of buying clothing has created a disconnect between the things we wear and understanding how they got to our wardrobes. Cheap, fast fashion has created a culture where clothing is a disposable item that can be forgotten about as quickly as it was purchased.

This workshop explores the role that storytelling has in reimagining the relationship that we have with the clothes we own. The Australian Conservation Foundation¹ explain that stories are necessary to help us make sense of the

1. Australian Conservation Foundation, "How to Tell Compelling Stories That Move People to Action," Australian Conservation Foundation (Australia, 2016), https://www.acf.org.au/narrative_handbook.

world around us. People often struggle to care about things that they don't understand, but by telling stories we can create emotional connections to things that we otherwise would brush off.

The task for this workshop involved the participants bringing along a piece of second-hand clothing. They were then tasked with personifying the item - visualising the person that used to own it, creating a character related to it or depicting a journey that it went on to reach them. Participants were provided with arts materials, but emphasised that there was no right or wrong approach to the task.

Some participants chose a very visual approach whilst others wrote poems. The relaxed and collaborative nature of

the workshop also reinforced the idea of shopping as a social activity. Some participants were meeting each other for the first time and bonded over the sharing of materials, ideas and experiences.

Again, this workshop aimed to encourage social support as a strategy for turning climate anxiety into climate action. Csilla Ágoston et al², explain that seeking social support as a coping mechanism contained problem-focused and emotion-focused components. Having a social community can not only provide you with emotional comfort - making sure you don't feel alone - but can also be a catalyst for creating change, as you can help each other develop knowledge, behaviours and collective action.

At the end of the workshop, each participant shared their work and spoke about the journey behind it. This was a surprisingly emotional task; people spoke very candidly and honestly about their stories, collages or poems. This was unexpected, but perhaps an indicator of the impact that collaboration and creativity can have on a group of strangers.

When designing this workshop, the primary goal was to hold a space for people to slow down and consider what clothing means to them. By personifying an item of clothing, the participant could create an emotional connection to the hypothetical journey the item had taken, 2. Csilla Ágoston et al., "Identifying Types of Eco-Anxiety, Eco-Guilt, Eco-Grief, and Eco-Coping in a Climate-Sensitive Population: A Qualitative Study," *International Journal of Environmental Research and Public Health* 19, no. 4 (January 1, 2022): 2461, <https://doi.org/10.3390/ijerph19042461>. p.10

and begin to consider the cognitive gap between buying clothes in a store and understanding where they came from.

It wasn't expected that participants would take part in the two-hour workshop and then suddenly stop buying fast fashion. In his paper 'Storying the Future', Chris Reidy³ emphasised the idea of storytelling as a social practice, one which contributed to the evolution of discourses by speaking to shared values and experiences. Instead of demanding behaviour change from the participants, the workshop aimed to contribute to a wider discourse about how we view the things we own and buy, and the relationship we have to cultures of consumption.

Feedback from participants was overwhelmingly positive, with the main response being a request for more time, both to create the artworks and to share them with the group. There was an initial concern about the group being too small, however this meant that the participants could all sit around one table and engage in conversations as a whole group. This may have contributed to the success of the task, as participants had formed emotional connections with each other, and felt comfortable being vulnerable when sharing their work.

The next pages show some of the work produced, as well as the explanations of the stories.

3. Chris Reidy, "Storying the Future: Storytelling Practice in Transformative Systems," in *Storytelling for Sustainability in Higher Education: An Educator's Handbook*, ed. Petra Molthan-Hill et al. (London: Routledge, 2020), 71–87.

She found me in a market in Thailand,
amongst thousands of jeans.
Showed me to her mum on facetime,
She couldn't help but beam.

Thailand was too hot to wear me,
but I knew my time would come.
In her suitcase I travelled miles,
on the way back to meet her mum.

They took me to a tailors,
As her legs were pretty small.
I lost a bit of length
But somehow I made her feel tall.

She wore me to meet her friends,
and see her brother DJ.
I'm glad that she picked me,
because I get out day to day.

Denim jeans, £120, by Acne

Fig 13



Fig 14



Fig 15

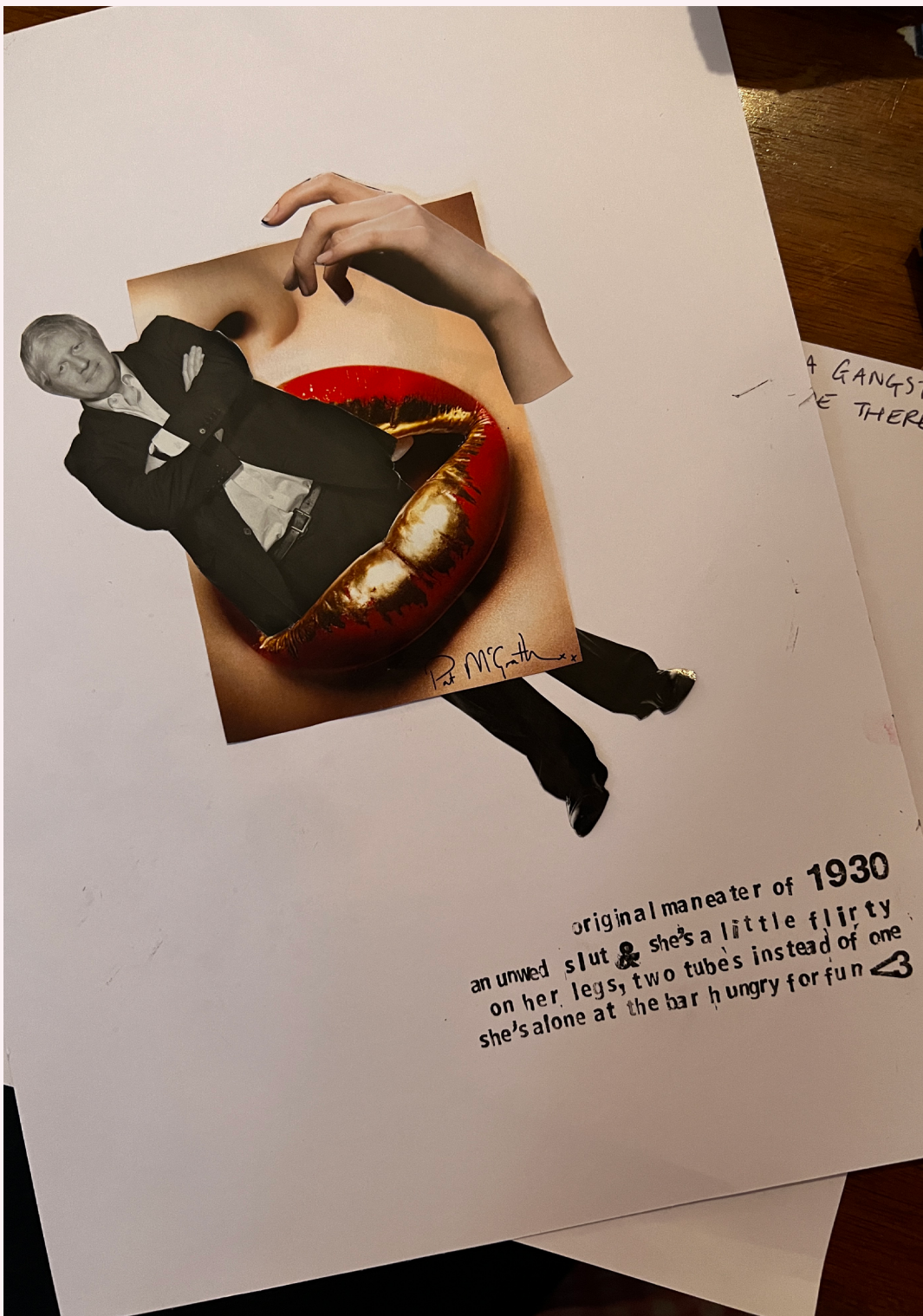


Fig 16

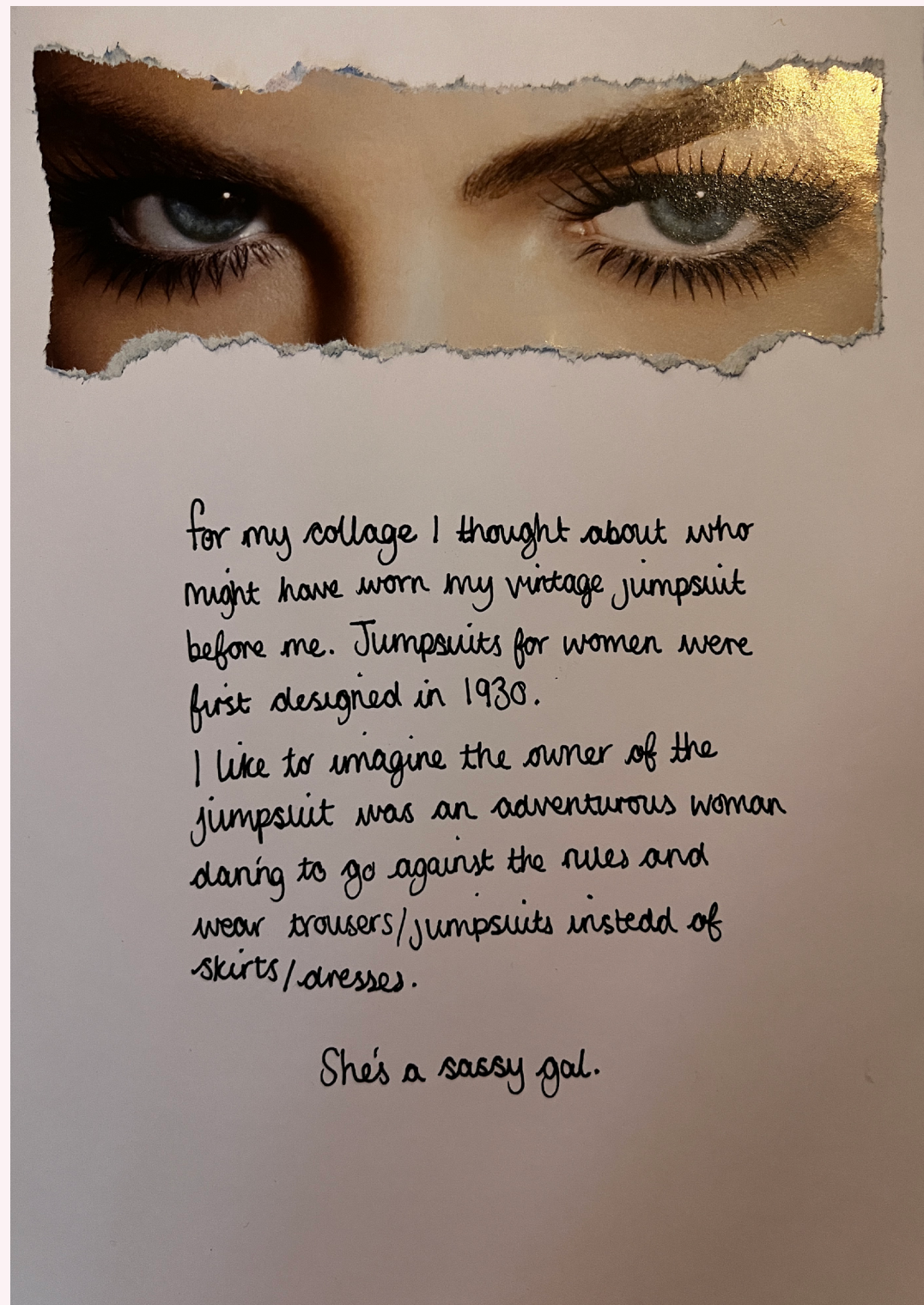


Fig 17

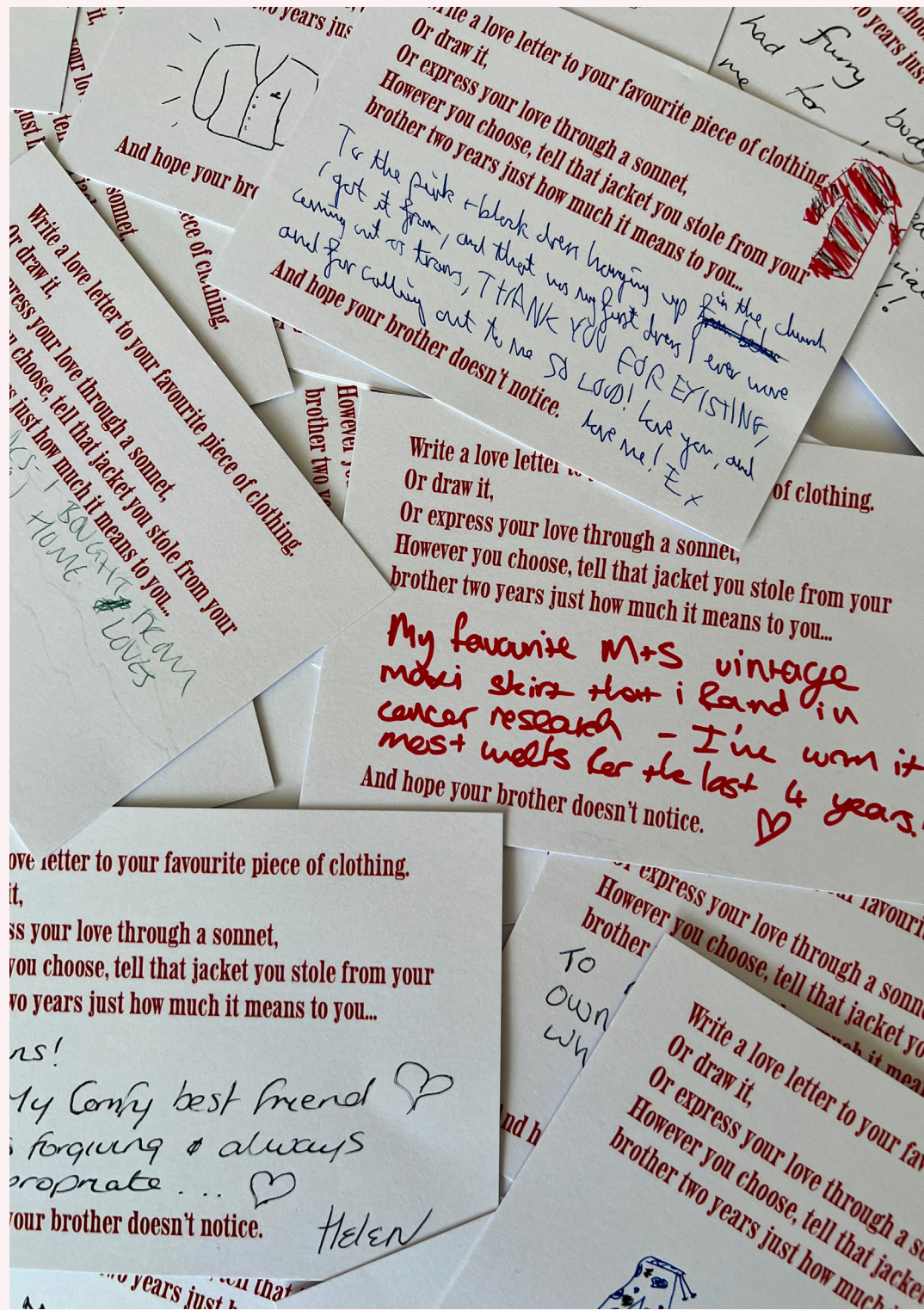


Fig 18

Write a Love Letter

This workshop was inspired by Fashion Revolution's Love Story challenge¹, and was a progression from the ADM04 Present(s) film². The task takes a similar approach to the 'History of the Travelling Trousers' workshop - exploring how storytelling can affect the way we see our clothes as more than disposable objects.

Rather than a workshop that is overseen by a host, this task was part of the MA Sustainable Design exhibition and allowed participants to interact with the task in whatever way they choose, without the supervision of the designer.

The task 'prompt' was printed onto a postcard, and laid out with pens. Participants were encouraged to write a love letter to their favourite piece of clothing, and then hang it up on a washing line to share with the world. The anonymous nature of the task was intended to motivate participants to be more comfortable expressing themselves in a way that may not feel natural at first.

In many western societies, we are so used to seeing the things we own as meaningless and disposable, that it might feel uncomfortable or strange to try to profess your love to an inanimate object. Being able to write a letter anonymously feels like an added layer of safety when trying something new, but

1. Fashion Revolution, "A Fashion Revolution Challenge: Love Story," Fashion Revolution, 2017, https://www.fashionrevolution.org/wp-content/uploads/2016/03/FashRev_LoveStory_2017.pdf.

2. Lucy Lindley, "ADM04 Present(S) Workbook" (MA Sustainable Design Workbook, 2021).

then pinning that letter up on a washing line alongside 30 other letters, still feeds into the feeling of a social support system.

Although the task was communicated in an exhibition setting, it is listed on the Things Could Be Different website as an online activity. It was initially intended as a workshop that could be carried out via Zoom, but after the exhibition it became clear that the activity could be conducted anywhere.

The flexibility of the participant being able to 'write' the letter in any way they choose opens up the activity to be more of a campaign than a workshop in the traditional sense. Using social media, participants could share artwork, read poetry or make video content to share their story with the world.

Rather than an output for a workshop, the task instead resembles a piece of design activism; publicly going against the capitalist behaviours we have grown up with. Ann Thorpe³ notes how the symbolism we attach to the things we own isn't controlled by anything other than big businesses, marketers and advertisers, so why not use the same tools they have to redesign those narratives?

Small but collective actions, like sharing a 'letter' rejecting the idea that our clothes are meaningless objects, can have huge impacts when shared on global scale using social media platforms like Instagram and TikTok.

3. Ann Thorpe, "Design's Role in Sustainable Consumption," Design Issues 26, no. 2 (2010): 3-16, <https://www.jstor.org/stable/20749938>.

The Changing Room

Less of a workshop, and more of an event, the Changing Room aims to bring people together to talk about their experiences with sustainability, fashion and consumption. By spending time talking with friends or strangers, people can find optimism and motivation for action where previously they were either withdrawn from an issue or overwhelmed and unable to act.

Csilla Ágoston et al¹ studied the different types of eco-anxiety and the ways that they each present. Many people suffering with a form of eco-anxiety can feel paralysed into inaction, but as Panu Pihkala² states, being able to transfer these feelings into those of motivation and care can help to quell the negative emotions.

The Changing Room aims to hold a space for those anxieties, frustrations and emotions to be confronted in a way that helps participants to feel less isolated and paralysed in their anxieties. Business models of consumption are designed to make you feel bad about yourself, so that you buy things to make yourself feel better³, and so it will take much more

than telling ourselves and each other to stop buying things to actual enact real change.

The path of challenging our conditioning to consume is paved with feelings of guilt of not buying the right thing or messing up every so often, and this can have a detrimental effect on people's willingness to engage with sustainability movements.

Eco-guilt is described as an emotion that "occurs when people realise they have violated person or social standards of behaviour", and can directly cause further feelings of eco/climate anxiety.

Having a judgement-free space to 'confess your sins' can reinforce the fact that no person is a perfectly ethical or sustainable consumer, and by

supporting each other to make different lifestyle changes, more people will be able to engage with climate positive movements.

1. Csilla Ágoston et al., "Identifying Types of Eco-Anxiety, Eco-Guilt, Eco-Grief, and Eco-Coping in a Climate-Sensitive Population: A Qualitative Study," *International Journal of Environmental Research and Public Health* 19, no. 4 (January 1, 2022): 2461, <https://doi.org/10.3390/ijerph19042461>. p.2

2. Panu Pihkala, "Eco-Anxiety and Environmental Education," *Sustainability* 12, no. 23 (December 4, 2020): 10149, <https://doi.org/10.3390/su122310149>.

3. Aja Barber, *Consumed : The Need for Collective Change : Colonialism, Climate Change, & Consumerism* (London: Brazen, an Imprint of Octopus Publishing Group Ltd, 2021).p.230



Fig 19

'Competitor' Analysis

The use of the word 'competitor' in this chapter is used loosely as all of these platforms have unique selling points and purposes that shouldn't be competed with in the traditional sense.

A better term could be 'comparison' analysis - looking at a number of different sustainable fashion related online platforms, and comparing their USPs' to the goals of this project.

Due to the complexity of the fashion experience, it's also important to mention that one single platform shouldn't provide all of the answers. Systemic change requires multiple actors, voices and experiences so this project won't be looking to replicate or redesign work that is already out there. Instead, this platform will sit alongside the ones mentioned in this chapter, enriching and amplifying work that already exists.

Good On You

Good On You claim to be the “world’s leading source for fashion brand ratings.”¹ The platform uses a 500+ point data set² to analyse the information publicised by brands, and then give them an over rating out of 5 based on three key indicators; people, planet and animals. It looks at labour throughout the supply chain, materials used and carbon footprint, and whether or not the brand uses animal products.

Good On You publish the methodology for the brand ratings system³ and conduct a review each year to adjust the method as the industry changes.

As a resource, this is a great way for people to get used to questioning the origins of their clothing and also understanding the basics of sustainable fashion by reading the brand reviews on each page. There’s a large number of sustainable and fast fashion brands - both multinational and smaller independent businesses, which creates a broader understanding of the global industry and how different brands sit on a scale of sustainability.

However, using the website as a starting point for people looking to become more sustainable consumers can lead some to think that the way to become ‘sustainable’ is to continue with business as usual consumption habits, but with recycled materials⁴.

As described by the Union of Concerned Researchers in Fashion⁵, planetary boundaries won’t allow us a type of sustainability that lets us retain the way we are currently living. As well as a switch to more sustainable consumption, there additionally needs to be a switch in our attitudes towards how we consume.

This is something that the Good On You platform misses, it comes across as consumption first, rather than looking at how we can redesign years of social conditioning that makes us feel like we need to buy clothes at the rate we currently do. The argument could be made that by showing people where to buy better quality clothing that they will naturally start to consume less, but this doesn’t factor in the pressures placed on people by advertising, social media and their peers, to continually purchase new clothing.

1. Good on You, “About,” Good On You (Good On You, 2019), <https://goodonyou.eco/about/>.

2. Good On You, “How We Rate Fashion Brands,” Good On You (Good On You, 2019), <https://goodonyou.eco/how-we-rate/>.

3. Good On You, “Guide to the Good on You Brand Rating System,” July 2020, <https://goodonyou.eco/wp-content/uploads/2020/08/Good-On-You-Brand-Rating-System-August-2020-1.pdf>.

4. Aja Barber, *Consumed : The Need for Collective Change : Colonialism, Climate Change, & Consumerism* (London: Brazen, an Imprint of Octopus Publishing Group Ltd, 2021). p.166

5. Aja Barber, *Consumed : The Need for Collective Change : Colonialism, Climate Change, & Consumerism* (London: Brazen, an Imprint of Octopus Publishing Group Ltd, 2021). p.168



Fig 21

Fashion Revolution

Founded in 2013, Fashion Revolution is the “worlds largest fashion activism movement, mobilising citizens, brands and policymakers through research, education and advocacy.”¹

The platform is designed to be a resource to as many people as possible, so on the homepage there are tabs that let the user choose how they want to experience the website. Depending on whether the user is a citizen, brand, retailer, producer, union, educator or journalist, they will be directed to the information and resources most relevant to them.

This is a great design tool for people who may find an abundance of information overwhelming, especially if they are new to sustainable fashion movements. The use of the word citizen instead of consumer (which is so often used when describing people who buy clothing) creates a well-needed disconnect between people and purchasing, an important part of retraining our consumption habits.

The resources section of the site has downloadable guides, campaign assets, reports and toolkits that are all free to download and available in multiple languages².

Educational resources³ are split into age

1. Fashion Revolution, “ABOUT - Fashion Revolution,” Fashion Revolution, 2018, <https://www.fashionrevolution.org/about/>.
2. Fashion Revolution, “FREE DOWNLOADS - Fashion Revolution,” Fashion Revolution, 2018, <https://www.fashionrevolution.org/resources/free-downloads/>.
3. Fashion Revolution, “EDUCATIONAL RESOURCES,”

and educational levels, making sure that the content is easy to access for educators and suitable for multiple audiences. The accessibility of these guides prevent audiences from being alienated and emphasise the fact that everyone can be a ‘fashion revolutionary’⁴.

Arguably, their most popular resource is their Instagram account, which as of August 25 2022 has over half a million followers⁵. Their social media platform takes a slightly different approach with punchy, quick content rather than the more in-depth resources available on the website. Quotes, infographics and short news pieces take priority as they are quick to read and easy for their audience to share.

The social media and website platforms work hand in hand to offer people varying ways to get involved with their movement and ethos, whether they have five minutes or five hours to dedicate to the cause.

Social media is where people spend their time online, so it makes sense that this is the platform to grow their audience, whereas the website is where people go to once they have invested in the organisation and are ready to expand their knowledge and/or get more heavily involved in the movement.

Fashion Revolution, accessed June 30, 2022, <https://www.fashionrevolution.org/about/get-involved/educator/education/resources/>.

4. Fashion Revolution, “TAKE ACTION - Fashion Revolution,” Fashion Revolution, 2018, <https://www.fashionrevolution.org/about/get-involved/>.

5. Fashion Revolution, “Fashion Revolution (Fash_rev),” [www.instagram.com, accessed August 25, 2022, https://www.instagram.com/fash_rev/](https://www.instagram.com/fash_rev/).

Fashion Transparency Index

Fashion Revolution are also responsible for the publishing of the annual Fashion Transparency Index¹. The index is an industry leading accumulation of the transparency of 250 of the world's biggest clothing brands and retailers. The methodology and research that goes into putting the index together is open-source and free for anyone to access.

Fashion Revolution emphasise how important transparency is in creating a more ethical and sustainable fashion industry², and that the index should be used as a tool to guide activism and target brands who publish little information about their business practices and supply chains.

The report is 123 pages; unlikely to be read in full by people outside of the fashion and sustainability industries, so key findings are shared on social media in a more accessible and easy to understand way³. Again, this ensures that everyone can include themselves in advocacy work without having to feel like an expert in sustainability and sustainable fashion.

The social media posts are written in plain English and avoid industry jargon

1. Fashion Revolution, "Fashion Transparency Index 2022," Fashion Revolution (UK: Fashion Revolution, July 14, 2022), https://issuu.com/fashionrevolution/docs/fti_2022.

2. Fashion Revolution, "The Fashion Transparency Index 2022," Fashion Revolution, 2022, <https://www.fashionrevolution.org/about/transparency/>.

3. Fashion Revolution, "Explore Some of the Key Findings from This Years' #FashionTransparencyIndex," Instagram, July 14, 2022, https://www.instagram.com/p/Cf_slg3gUax/.



Fig 22

or academic language that may isolate certain audiences.

However, as with many things on social media, misinformation and misinterpretation of the index spread quickly in 2020, leading to Fashion Revolution having to emphasise the purpose of the index, and for global fashion brand H&M to print a retraction after being accused of greenwashing.

The brand received the highest 'score' in the index that year, and the headlines congratulated the brand on topping the list⁴. On social media, H&M celebrated by

4. Hannah Marriott, "H&M Tops 2020 Fashion Transparency Index as 10 Brands Score Zero," The Guardian, April 20, 2020, sec. Fashion, <https://www.theguardian.com/fashion/2020/apr/21/hm-tops-2020-fashion-transparency-index-as-10-brands-score-zero>.



posting that they were 'the world's most transparent brand'. This post has now been deleted and can't be found anywhere online, but the retraction that they later posted is shown above. What H&M failed to mention is that only 250 of the world's biggest brands are included in the index, and that transparency does not equal sustainability.

As a data set and advocacy tool, the report is an excellent way for people to see what brands do and don't publish, and to also understand how much of the industry is hidden and open to exploitation.

For many people seeing the report for the first time, or for people who are new to the world of sustainability, the lines

between transparency and sustainability are often blurred, and the index could be misinterpreted as a sustainability ranking or shopping guide. It is easy for brands who do 'well' in the report to greenwash customers into thinking they are a 'sustainable' brand - even though the highest 'score' was 78%, and the average was 24%⁵.

Fashion Revolution have in recent years been explicit about the purpose of the index, and have issued PR guidelines to brands that are included, but it is a key example of the need for intersectionality in the fashion industry and the prevalence that greenwashing still has.

5. Fashion Revolution, "Fashion Transparency Index 2022," Fashion Revolution (UK: Fashion Revolution, July 14, 2022), https://issuu.com/fashionrevolution/docs/fti_2022.

FashionSEEDS

Moving away from the public advocacy space, FashionSEEDS is the result of a three-year research project by a group of higher education fashion tutors across Europe. The project explores models for “radical design-led approaches¹” to teaching fashion design in a more holistic and sustainable way.

The platform aims to support fashion tutors throughout their development, with resources changing as their experience and knowledge grows. While it is important for all citizens to have an understanding of fashion and sustainability, it is essential that those

1. FashionSEEDS, “About,” FashionSeeds, 2020, <https://www.fashionseeds.org/about>.

aiming to enter the industry are equipped with the skills and knowledge to shape it into a more ethical and equal space, for people and the planet.

The new model for education is shaped around four pillars of sustainability²; economic sustainability, environmental sustainability, social sustainability and cultural sustainability. These four pillars emphasise the need for an intersectional and holistic approach to fashion - not a technology-centric one that focuses solely on new materials and means of production.

2. Fashion SEEDS, “Education and Research: The Benchmarking Report,” FashionSEEDS, October 2019, https://www.fashionseeds.org/_files/ugd/ed0694_72992639b4eb48899f6ee3b52ba392cf.pdf.

Using these pillars as a framework for new models of pedagogy, the Tutor’s Toolkit was developed to assist teachers in designing and developing a more sustainable design curriculum. The toolkit includes templates for course and lesson planning, designed learning activities and a set of downloadable cards that help to situate certain topics within the four pillars and different experience levels people may have.

The Things Could Be Different platform isn’t targeted at students or educators, but the structure of the FashionSEEDS resources is a useful example of how platforms can be designed with multiple actors in mind.

In addition to the learning materials, there are also links to external platforms and resources that are useful to website users. Even on a platform that has been designed by industry leaders and academics, there is an understanding that a person cannot use one source of information as a basis for all knowledge on a subject.

In an industry as global as fashion, there should never be one depository for sustainability education and advocacy. Different platforms will be able to amplify different voices, pedagogies and experiences, and it is important that these resources and platforms work with each other to present an intersectional approach to engaging with fashion.



Fashion Design for Sustainability: Resources for Tutors

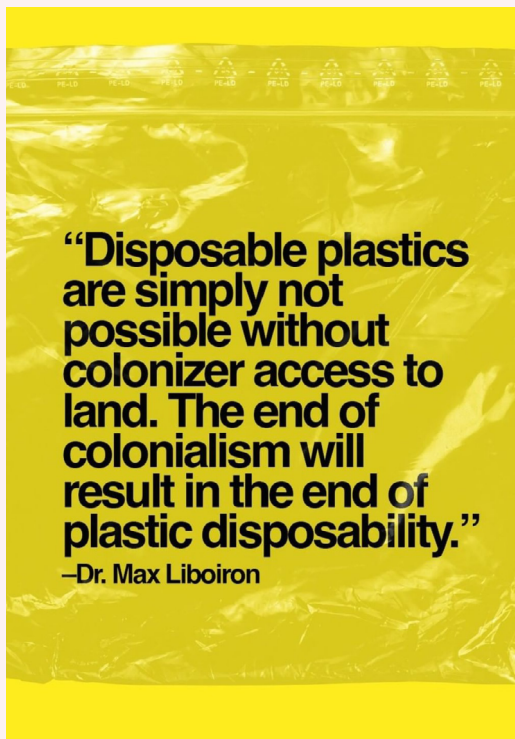


Fig 24

**LITTLE MISS
CLIMATE CHANGE IS
A DIRECT RESULT
OF SLAVERY,
COLONIALISM,
&CAPITA-
LISM.**

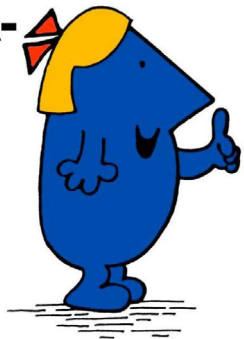


Fig 26



Fig 25

Breaking news
This week, US military
is exploding battleships
& detonating bombs
across Hawai'i.



slow  **Factory** /
Addressing the intersecting crises of climate
change and social inequities by using arts and
culture to increase public awareness and provide
innovative solutions.

Fig 27

Slow Factory

Though it has been mentioned in previous workbooks¹, it's important to mention here the work that US organisation Slow Factory is doing in relation to creating an intersectional and holistic approach to regenerative system design.

The self-described “Bauhaus of Climate Justice”² uses a radical approach to climate and fashion change; emphasising the interconnectivity of the many strands of environmentalism, and how they must all be addressed equally in order to enact systemic change.

The Open Edu programme³ - a series of free and open-source online lectures - covers everything from Design Justice and Algorithmic Bias to Fashion & Prison Labour and Collective Healing. This approach to regenerative design centres the voices and experiences of those in the Global Majority who throughout history have been primary targets of exploitation, and who are often the first to live with the results of climate change in the present day.

As a white, British woman, these perspectives are ones which my own work is unable to replicate. I can take an anti-colonial stance in my work, but I cannot ignore the privilege that being a

1. Lucy Lindley, “ADM05 Studio Workbook” (MA Sustainable Design Workbook, 2022).
2. Slow Factory, “Slow Factory (@Theslowfactory) • Instagram Photos and Videos,” www.instagram.com/theslowfactory/, accessed August 25, 2022, <https://www.instagram.com/theslowfactory/>.
3. Slow Factory, “Open Education,” [slowfactory.earth, 2022, https://slowfactory.earth/open-edu](https://slowfactory.earth/open-edu).

person raised in a country built on colonisation has afforded me. There are first hand accounts and experiences that, even with months of research, I would not (and should not) be able to replicate in my own words.

This again emphasises the need for collaboration and amplification of other's work, instead of looking at different platforms as ‘competitors’.

Looking at Slow Factory's instagram account⁴, they use a similar strategy to Fashion Revolution. Their social media content, whilst exploring complex and systemic issues, still takes a much snappier approach - appealing to Gen Z and Millennial audiences.

In addition to posts about military occupation and collective liberation, there are memes making references to The Simpsons and Little Miss books (shown left). This reflects the cynical and sarcastic approach many young people are taking in their day to day lives.

Additionally, these memes and comical commentaries are easy for people to share, showing that they are in tune with both pop-culture commentary and more serious world news.

4. Slow Factory, “Slow Factory (@Theslowfactory) • Instagram Photos and Videos,” www.instagram.com/theslowfactory/, accessed August 25, 2022, <https://www.instagram.com/theslowfactory/>.

Branding and Social Media Development

As the first generations to grow up in the digital age, Millennials and Gen Z have an almost innate understanding of the web and social media. By mid-2022 it was estimated that 60% of the world's populations will be on some form of social media¹. For all of its faults - and there are many - social media is the king of communication for young people. Trend analysis and forecasting platform WGSN have been following the transition from curated feeds and filters to a more "intentional" use of social media, with 57% of young consumers following content that makes them feel fulfilled².

While the Things Could Be Different platform is the primary output for this project, it won't reach an audience without a successful social media reach. Social media requires a different strategy to what is used on the website, as shown on the previous page by Slow Factory.

Social media is more casual, sarcastic and cynical. Trend research has shown that young people now think and communicate in memes³, which provide a light-hearted escape in an increasingly stressful world. This can prove a challenge for purpose-led brands and organisations, especially those trying to convey messages about the climate crisis

1. Cassandra Napoli, "Social Media Forecast 2022," [www.wgsn.com](https://www.wgsn.com/insight/article/93048), February 10, 2022, <https://www.wgsn.com/insight/article/93048>.

2. Elizabeth Tan, "Research Radar: Intentional Social Media," [www.wgsn.com](https://www.wgsn.com/insight/article/94198), July 19, 2022, <https://www.wgsn.com/insight/article/94198>.

3. Cassandra Napoli, "Social Media Forecast 2022," [www.wgsn.com](https://www.wgsn.com/insight/article/93048), February 10, 2022, <https://www.wgsn.com/insight/article/93048>.

at a time when large-scale studies show 84% of young people expressing at least moderate worry about climate change⁴.

Even with an audience, brands and organisations then have to appease ever-changing algorithms in attempt to have their content be seen. There are multiple factors involved with navigating social media algorithms, but one of the most critical is relevancy⁵. Creating content that relates to current trends and conversations is essential to having posts seen by users. This also means that branding plays a crucial role in selling your message to the masses.

Social media trends evolve more slowly than fast fashion, meaning that while branding will have to be adaptable, it likely will remain 'trendy' for longer. Social media management platform Later, published a 2022 report of some of the popular online design trends, and some key patterns emerged⁶.

Bright and fluorescent colour palettes, bold gradients and maximalist fonts all feature heavily, perhaps as a reflection of

4. Csilla Ágoston et al., "Identifying Types of Eco-Anxiety, Eco-Guilt, Eco-Grief, and Eco-Coping in a Climate-Sensitive Population: A Qualitative Study," *International Journal of Environmental Research and Public Health* 19, no. 4 (January 1, 2022): 2461, <https://doi.org/10.3390/ijerph19042461>. p.2

5. Hootsuite, "2022 Instagram Algorithm Solved: How to Get Your Content Seen," Hootsuite, July 21, 2022, <https://blog.hootsuite.com/instagram-algorithm/#:~:text=%20The%203%20most%20important%20rank-ing%20factors%20of>.

6. Later, "Social Media Design Trends 2022," Later, 2022, <https://later-com.s3.amazonaws.com/download/Later-Design-Trends-Social-Media-2022.pdf>.

the chaotic and unpredictable times we find ourselves in. 'Contemporary nostalgia' reimagines early-2000's graphic design with a modern twist, allowing for a sense of escapism back to a time when things were more simple for young people.

This, mixed with a more sarcastic and light-hearted approach to copywriting provides a clear branding direction, emphasising the need for humour alongside activism to bring light in dark situations.

**When you have to go back to school
knowing you won't learn about how to
survive the climate crisis.**



Fig 28





Fig 29



Fig 30

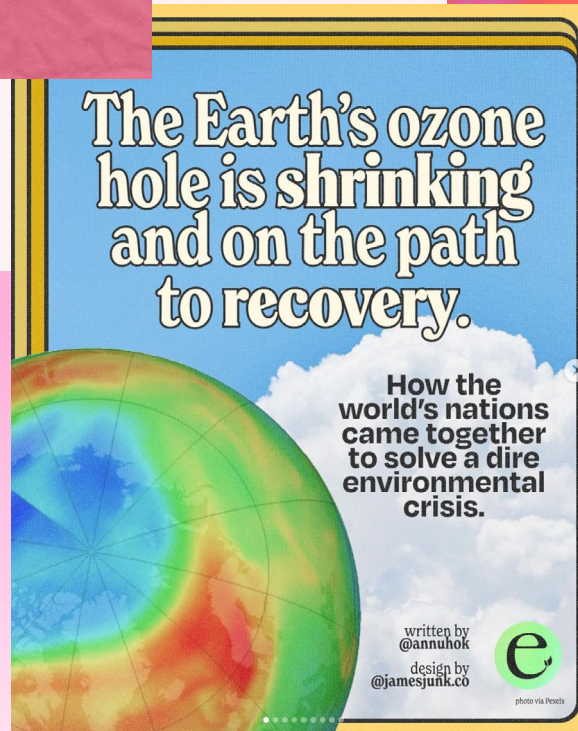


Fig 31

Fig 32



Fig 33

This moodboard shows how different purpose-led accounts and organisations have been following the social media trends identified in the Later Social Media Design Trends 2022 report¹. Bright colours, abstract patterns and bold fonts all feature heavily, as well as nostalgic design aesthetics that make hints to late 1990s - early 2000s graphic design.

1. Later, "Social Media Design Trends 2022," Later, 2022, <https://later-com.s3.amazonaws.com/download/Later-Design-Trends-Social-Media-2022.pdf>.



Fig 34

The branding for the project uses a range of bold colours, with the primary ones being an orangey red and pale pink. Accent colours have been used to create a gradient patten that can be used either as a background or pattern overlay.

After experimenting with a number of different fonts, I chose HWT Atena in ultra condensed as the logo and header font. It's a bold serif font, but is simple enough that it can be warped, but remain legible. This also means that the font can be used in it's regular format on the website and is easy to read, while being cohesive with the more abstract logo and social media typography.

Things Could Be Different

Fig 35

Things Could Be Different

Fig 36



Fig 37

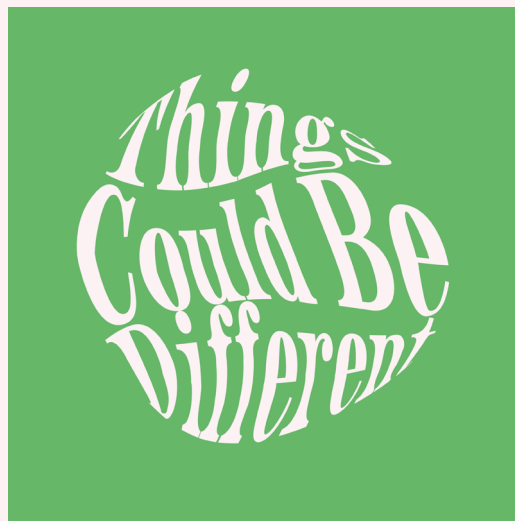


Fig 38

*Things
Could Be
Different*

Fig 39



Fig 40

REtales

REtales is a collaborative project with fellow MA Sustainable student Anna Bertmark, exploring how narratives and storytelling can help to alter the way we consume products.

The output is an audio-led walking guide that takes you from Brighton station to the Palace Pier, stopping off at a selection of the cities sustainable businesses along the way. The listener can either follow along by using the [map](#), listen as a [podcast](#) or watch the film as a [video](#).

The project interviewed five businesses in Brighton, from vintage stores to cafés and barbershops. The interview process was kept as simple as possible to encourage natural storytelling from the interviewees. Each person was asked to talk about the past, present and future of the business, situating them in the city, and allowing the listener to get to know both the person and the brand in an organic and unprompted way.

Narratives and storytelling are an integral part of creating a more sustainable future, they can push through the noise and help us to make connections with the world around us¹. So much of what we see on the news and social is facts and statistics, which arguably does little to inspire action and

1. Chris Reidy, "Storying the Future: Storytelling Practice in Transformative Systems," in Storytelling for Sustainability in Higher Education: An Educator's Handbook, ed. Petra Molthan-Hill et al. (London: Routledge, 2020), 71–87.

can instead cause eco-paralysis - the inability to respond in any way to calls for change².

Instead, Linguist George Lakoff emphasises the importance that frames of reference and past experiences have on influencing behaviour change³. By telling stories and building narrative, citizens have the opportunity to form familiar connections and build bonds with people, environments and movements that they previously may have felt distanced from.

Rather than relying on marketing to encourage people to shop in certain places, REtales instead relies on the honest and unedited stories of the people behind the businesses, be that staff members or owners. People able to listen to their voices, rather than read an interview for example, also helps the listener to visualise the interviewee as a real person rather than a character.

In fashion in particular, there is a huge disconnect between people who consume clothes and their understanding of the people involved in making them. Hopefully, this project is a starting point in bridging that gap.

2. Csilla Ágoston et al., "Identifying Types of Eco-Anxiety, Eco-Guilt, Eco-Grief, and Eco-Coping in a Climate-Sensitive Population: A Qualitative Study," International Journal of Environmental Research and Public Health 19, no. 4 (January 1, 2022): 2461, <https://doi.org/10.3390/ijerph19042461>.

3. Australian Conservation Foundation, "How to Tell Compelling Stories That Move People to Action," Australian Conservation Foundation (Australia, 2016), https://www.acf.org.au/narrative_handbook.



Fig 41



Fig 42



Fig 43

The primary function of the film and audio is as a tourist guide for the city; using storytelling as a marketing tool to encourage people to visit both the stores featured and the city as a whole.

Listeners could follow the map and listen along as they walk, or watch the film on their bus or train journey into the city. Though it was created with tourists in mind, there is also an appeal for residents looking for new places to shop in the city. We have reached out to Visit Brighton, Brighton & Hove Buses and Southern Rail to share the project with wider audiences, which could hopefully in turn create opportunities for further audio-tours and films. The films could be for different areas, or focus on particular themes such as food, clothing or homeware.

The workload for the project was split between Anna and I; We conducted the interviews and filming together. The film was recorded on an iPhone and edited in Adobe Premiere by myself, and the audio track was recorded and edited in Pro Tools by Anna. We co-wrote the copy and communicated with the interviewees.

All of the information related to the project can be found [here](#).

Watch the film [here](#).



Fig 44

Part Three: Contexts and Themes

Tensions and Nuances

The hows and whys of clothing consumption is filled with different tensions, nuances and complexity - which cannot be successfully navigated by one project. Educating people on an issue and motivating them to act are two very different tasks. There is often a cognitive gap between a citizen's attitude and their actions, described as a 'green gap' by Lucy Atkinson and Yoojung Kim¹. They suggest that this gap is partly due to cynicism towards brands, as well as a lack of confidence by consumers that their decisions will make a difference. Csilla Ágoston et al, also note that eco-guilt can be a catalyst for changes in attitudes, although this doesn't always translate to more sustainable behaviour².

If behaviour change was simple, there would be little to no gap between attitude and action, but there are many more things at play than awareness. Politics, emotions, accessibility and responsibility are all major barriers to change, not mentioning the control that the fashion industry, marketing and advertising has on shaping people's concept of wants and needs.

1. Lucy Atkinson and Yoojung Kim, "I Drink It Anyway and I Know I Shouldn't": Understanding Green Consumers' Positive Evaluations of Norm-Violating Non-Green Products and Misleading Green Advertising," Environmental Communication 9, no. 1 (June 27, 2014): 37–57, <https://doi.org/10.1080/17524032.2014.932817>.
2. Csilla Ágoston et al., "Identifying Types of Eco-Anxiety, Eco-Guilt, Eco-Grief, and Eco-Coping in a Climate-Sensitive Population: A Qualitative Study," International Journal of Environmental Research and Public Health 19, no. 4 (January 1, 2022): 2461, <https://doi.org/10.3390/ijerph19042461>.

Author Aja Barber describes the phenomenon as a currency of insecurity³, where brands and retailers are able to manipulate our idea of wants vs. needs by attaching our self worth to the things we own. Ann Thorpe also notes how we now use goods to understand ourselves and how we fit into the world around us⁴. Our possessions hold symbolic meaning, but the control of what that meaning is primary lays at the feet of those selling the products.

We therefore need to understand the motivations behind hyper-consumption and then explore the role that design can have in rewriting that narrative. Rather than redesigning the products people consume, the challenge instead is redesigning the way we consume.

This requires an understanding of the intersectionalities involved in redesigning an industry that was built to rely on exploitation for profits. Race, gender, environment, justice and colonialism are all central issues that won't be solved - or even addressed - solely by telling people to stop buying fast fashion.

Instead, a holistic and non-judgemental approach to design is required to inspire and motivate real action and change.

3. Aja Barber, Consumed : The Need for Collective Change : Colonialism, Climate Change, & Consumerism (London: Brazen, an Imprint of Octopus Publishing Group Ltd, 2021). p.210
4. Ann Thorpe, "Design's Role in Sustainable Consumption," Design Issues 26, no. 2 (2010): 3–16, <https://www.jstor.org/stable/20749938>. p.12

Callings & Roles for Collective Liberation

A	Analyst , applies critical and systemic thinking, maps methods to understand issues	N	Negotiator , comes to an agreement with someone else in favor of the collective
A	Architect , plans, and designs new structures for collective liberation	R	Researcher , carries out academic, scientific, or investigative research
D	Developer , contracts and supervizes the building of new structures	S	Scientist , has expert knowledge of one or more of the natural or physical sciences
E	Engineer , invents designs, analyzes, builds and tests complex systems & machines	S	Strategist , skilled in planning action or policy especially in climate crisis, war or politics
I	Inventor , invents a particular process, system, culture or device that are good for people & planet	W	Writer , writes books, stories, poetry, films, TV shows, articles, Op-Eds for new paradigms

The pragmatic skills we need to dismantle oppressive systems and radically imagine and build the world we deserve



Fig 45

Designing Sustainable Consumption

We therefore need to understand the motivations behind hyper-consumption and then explore the role that design can have in rewriting that narrative. Kate Fletcher and Lynda Grose posit that one of the first steps in this process is redefining ourselves as citizens rather than consumers¹. They note that brands will rarely address their customers as anything other than consumers - that their worth as people is in their ability to buy goods. Barber suggests that “first you have to fight the urge to be a consumer, and instead focus more on being a citizen.”²

This rhetoric is also shared by fashion activism movement Fashion Revolution, who on their website declare;

“We are designers, academics, writers, business leaders, policymakers, brands, retailers, marketers, producers, makers, workers and fashion lovers. We are the industry and we are the public. We are world citizens.”³

One of the key aspects of this is moving away from the idea of sustainability as a direct relation to what we consume, and instead to how and why we consume.

Often, when people make the decision to become more ‘sustainable’, their first thought is to buy new, more ‘sustainable’ products. This is unsurprising given the culture of consumption that we live in, but it is one of the first attitudes that we need to challenge.

One way this is being approached is through voluntary simplicity⁴ - consuming considerably less and consuming more responsibly. Designers can approach this in a number of ways; redesigning the things that we consume, redesigning the way that we consume, and rediscovering the needs associated with why we consume⁵.

The first of these - redesigning the things we consume - isn’t considered in this project, which instead focuses on redesigning how we consume, and redefining the idea of wants and needs to be more sustainable.

If we focus solely on redesigning the things we consume, then there is no motivation to consume in a different way. Anne Chick and Paul Micklethwaite describe how a techno-centric approach to sustainability will only get us so far, and can actually create a rebound effect.

If we buy a more ‘sustainable’ product - take a low-energy lightbulb for example - we may counteract any benefit to that product by not turning it off as often⁶.

By redesigning goods with little consideration for how we consume and use them, we will do little to sustain ourselves on a finite planet. Instead, Professor Dilys Williams suggests we take an eco-centric approach, considering not only what we consume but also how we consume, in order to live holistically and sustainably within our planetary boundaries⁷.

1. Kate Fletcher and Lynda Grose, *Fashion & Sustainability : Design for Change* (London, England: Laurence King, 2012). p.158

2. Aja Barber, *Consumed : The Need for Collective Change : Colonialism, Climate Change, & Consumerism* (London: Brazen, an Imprint of Octopus Publishing Group Ltd, 2021). p.221

3. Fashion Revolution, “ABOUT - Fashion Revolution,” *Fashion Revolution*, 2018, <https://www.fashionrevolution.org/about/>.

4. Anne Marchand and Stuart Walker, “Product Development and Responsible Consumption: Designing Alternatives for Sustainable Lifestyles,” *Journal of Cleaner Production* 16, no. 11 (July 2008): 1163–69, <https://doi.org/10.1016/j.jclepro.2007.08.012>. p .1165

5. Anne Marchand and Stuart Walker, “Product Development and Responsible Consumption: Designing Alternatives for Sustainable Lifestyles,” *Journal of Cleaner Production* 16, no. 11 (July 2008): 1163–69, <https://doi.org/10.1016/j.jclepro.2007.08.012>. p .1165

6. Anne Chick and Paul Micklethwaite, *Design for Sustainable Change : How Design and Designers Can Drive the Sustainability Agenda* (Switzerland: AVA Publishing, 2011). p.121

7. Environmental Audit Committee, “Fixing Fashion: Clothing Consumption and Sustainability,” *UK Parliament* (UK Parliament, February 19, 2019), <https://publications.parliament.uk/pa/cm201719/cmselect/cmen-vaud/1952/full-report.html>.



Fig 46

Fashion meets our basic human needs in terms of providing protection and warmth, but it also aids us in showing the version of ourselves we want to share with the world; our personality and identity¹. Yet, instead of using fashion as an outlet for our creativity, it has been co-opted by retailers who have convinced us that the best way to express ourselves is through buying new.

Because of our culture of consumption, people may be hesitant to challenge their shopping habits. In Western society, where success and growth are interlinked, the notion of voluntary simplicity not only goes against the principles of capitalism, but also requires us to question the symbolism and status that we have given to our possessions. Without buying new goods, we are forced to find new ways to communicate our emotions, aspirations, personality and social status. How we transition to a new culture of voluntary simplicity is a topic of debate for many designers, and there doesn't seem to be a clear answer.

Ann Thorpe suggests that design strategies that continue to help us meet our human needs without the need for excess buying are key to designing more sustainable consumption habits².

Alternatively, Ezio Manzini places importance on social learning³; the idea that knowledge is not only formed in a linear teacher to student process, but in the collaborative participation and involvement in conversation and action by multiple voices and actors.

What does seem clear is that we need an immersive approach to redesigning consumption; one that challenges how we consume and redefines the symbolism we attach to our possessions while still retaining the qualities and characteristics that make fashion such a popular expression of our identities.

This project suggests an approach that factors in both theories mentioned above. By exploring social learning practices, we are also helping to meet our human need for social interaction,

Before the days of the internet, shopping was a social activity; meeting your friends on a weekend and making a day of going into town. By creating a social environment where people can learn, collaborate, make mistakes and support each other, we can redesign our consumption habits by 'learning to be'⁴. The concept, coined by John Seely Brown and Richard P. Adler, theorises that by engaging in social activities, we learn more than just information and instead become an active participant and citizen.

1. Kate Fletcher and Lynda Grose, *Fashion & Sustainability : Design for Change* (London, England: Laurence King, 2012), p.133

2. Ann Thorpe, "Design's Role in Sustainable Consumption," *Design Issues* 26, no. 2 (2010): 3–16, <https://www.jstor.org/stable/20749938>. p.16

3. Anne Chick and Paul Micklethwaite, *Design for Sustainable Change : How Design and Designers Can Drive the Sustainability Agenda* (Switzerland: AVA Publishing, 2011). p.130

4. John Seely Brown and Richard P. Adler, "Minds on Fire: Open Education, the Long Tail, and Learning 2.0" (*Educause*, February 2008), <http://kvanthi.kapsi.fi/Documents/LCL/ERM0811.pdf>.

Storying Change

“Our knowing is grounded in our experience, expressed through our stories and images, understood through theories which make sense to us, and expressed in worthwhile action in our lives¹”

1. Kate Fletcher and Lynda Grose, *Fashion & Sustainability : Design for Change* (London, England: Laurence King, 2012), p.158

Designing sustainability also requires a shift from shock tactics - negative news stories, statistics and infographics - to a more holistic and gentle approach through storytelling and the rewriting of narratives of consumption that have led us to the society we have today.

The creating and sharing of stories enable us to empower behaviour change outside of the normal boundaries of education and academia. As described by Fletcher and Grose², the four ‘ways of knowing’; experiential, presentational, propositional and practical, offer an alternative way of learning that centres qualitative rather than quantitative data.

Instead of providing people with information and telling them to act on it, using stories encourages a collaborative and transformational approach. Stories connect with people in a way that data

cannot, giving them tangible ways to connect with a movement.

This isn’t to say that data isn’t important. There is absolutely a need for quantifiable information that is quick and easy to share - but it is unlikely that we will understand that data without having an understanding of the wider contexts in which that data sits. You cannot make people care about something that doesn’t make sense to them³, and that’s where storytelling comes in. Stories and narratives are the glue that hold data together, they provide us with frames of reference for facts and allow us to form emotional bonds to the issues being portrayed. They help us to make sense of complexity and build local responses to global problems⁴.

3. Australian Conservation Foundation, “How to Tell Compelling Stories That Move People to Action,” Australian Conservation Foundation (Australia, 2016), https://www.acf.org.au/narrative_handbook.

4. Chris Reidy, “Storying the Future: Storytelling Practice in Transformative Systems,” in *Storytelling for Sustainability in Higher Education: An Educator’s Handbook*, ed. Petra Molthan-Hill et al. (London: Routledge, 2020),

2. Kate Fletcher and Lynda Grose, *Fashion & Sustainability : Design for Change* (London, England: Laurence King, 2012), p.158



Fig 47

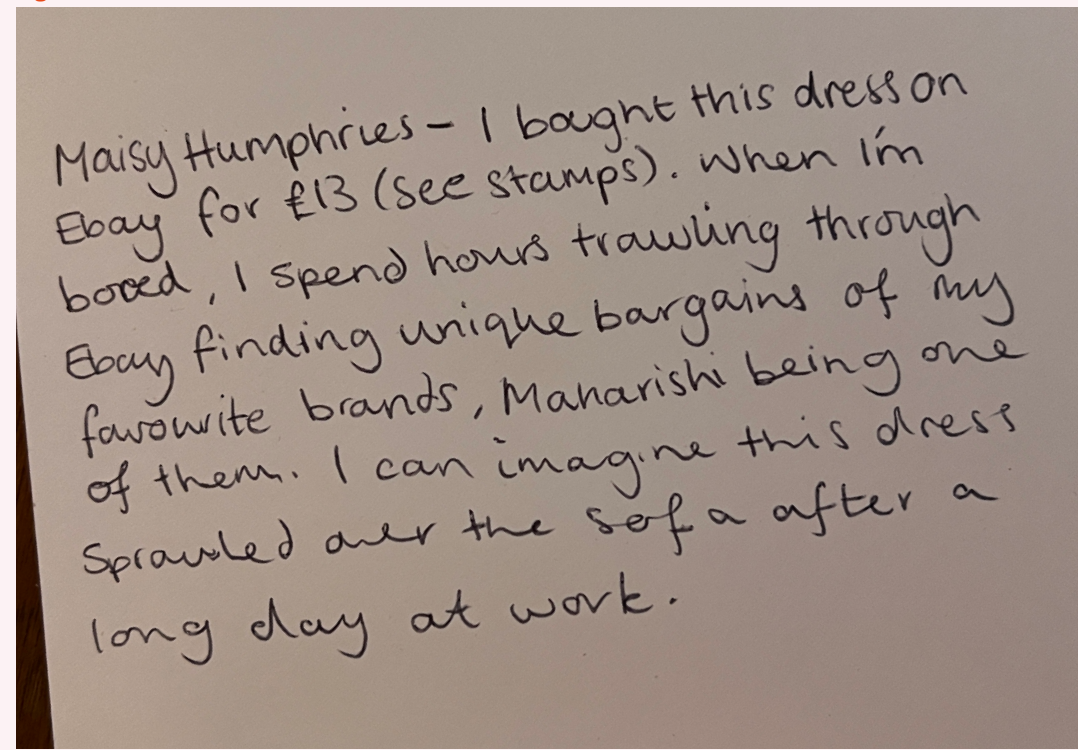


Fig 48

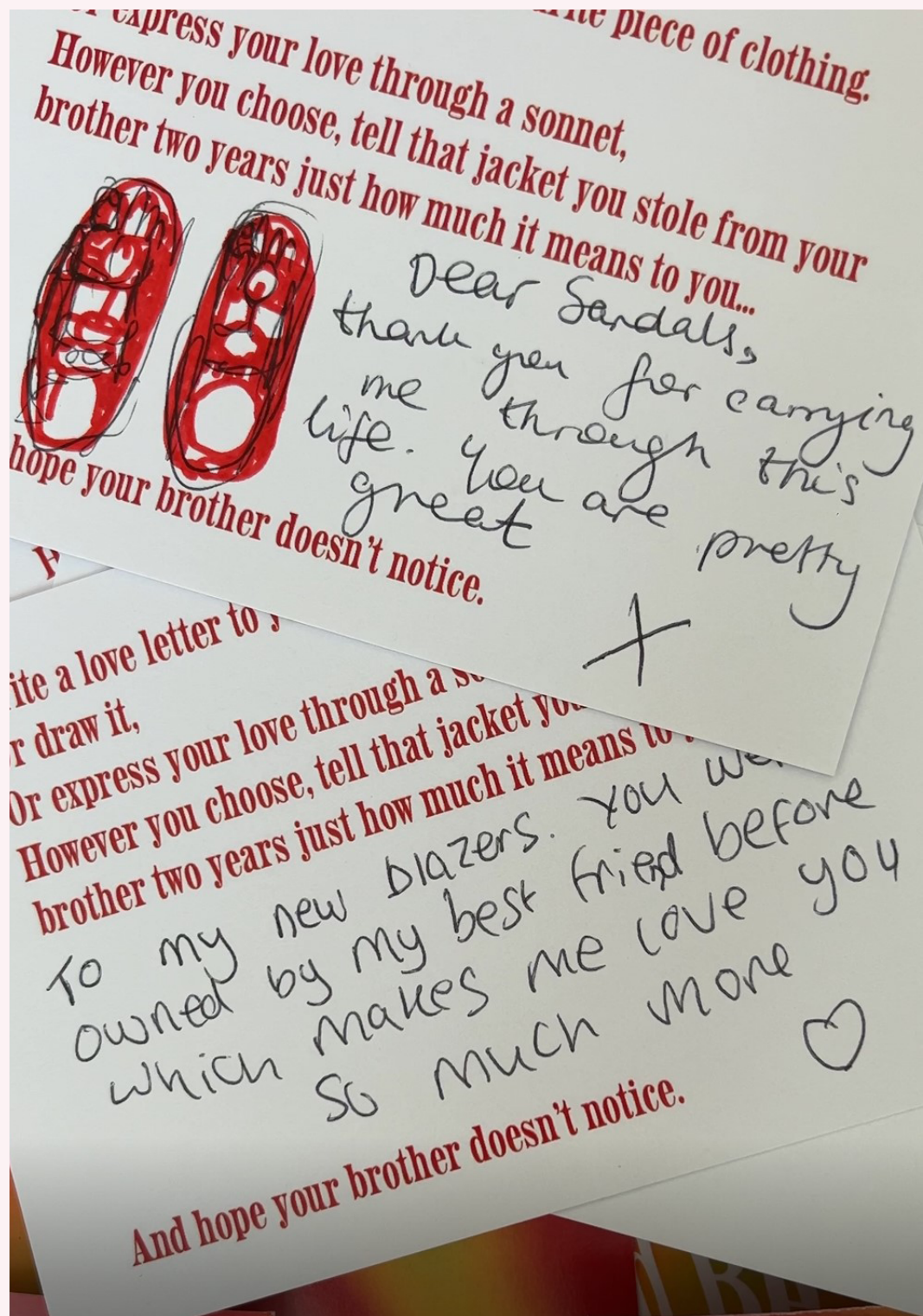


Fig 49

Chris Reidy notes that stories are constrained by discourses; shared assumptions about a topic or issue¹.

These can create barriers for storytelling, limiting their reach to people within the discourse. Sometimes this means that before effecting storytelling can take place, discourses need to be reframed. One example of this is the popular notion of sustainable fashion being a luxurious, inaccessible way of consuming.

This is an unsurprising assumption as historically, sustainable fashion branding and marketing hasn't leant towards questioning hyper-consumerism, instead offering sustainable fashion as a premium, exclusive purchasing option.

This once again stems from the idea of sustainability being directly linked to consumption, and not to a wider approach to living.

Before we can share stories of sustainability, we need to alter the discourse of sustainable fashion as a privilege available only to those who can afford it. We need to tell stories that detach sustainability from shopping, instead reframing ourselves as citizens rather than consumers.

When designing stories, Marshall Ganz suggests three different types of narrative that can motivate people to act²:

1. Chris Reidy, "Storying the Future: Storytelling Practice in Transformative Systems," in *Storytelling for Sustainability in Higher Education: An Educator's Handbook*, ed. Petra Molthan-Hill et al. (London: Routledge, 2020), 71–87.

2. Chris Reidy, "Storying the Future: Storytelling Practice in Transformative Systems," in *Storytelling for Sustainability in Higher Education: An Educator's Handbook*, ed. Petra Molthan-Hill et al. (London: Routledge, 2020), 71–87.

- Stories of 'now' that communicate the urgency of the issue.
- Stories of 'us' that form connections and emphasise the shared values between different actors.
- Stories of 'self' that tell our individual stories and motivations for action.

Using these tropes together is a popular approach for purpose-led organisations and non-profits. It provides information on the issue, frames the issue as something that can be challenged through collective action, and then provides a source of inspiration that can act as a catalyst for change for people who were unsure of how to make a difference.

Storytelling is also essential in giving the audience agency to make their own decisions. Being told that you are doing something wrong is unlikely to make you change your behaviour. But, if you are told a story that helps you relate to a certain issue and then provided with actions that you can take that are measurable to the issue at hand, then you are more likely to feel motivated to make a change.

Giving the audience agency also then provides the freedom to tell their own stories and contribute to the narratives that are being told in an organic and transformational way.

Women, Clothing & Gender Binaries



Fig 50

The fashion industry has traditionally been dominated by the design, production, advertising and sale of clothing for women.

Womenswear accounts for 65% of the global apparel industry, and 75% of the targeted advertising dollars¹. In popular culture and media, fashion has been viewed as a 'feminine' interest, as something frivolous and not worthy of

being taken seriously, when in fact it impacts every human on a daily basis.

This misogynist trope has resulted in clear gender binaries within fashion; skirts for women and suits for boys. Even as our (western) society has become more open to the idea of a gender spectrum, it seems that the fashion industry is lagging behind.

Generationally, Millennials and Gen Zers are more progressive in their view of gender, with 41% of Gen Z respondents

identifying as neutral on the gender spectrum in a 2021 Vice survey².

If brands want to remain popular with younger generations, they not only need to set ambitious goals for becoming more 'sustainable', but they also need to look at how they adapt to an ever-growing acceptance that gender is a spectrum, and not something that can be sold as menswear and womenswear.

The idea of 'genderless' or 'unisex' clothing is not something new to high-street fashion. In March 2016, Zara launched a range titled 'Ungendered'³ (pictured left). The collection was supposedly gender-neutral - but in reality was a collection of baggy fitting basics in neutral tones, devoid of anything that would be stereotypically linked to a binary gender.

It's also important to note that gender-fluid clothing is not a trend in the way that skinny jeans are a trend. A wider acceptance of gender-fluidity in fashion goes hand in hand with the acceptance and amplification of trans and gender-non-conforming (trans&gnc) people within the fashion industry, something which is currently lacking.

There have been many collections like Zara's, that try to sell unisex fashion without consulting or promoting the trans&gnc people for whom gender-fluid clothing isn't a trend, but instead is an expression of their identity and lifestyle.

Despite being an inanimate object, clothing has become subject to the same binaries that have been forced on people by many Western cultures. A dress has been personified as female, while a suit is often still associated with men.

What is interesting to note is that over time, the idea of women dressing like men; in baggy jeans, blazers and hoodies, has become more socially acceptable, and linked to a trend of 'androgynous' fashion. The same cannot be said for male-presenting people dressing in traditionally feminine clothing.

When singer Harry Styles became the first male to have a solo cover on US Vogue, he was hit with backlash for wearing a dress⁴ - being criticised for wearing something so feminine as a cis-gendered man.

This highlights how far mainstream fashion still has to go in removing gender binaries from our clothing.

1. Kate Fletcher and Lynda Grose, *Fashion & Sustainability : Design for Change* (London, England: Laurence King, 2012), 132–42, 162–67, 168–73.

2. Heuritech, "Gender Fluidity in Fashion: Where It Began and Where We Are in 2022-23," Heuritech, May 16, 2022, <https://www.heuritech.com/articles/gender-fluidity-fashion-history-trends-2022-2023/>.

3. Graeme Moran, "Genderless Fashion: A Fad or the Future?," *Drapers*, April 8, 2016, <https://www.drapersonline.com/product-and-trends/genderless-fashion-a-fad-or-the-future>.

4. Charley Ross, "Celebrities Defend Harry Styles' Vogue Cover after Conservative Activist Complains Society Lacks 'Manly Men,'" *The Independent*, November 17, 2020, <https://www.independent.co.uk/life-style/fashion/harry-styles-vogue-cover-candace-owens-b1724145.html>.



Fig 51

In reviewing my own work, I have often prioritised and primarily discussed young women and their relationship to clothing. Indeed, in my initial statement of intent for this module (see page 4), I have referenced young women as being the target audience for this work.

This binary approach isn't a view I take in other aspects of my life, but was a path I took subconsciously when discussing fashion. This seemingly reflects how deep a binary views of gender are within the fashion industry, and how much work there is left to do to make fashion open to all.

My work has always been targeted towards Millennials and Gen Z, yet hasn't reflected their changing views on gender, and how it is expressed through fashion.

Going forward, my work is going to be approached in a way that prioritises a gender fluid approach to fashion. I also need to be aware of how my own identity and unconscious biases have potentially influenced the way I approach and understand gender in fashion.

As a white, relatively straight-sized, cis-gendered woman, I need to be aware that the fashion industry was designed with people like me in mind. I need to be more wary of using inclusive language, research methods and approaches to my work if it is going to be successful when used by my target audience.

This also brings up citation issues for this project. Seeing as fashion has been slow to change in understanding gender as a spectrum, it is unsurprising then that fashion research follows this trend.

Indeed, it was only two years ago that the British Fashion Council grouped their London Fashion Week events into one, 'gender-neutral' platform¹. It's still early to understand if this has had much impact on the collections that are shown - but it's also important to recognise that traditional research sources are often lacking diversity and therefore may not be the best way to approach research.

Online magazines such as Salty² and Them³ provide voices for those who have previously been ignored by traditional fashion media - making them much more reliable resources than the more 'reputable' traditional fashion media outlets.

1. British Fashion Council, "Gender Neutral London Fashion Week to Launch with Digital Platform," www.britishfashioncouncil.co.uk, April 21, 2020, <https://www.britishfashioncouncil.co.uk/bfcnews/4090/Gender-Neutral-London-Fashion-Week-to-Launch-With-Digital-Platform>.

2. Jennie Neufeld, "Jazzmyne Jay on Owning Her Identity and the Dance Floor | Salty," Salty, June 14, 2019, <https://saltyworld.net/jazzmyne-jay-is-owning-her-identity-and-the-dance-floor/>.

3. José Criales-Unzueta, "Meet Tótem, the Collective Reimagining the Meaning of 'Community' in Fashion," Them, May 19, 2022, <https://www.them.us/story/totem-fashion-magazine-tienda-brand-mexico-city-collective>.

In her 2019 book 'Be The Change', activist and writer Gina Martin invited fellow writer Aja Barber to edit and give feedback on a chapter titled 'White Privilege and Activism'¹. The reason behind doing so was to allow the reader not only to see that everyone can hold unconscious biases, but also to understand that people within a marginalised community are the best people to talk about the issues that affect them.

Creating change is not something that can be done individually - social innovation requires multiple agents of change, from designers to activists, gatekeepers, strategists and community members². Diverse voices need to be involved in a co-design process to effect change that doesn't just benefit one individual or social group.

I have invited my colleague Megan Peacock, who identifies as they/she, to read through my unedited chapter, and offer feedback and insights that I - as a cis-gendered person - am unable to give³.

Their feedback has been completely unchanged and placed in the text (shown in green). The text in red is my own writing as it was sent to Megan. I have also removed the footnotes from this text for clarity - they can all be found in the unedited version of the text on pages 10-11.

1. Gina Martin and Aja Barber, "White Privilege and Activism," in Be the Change (London: Sphere, 2019), 97–127.

2. Ezio Manzini, Design, When Everybody Designs: An Introduction to Design for Social Innovation, trans. Rachel Coad (MIT Press, 2015).

3. Megan Peacock to Lucy Lindley, "Feedback for Chapter on Fashion and Gender," Email, July 25, 2022.

The fashion industry has traditionally been dominated by the design, production, advertising and sale of clothing for women.

Womenswear accounts for 65% of the global apparel industry, and 75% of the targeted advertising dollars. In popular culture and media, fashion has been viewed as a 'feminine' interest, as something frivolous and not worthy of being taken seriously, when in fact it impacts every human on a daily basis.

This misogynist trope has resulted in clear gender binaries within fashion; skirts for women and suits for boys. Even as our (western) society has become more open to the idea of a gender spectrum, it seems that the fashion industry is lagging behind.

Generationally, Millennials and Gen Zers are more progressive in their view of gender, with 41% of Gen Z respondents identifying as neutral on the gender spectrum in a 2021 Vice survey.

If brands want to remain popular with younger generations, they not only need to set ambitious goals for becoming more 'sustainable', but they also need to look at how they adapt to an ever-growing acceptance that gender is a spectrum, and not something that can be sold as menswear and womenswear.

The idea of 'genderless' or 'unisex' clothing is not something new to high-street fashion. In March 2016, Zara launched a range titled 'Ungendered' (pictured left). The collection was supposedly gender-neutral - but in

reality was a collection of baggy fitting basics in neutral tones, devoid of anything that would be stereotypically linked to a binary gender.

You kind of mentioned it already in regards to the Zara paragraph but I think it needs to be highlighted that brands need to be moving less towards creating 'unisex'/'fluid' lines and more towards not marketing specific clothing to either gender. It should be that when you go shopping you go to the skirt section or the dress section (or whatever, something along those lines) rather than upstairs for the men and downstairs for women etc etc.

In the same vein, I think it's important to mention (even though you did but maybe make it clear that it's not just Zara) that every time these places do make a fluid line it's more that they make 'mens' clothing for women to wear, and it's fucking boring!

It's also important to note that gender-fluid clothing is not a trend in the way that skinny jeans are a trend. A wider acceptance of gender-fluidity in fashion goes hand in hand with the acceptance and amplification of trans and gender-non-conforming (trans&gnc) people within the fashion industry, something which is currently lacking.

There have been many collections like Zara's, that try to sell unisex fashion without consulting or promoting the trans&gnc people for whom gender-fluid clothing isn't a trend, but instead is an expression of their identity and lifestyle.

Despite being an inanimate object, clothing has become subject to the same binaries that have been forced on people by many Western cultures. A dress has been personified as female, while a suit is often still associated with men.

I think what you mention about our westernised view of fashion being very heteronormative is super important and not sure if you wanted to mention other cultures traditional clothing or anything else that kind defies gendered clothing in those terms.

What is interesting to note is that over time, the idea of women dressing like men; in baggy jeans, blazers and hoodies, has become more socially acceptable, and linked to a trend of 'androgynous' fashion. The same cannot be said for male-presenting people dressing in traditionally feminine clothing.

When singer Harry Styles became the first male to have a solo cover on US Vogue, he was hit with backlash for wearing a dress - being criticised for wearing something so feminine as a cis-gendered man.

Also, I think it is interesting what you mention about Harry Styles and male figures wearing 'femme' clothing. I think this is a great point to make but also what is even more important to mention is that when figures like Harry Styles or Kristen Stewart do get praised for wearing ungendered(?) clothing is that there are years and histories of people (very specifically non-white, non-rich, non-cis) getting dangerously harmed/

killed for doing the exact same thing.

Clothing is so important to some people's safety, for example a pre-transition trans woman still having to dress as a male in order to not be murdered. I don't know whether any of this is relevant to say for what you're talking about but would be interesting to note how fashion is so important in influencing and reflecting the views of society towards these types of topics.

This highlights how far mainstream fashion still has to go in removing gender binaries from our clothing.

The feedback from Megan has shown me that I need to take a more critical and political view of the 'mainstream' acceptance of gender-fluid clothing. Where cisgendered or heterosexual people are praised for 'pushing the boundaries of fashion' - many in the LGBTQ+ community are still unable to dress in a way that reflects their identity out of fear of being attacked, abused or even killed.

Living in a 'progressive' area, we can sometimes become oblivious to the oppression that many people still face on a daily basis, and how their identities are commodified by brands, media outlets and marketing teams for profit, all without putting any pressure on the systems of oppression that exist in our society.

This may be changing with younger generations, but it seems as though the change is slower to happen in the mainstream fashion discourse, which of course has been designed to profit from the exploitation and commodification of oppressed peoples.

Social Marketing

Social marketing looks at how traditional marketing principles and strategies can be utilised to bring about positive societal change. Where brands and retailers using marketing to sell goods and services, social marketing is used to influence positive behaviour change¹.

For commercial marketer's, the identification of competitors is relatively simple and often involves finding brands or retailers selling similar goods. However, for social marketers this process is slightly more complex. The competitor for someone trying to market voluntary simplicity, for example, would be fast fashion brands and the culture of consumption that they are built upon. Additionally, the competition is the cultural and social values that are placed on the things we own and our abilities to buy them.

As mentioned previously, traditional marketing strategies view people as consumers, not citizens. With this approach, there is less of a desire to give people agency to make their own choices, however, the challenge with social marketing is to encourage behaviour change without manipulating people. Rather than tricking people into societal change, it is essential that citizens have agency over their decision to take part in a behaviour change.

If citizens are make behaviour changes because they feel like they have to, they are much less likely to stick to that change. Lee and Kotler² explain this as self-control theory. Marketers need to understand that citizens only have so much self-control to exert throughout the day, and by 'forcing' people into behaviour changes, self-control resources are quickly depleted and behaviour changes are ignored.

This is one of the reasons why education alone is not effective in enacting social change. Education is an effective advocacy tool and can be used in social marketing campaigns, although it can do little to encourage behaviour change. Without an understanding of the audience, their barriers to access and motivators for change, educational tools are just pieces of information that give people little motivation to change.

In order to bring about desirable change, social marketers must convince citizens of at least one of the following³:

- That the citizen has the knowledge and/or skills to make the change,
- That the advantages of making the change outweigh the disadvantages,
- That the change fits in to the citizens view of themselves or their community.

2. Nancy R Lee and Philip Kotler, Social Marketing : Behavior Change for Social Good (Thousand Oaks: Sage Publications, 2019).p.90

3. Nancy R Lee and Philip Kotler, Social Marketing : Behavior Change for Social Good (Thousand Oaks: Sage Publications, 2019).p.103

These methods ensure that the person being encouraged to make the change has the agency to make an informed and empowered decision, rather than being manipulated by the marketer.

One of the greatest challenges for designing behaviour change is convincing people that there are quantifiable benefits to performing a new behaviour. Commercial marketing has convinced us that there's nothing easier, cheaper or more enjoyable than fast fashion, yet exchange theory explains that for a person to successfully change a behaviour, they must be convinced that the benefits associated with the new behaviour are greater than the costs they associate with stopping the undesired behaviour⁴.

This poses a challenge for social marketers in the fashion sphere - how do you convince people that there is something cheaper and more convenient than fast fashion?

In short, you can't.

What you can do, however, is present an alternative that meets the same emotional and social needs that fast fashion does; expression, belonging, satisfaction etc, and offer an alternative way too meet those needs. While it might not necessarily be cheaper or quicker, it will be more fulfilling.

4. Nancy R Lee and Philip Kotler, Social Marketing : Behavior Change for Social Good (Thousand Oaks: Sage Publications, 2019).p.12

Rather than finding your clothes by sitting at home and scrolling on your phone, why not go with your friends to a clothes swap? It might take up more of your evening, but it won't cost you anything and it will satisfy human needs for connection and interaction.

Prospect theory posits that people's choices are based on how they view the risks associated with making a particular change⁵. As a general rule, change is avoided unless there is either a threat or benefit to making the change. However, the theory also suggests that threatening messaging will usually be responded to negatively, and positive messaging visa versa.

This creates a thin line for social marketers - how do you relay the importance of an issue without scaring away your audience? Rather than making sweeping statements about the impacts of fast fashion, it would be more compelling to emphasise the benefits to the individual of living a more sustainable lifestyle.

Sadly, it can hard to make people care about someone they don't know in a country they'll likely never visit, but it can be much easier to market social behaviours that will directly benefit their way of life.

5. Linda Brennan et al., Social Marketing and Behaviour Change Models, Theory and Applications (Cheltenham, UK Edward Elgar Publishing, 2016).

1. Nancy R Lee and Philip Kotler, Social Marketing : Behavior Change for Social Good (Thousand Oaks: Sage Publications, 2019).p.6



Fig 52

Social marketing strategies look at how to create tailored content that is both educational and motivational in order to achieve a social or behavioural goal. One of the key similarities between social and commercial marketing is the need for a complete understanding of their target audience.

When marketing towards young people, one of the most successful strategies has been peer-to-peer marketing. Since the 1950's, brands have utilised peer popularity to sell products to young people¹. In a strategy known as seeding, marketers would identify the most influential person in a particular

1. Alissa Quart, *Branded : The Buying and Selling of Teenagers* (London: Arrow, 2003). p.50

audience segment and give them free products in the hope that others will see them wearing the item and be motivated to buy it for themselves².

Roger's Diffusion of Innovations theorised a five categories of innovativeness; the rate at which people will invest in a new product or trend³:

- Innovators - 2.5%**
- Early adopters - 13.5%**
- Early majority - 34%**
- Late majority - 34%**
- Laggards - 16%**

2. Alissa Quart, *Branded : The Buying and Selling of Teenagers* (London: Arrow, 2003). p.50

3. Tim Jackson and David Shaw, *Mastering Fashion Marketing* (Basingstoke Palgrave Macmillan, 2010).p.9

Innovators are essential in the dissemination of information about a product, service or trend. When consumers are evaluating how they feel about a new trend, they are likely to be heavily influenced by those above them in the diffusion of innovations⁴. It is worth noting that Rogers' theory was originally published in 1962, way before the age of the internet, although the key principles of the theory still ring true. A 2010 textbook reinforced the importance that peer influence has on a person's buying habits⁵, although rather than look in schools for peer-to-peer innovation, marketers need only to look to social media.

Parasocial relationships have created groups of influence online, with hundreds of thousands of people within the reach of one social media celebrity⁶. One only needs to spend five minutes scrolling on Instagram to see the influence this new type of peer-to-peer marketing has had on the fast fashion industry, but it is also a technique that has been effectively utilised by social marketers.

A new wave of 'anti'-influencers are building online communities in an attempt to positively influence young people into a more sustainable lifestyle⁷.

4. Everett M. Rogers, *Diffusion of Innovations*, 5th ed. (New York: Free Press, 2003). p.21

5. Tim Jackson and David Shaw, *Mastering Fashion Marketing* (Basingstoke Palgrave Macmillan, 2010). p.8

6. Paul.W Ballantine and Brett A.S Martin, "Forming Parasocial Relationships in Online Communities," *Advances in Consumer Research* 32 (2005): 197–201, <https://www.acrwebsite.org/volumes/9073/volumes/v32/NA-32>.

7. Laura Pitcher, "Is Being a Sustainable Fashion Influencer Realistic?," *British Vogue*, March 11, 2020, <https://www.vogue.co.uk/miss-vogue/article/being-a-sustainable-fashion-influencer>.

The premise is similar to traditional influencer marketing, but focuses on reducing consumption and switching to more sustainable behaviours.

For social marketers, sustainable fashion 'influencers' are an essential way to both educate and motivate young citizens into not only changing their behaviours, but also becoming an agent of change themselves.

One organisation who have successfully utilised influencer marketing as a social marketing strategy is US-based non-profit Remake. Their ambassador programme now boasts over 1400 ambassadors in 75 countries across the world⁸, who all work collectively to advocate for the charity's campaigns and foster a social learning environment for the sustainable fashion discourse.

This mobilisation of young people follows key social marketing principles; content from sustainable fashion influencers educates the audience on what the issue is and WHY they should make a particular behaviour change, it demonstrates HOW to make the behaviour change, DEMONSTRATES how the behaviour change fulfils our personal and social needs, and does so in a way that ATTRACTS the audience and retains their engagement⁹.

8. Remake, "AMBASSADORS — Remake," Remake, April 26, 2020, <https://remake.world/join-the-movement/ambassadors/>.

9. Robert J Donovan and Nadine Henley, *Principles and Practice of Social Marketing : An International Perspective* (Cambridge: Cambridge University Press, 2010).

Gen Z, Millennials & The Role of the Internet

Gen Z and younger Millennials were the first generations to grow up online¹ and the internet has shaped the way they interact with each other and the wider world around them. Throw in decades of economic and political turmoil during the generations' formative years and a whole new language and identity emerges – one that traditional marketing and communication strategies will do little to penetrate.

Like it or not, the internet plays a pivotal role in communicating with young people, but engaging a generation of people that have little trust in corporations requires a whole new approach to communication. A 2021 survey from media group Havas described the current epoch as 'The Age of Cynicism'², with brand trust at an all time low, but high expectations for brands to act in a way that benefits society and the planet.

Arguably, social media has had a huge impact on the cynicism displayed by young people. Information is everywhere, and you can share it with the click of a button.

Since the Black Lives Matter movement of 2020, the Instagram infographic has flooded our feeds, providing an

'aesthetic' way of educating the masses³. This has its own stream of tensions and nuances (spoken about in my Futures workbook⁴) but as with all trends, and for better or worse, it seems the infographic has had its day.

In a bid to compete with Gen Z super app TikTok, Instagram announced earlier this year that they would be prioritising video over still images⁵ thus paving the way for the end of the still-image infographic, and the rise of video storytelling. Unscripted, off-the-cuff videos feed into the Gen Z desire for authentic and honest stories.

Young people are overwhelmingly comfortable with sharing their lives on the internet, contributing to a shift in how they communicate. Despite living in a post-pandemic world with a cost of living crisis and the ever looming impacts of climate change, humour and sarcasm reigns supreme in online communication.

What was once a characteristic of late night American talk shows and daily newspapers, satire and self-deprecating humour has become the language of choice for young people trying to navigate an increasingly stressful world.

That doesn't however mean that young people are disengaged from politics, environmentalism and societal change. Research in the USA showed that young people who watched politicians on late night comedy talk shows were more likely to engage in activist behaviours, and more likely to remember information about the politician than on new channels⁶.

It could be argued then, that the sarcastic yet honest approach to online communication is less of a sign of disinterest, and more of a coping mechanism for managing growing anxieties in a world of complexity.

6. Dr Amy Bree Becker, "Political Satire Makes Young People More Likely to Participate in Politics. Trevor Noah's the Daily Show Is Likely to Continue That Trend.," USAPP, April 3, 2015, <https://blogs.lse.ac.uk/usappblog/2015/04/03/political-satire-makes-young-people-more-likely-to-participate-in-politics-trevor-noahs-the-daily-show-is-likely-to-continue-that-trend/>.

1. Amy Davies, "Decoding Gen Z Identity Construction in Social Networks through the Paradigm of Branding," [openresearch.ocadu.ca](https://openresearch.ocadu.ca/id/eprint/3005), May 1, 2020, <http://openresearch.ocadu.ca/id/eprint/3005>.
2. Havas Group, "Meaningful Brands 2021," Meaningful Brands (Havas Group, 2021), <https://www.meaningful-brands.com/>. p.14

3. Allie Cho, "Infographic Wars: How Instagram Aestheticizes Injustice," *The Georgetown Voice*, March 19, 2021, <https://georgetownvoice.com/2021/03/19/infographics-aestheticize-injustice/>.
4. Lucy Lindley, "ADM06 Futures Workbook" (MA Sustainable Design Workbook, 2021). p.7
5. Monique Thomas, "Instagram Video: The Ultimate Guide to Feed Videos, Stories, Lives, and Reels," *Later Blog*, February 16, 2022, <https://later.com/blog/instagram-video/>.



Fig 53



Fig 54

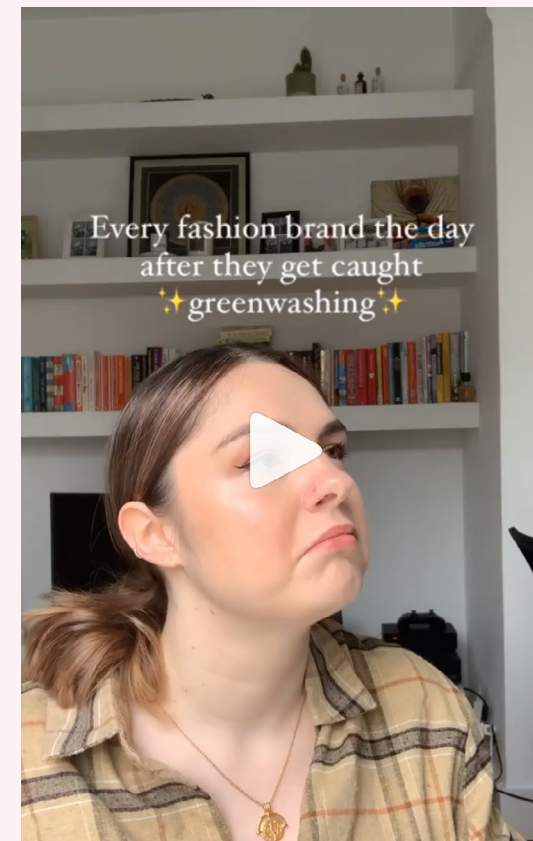


Fig 55



Fig 56

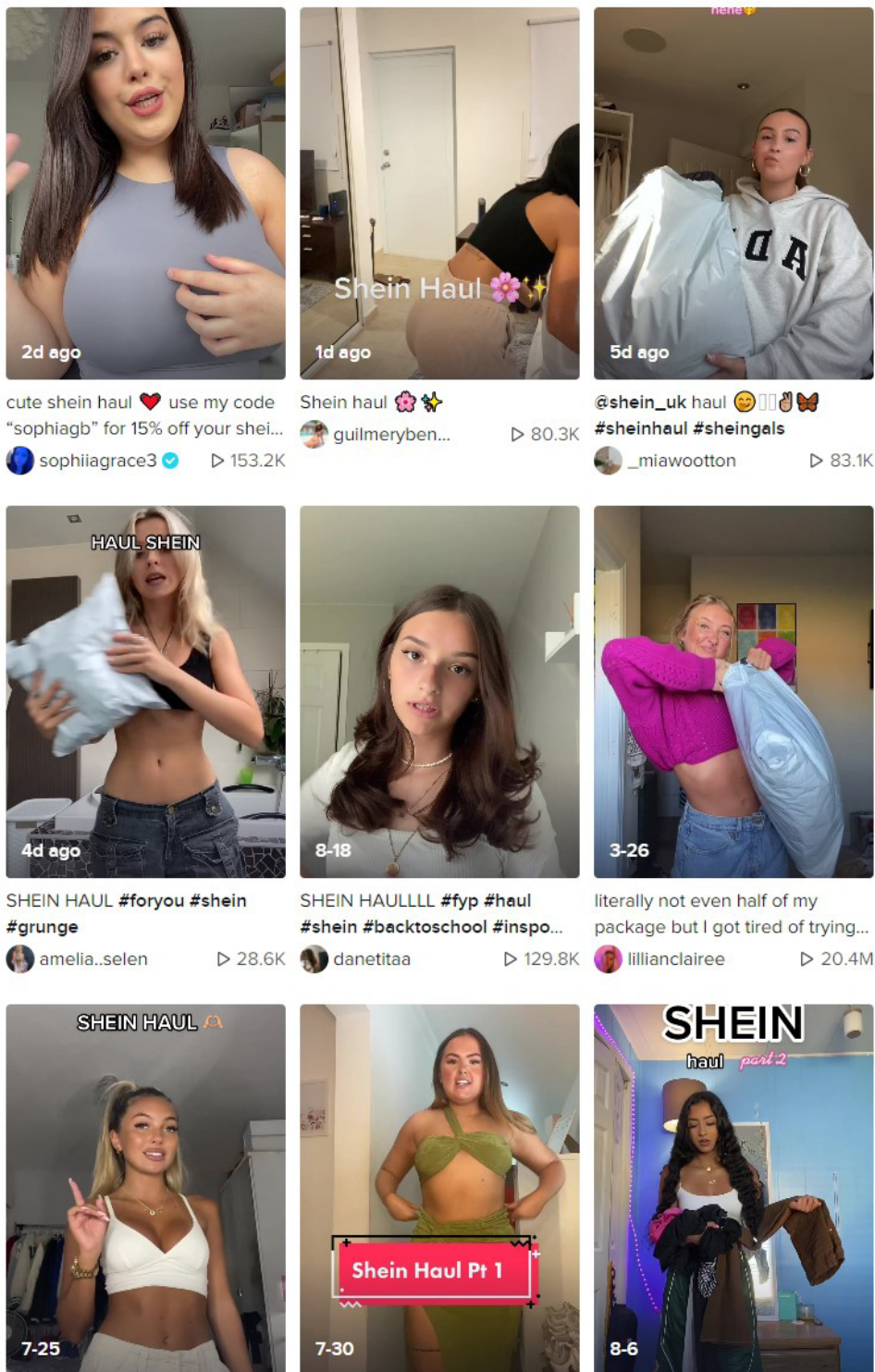


Fig 57

Unfortunately this doesn't mean that the progression to a more sustainable fashion industry is inevitable. While 90% on Gen Z consumers believe companies should be required to address environmental issues¹, demand for fast fashion continues to grow - especially across social media. A survey of young people aged 14-27 revealed that 66% of respondents had bought more clothing since being on TikTok, and 74% felt pressured to buy more clothes after watching hauls online².

Despite having less income than older generations, young people are more likely to spend higher percentages of their income on clothing³, making them easy targets for fashion retailers and influencer marketing.

Despite adopting second-hand fashion fast than any other age segment⁴, young people are experiencing a trend cycle that is evolving at lightning speeds, with micro-trends disappearing as quickly as they arrive. Social media algorithms and the constant influx of content results in must-buy items appearing overnight⁵.

1. Sophie Benson, "If Gen Z Killed Fast Fashion, Why Is Fast Fashion Still Booming?," Dazed, February 15, 2021, <https://www.dazeddigital.com/fashion/article/51797/1/gen-z-millennial-sustainability-fast-fashion-thrifting-depop-boohoo-misguided>.
2. Faye Meehan, "The Problem with Tiktak, Hauls and Consumerism," Shift London, May 13, 2021, <https://www.shifflondon.org/features/the-problem-with-fashion-tiktok-hauls-and-consumerist-culture>.
3. Tim Jackson and David Shaw, Mastering Fashion Marketing (Basingstoke Palgrave Macmillan, 2010). p.72
4. Sophie Benson, "If Gen Z Killed Fast Fashion, Why Is Fast Fashion Still Booming?," Dazed, February 15, 2021, <https://www.dazeddigital.com/fashion/article/51797/1/gen-z-millennial-sustainability-fast-fashion-thrifting-depop-boohoo-misguided>.
5. Maggie Zhou, "What Are Micro Trends? How Styles Change Faster than Ever Before," Good On You, July 29, 2022, <https://goodonyou.eco/micro-trends/>.

The item is then visible all over social media and becomes basic and undesirable by the next week.

It could be argued that young people's increasing visibility online is prompting them to consume more and more clothing. A survey conducted by the Hubbub Foundation found that 17% of young people interviewed would not want to wear an outfit that they had already posted on Instagram⁶.

The impact that social media is having on Gen Z and Millennial's is still an evolving discourse, and there is little academic research into the subject. The survey mentioned previously was conducted in 2019 - before TikTok hit the mainstream. Somewhat ironically, the majority of the conversations are occurring on social media, being led by young people on platforms like TikTok, Twitter and YouTube. This commentary is first hand, but hard to verify and trust as reliable information.

What it does show however, is a self-awareness amongst younger generations of the impact that social media and the internet is having on their relationships to fashion, the environment, society and each other. There is an overwhelming understanding of the spectrum of influence that the internet holds, and that while it can be a catalyst for change, that change can be both positive and negative.

6. Environmental Audit Committee, "Fixing Fashion: Clothing Consumption and Sustainability," UK Parliament (UK Parliament, February 19, 2019), <https://publications.parliament.uk/pa/cm201719/cmselect/cmen-vaud/1952/full-report.html>. p.7

Part Four: Closing

Next Steps & Funding

The Things Could Be Different website is an evolving platform rather than a completed output, so the next steps for the project are to continue the development of the workshops and the platform with a series of collaborators.

I have shared the platform with industry contacts at charities' Fashion Revolution and Remake, as well as with a network of sustainable fashion influencers, activists and content creators. In doing so, the goal is to encourage people to try out hosting and participating in the workshops, as well as growing the list of resources and actions.

The next immediate step is to design and implement a strategy for the platform on social media. It has a presence on Instagram, but not Twitter or TikTok. The strategy will be shaped by the research in this project, focusing on reaching Gen Z and Millennial audiences in a satirical, sarcastic and honest way.

The outgoing costs for maintaining the platform are so far very minimal, but as it grows there will be costs associated with promoting and running events, paying contributors and maintaining the online presence. There are a number of funding options, but one that comes up frequently within fashion is funding from large brands and retailers through corporate social responsibility projects.

This is a grey area when it comes to sustainable fashion, and one that I

haven't formed a final opinion on. Taking money from fast fashion brands on one hand can be a quick way to obtain funding for a project, but could also be seen as contributing to greenwashing by fast fashion brands.

Atelier 100 (pictured right) is a new pop-up space in Hammersmith, London, "established to bring the focus back towards the merits of local design and local production¹." The Instagram account for the space² emphasises the importance of locality for the concept store; where all of the products sold are produced by creatives within a 100km radius.

What isn't immediately clear is that the project is funded by hyper-consumption giants IKEA and H&M³. While this would usually raise a greenwashing red flag, it could also be argued as a case of the ends justifying the means. The project offers space in some of London's prime real estate to independent designers and makers, as well as providing mentorship sessions and business support to the creatives included in the initiative⁴.

1. Atelier 100, "Atelier100 | Democratising Design," a100, accessed August 30, 2022, <https://www.atelier100.com/about>.

2. Atelier 100, "Atelier100 (@Atelier100official) • Instagram Photos and Videos," www.instagram.com/atelier100official/, accessed August 30, 2022, <https://www.instagram.com/atelier100official/>.

3. Atelier 100, "Atelier100 | FAQs," a100, accessed August 30, 2022, <https://www.atelier100.com/faqs>.

4. Atelier 100, "Atelier100 | Democratising Design," a100, accessed August 30, 2022, <https://www.atelier100.com/about>.

I previously would have disregarded this type of funding as an opportunity for brands to take part in CSR projects that greenwash the damage that they do on a global scale, however the Atelier 100 initiative highlights the opportunities that funding projects such as these can create.



Fig 58

The Exhibition

The MA Sustainable Design 'Possibilities of Sustainable Change' exhibition was not only an opportunity to share the culmination of two years of work, but also as a way to continue the development of the Things Could Be Different platform.

I had a computer displaying the website for people to browse, but more importantly, there were designed artefacts for people to interact with as part of the design of the Love Letters workshops.

On the exhibition stand, there were two instruction sheets (fig 62 and 63 on the next page), explaining the project and the task to people visiting the exhibition. The motivation behind using this task in the exhibition was to encourage people to hold some time - however fleeting - to think about the clothes that they own and what those clothes mean to them.

After hanging up their letter on the washing line, they were then prompted to collect a swing tag to take home with them. These tags were designed to be reminiscent of the tags that you find on clothes in high street shops, but designed in a way that they could hang in a person's wardrobe or be pinned to a mirror etc. The tag included a QR code linking to the platform, for people to have easy access to the resources available on the website.

The idea behind this activity is that participants would leave something and then take something with them, creating a

circular process that encourages people to think about their relationship to their clothing.

As mentioned previously, this 'workshop' was led entirely by the artefacts on the exhibition stand, allowing for a level of anonymity for people taking part. This hopefully decreased any pressure people felt to take part in the exercise, and encouraged more authentic and emotional responses.

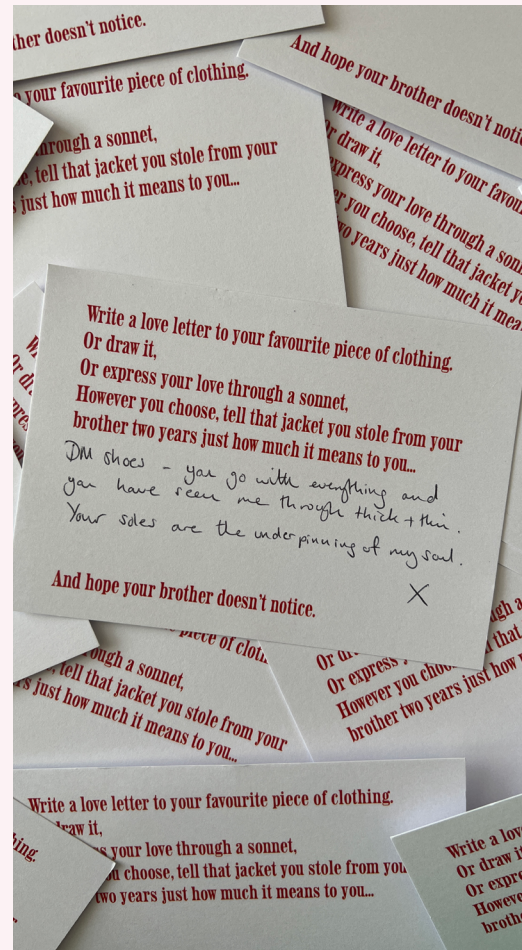


Fig 59



Fig 60

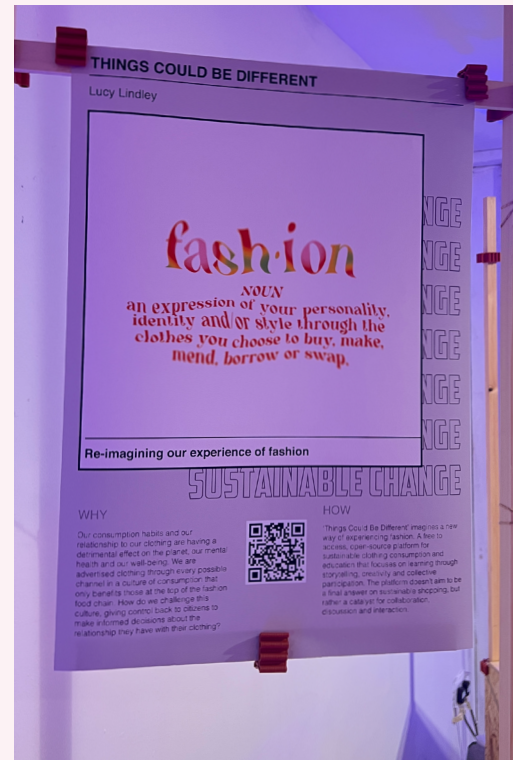


Fig 61



Fig 62

Remember when shopping used to mean putting on your best clothes, meeting your school friends and getting the bus into town? Before the pressure to buy the latest trends, only wear things once, and shop each and every time there's a sale. Before we were taught that the best therapy was retail therapy.

Got dumped? Time to hit the high street. Stressed at work? Scroll your feelings away on your lunch break. Retail therapy isn't good for our mental health, our self-esteem, our bank balance or the planet.

It upholds a system that was designed to exploit the most marginalised people throughout the supply chain. A system designed off the back of colonial greed, where profit comes above all else.

And it's not even like it's obvious anymore. Marketing and PR teams up and down the high street are good - like, really good - at packaging up their latest exploitation schemes as the next best thing in sustainable fashion. Just make it in recycled polyester and let everyone forget that it was made by someone who earns pennies, right?

But it doesn't have to be that way. Things Could Be Different is challenging the way we see, experience and engage with fashion, one urge to splurge at a time. Changing the way we shop doesn't have to mean sitting on the sofa and doomscrolling statistics about the climate crisis on Twitter, nor does it mean throwing out everything you own and replacing it with a hemp alternative.

Instead, it means falling in love with our clothes again; remembering the memories we made in them, learning to make them last a lifetime, and fighting for the people behind the sewing machines, who are so often exploited in the name of a TikTok trend.

The most sustainable clothes are the ones already in your wardrobe (or your best friends wardrobe) - so let's start there:

Take a postcard and write/draw/scribble a love letter to your favourite piece of clothing. It could be a top you've had for years, a skirt your mum got you for your birthday a few months ago, or some shoes you found in a charity shop and have walked you through your time at uni.

Hang it up on the washing line and declare your love to the world - the cheesier the better.

But don't leave empty handed! Pick up a tag and take it with you. It can hang up with your favourite dress, or on the door handle to your closet - wherever it'll remind you that you don't need to splash the cash to feel a million bucks.

Write a love letter to your favourite piece of clothing.
Or draw it,
Or express your love through a sonnet,
However you choose, tell that jacket you stole from your
brother two years ago just how much it means to you...

And hope your brother doesn't notice.

Fig 65



Fig 66

○
*It's time for a new
fashion experience*

Step 1:

Scan the QR code for tips, tricks, actions and activities to help you set some boundaries in your fashion situationship and change the way we see, experience and engage with our clothes, one urge to splurge at a time.



Step 2:

Head to Instagram. Block Boohoo, unfollow ASOS and join the journey to rethinking fashion.

@thingscouldbe.different

Fig 67

Conclusions



Fig 68

Over the last two years, my work has explored a number of avenues for influencing sustainable behaviour change, with a focus on communication design and designing sustainable consumption. The result is an online platform designed to approach behaviour change in a way that prioritises empowerment and agency, rather than manipulation.

Fast fashion, both the products and the way they are marketed and sold, are built on manipulating citizens into contributing to cultures of consumption, so the route out of it must be built on agency and honesty. It's clear that young people today value authenticity from the organisations they engage with online, in a way that doesn't gloss over the issues facing them.

The role that stories play in influencing social and behaviour change cannot be understated. We are living in a hyper-connected world that has somehow distanced us further than ever from the journeys our clothes take to reach us.

Storytelling has the power to cut through the quantitative data and encourage us to connect with people and places we may never see in person. Stories create tangible, emotional and inspiring bonds, helping to bridge the gap between awareness and action.

Designing sustainable consumption requires offering citizens a plausible

pathway to change that is not only achievable, but also outweighs the disadvantages of leaving a culture of hyper-consumption.

To do so, the Things Could Be Different platform offers a new experience of fashion, one that is holistic, intersectional and prioritises people over products. It brings us back to a time when fashion was a fun way to express ourselves, an excuse to spend time with our friends and be creative.

For all of its faults - and there are many - fashion brings people together. This platform continues that legacy, but in a way that lets us see ourselves as citizens instead of consumers. It is a new centre for fashion, where people can socialise, create, learn, unlearn and work together for a better future of fashion.

References

- Ágoston, Csilla, Benedek Csaba, Bence Nagy, Zoltán Kőváry, Andrea Dúll, József Rácz, and Zsolt Demetrovics. "Identifying Types of Eco-Anxiety, Eco-Guilt, Eco-Grief, and Eco-Coping in a Climate-Sensitive Population: A Qualitative Study." *International Journal of Environmental Research and Public Health* 19, no. 4 (January 1, 2022): 2461. <https://doi.org/10.3390/ijerph19042461>.
- Akama, Yoko, Roslyn Cooper, Laurene Vaughan, Stephen Viller, Matthew Simpson, and Jeremy Yuille. "Show and Tell: Accessing and Communicating Implicit Knowledge through Artefacts." *Artifact* 1, no. 3 (December 2007): 172–81. <https://doi.org/10.1080/17493460701800207>.
- Atelier 100. "Atelier100 (@Atelier100official) • Instagram Photos and Videos." www.instagram.com. Accessed August 30, 2022. <https://www.instagram.com/atelier100official/>.
- . "Atelier100 | Democratising Design." a100. Accessed August 30, 2022. <https://www.atelier100.com/about>.
- . "Atelier100 | FAQs." a100. Accessed August 30, 2022. <https://www.atelier100.com/faqs>.
- Atkinson, Lucy, and Yoojung Kim. "I Drink It Anyway and I Know I Shouldn't: Understanding Green Consumers' Positive Evaluations of Norm-Violating Non-Green Products and Misleading Green Advertising." *Environmental Communication* 9, no. 1 (June 27, 2014): 37–57. <https://doi.org/10.1080/17524032.2014.932817>.
- Australian Conservation Foundation. "How to Tell Compelling Stories That Move People to Action." Australian Conservation Foundation. Australia, 2016. https://www.acf.org.au/narrative_handbook.
- . "How to Tell Compelling Stories That Move People to Action." Australian Conservation Foundation. Australia, 2016. https://www.acf.org.au/narrative_handbook.
- Ballantine, Paul.W, and Brett A.S Martin. "Forming Parasocial Relationships in Online Communities." *Advances in Consumer Research* 32 (2005): 197–201. <https://www.acrwebsite.org/volumes/9073/volumes/v32/NA-32>.
- Barber, Aja. *Consumed : The Need for Collective Change : Colonialism, Climate Change, & Consumerism*. London: Brazen, an Imprint of Octopus Publishing Group Ltd, 2021.
- Benson, Sophie. "If Gen Z Killed Fast Fashion, Why Is Fast Fashion Still Booming?" *Dazed*, February 15, 2021. <https://www.dazeddigital.com/fashion/article/51797/1/gen-z-millennial-sustainability-fast-fashion-thrifting-depop-boohoo-misguided>.
- Bree Becker, Dr Amy. "Political Satire Makes Young People More Likely to Participate in Politics.

- Trevor Noah's the Daily Show Is Likely to Continue That Trend." *USAPP*, April 3, 2015. <https://blogs.lse.ac.uk/usappblog/2015/04/03/political-satire-makes-young-people-more-likely-to-participate-in-politics-trevor-noahs-the-daily-show-is-likely-to-continue-that-trend/>.
- Brennan, Linda, Wayne Binney, Lukas Parker, Torgeir Aleti, and Dang Nguyen. *Social Marketing and Behaviour Change Models, Theory and Applications*. Cheltenham, UK Edward Elgar Publishing, 2016.
- British Fashion Council. "Gender Neutral London Fashion Week to Launch with Digital Platform." www.britishfashioncouncil.co.uk, April 21, 2020. <https://www.britishfashioncouncil.co.uk/bfcnews/4090/Gender-Neutral-London-Fashion-Week-to-Launch-With-Digital-Platform>.
- Cambridge Dictionary. "FASHION | Meaning in the Cambridge English Dictionary." Cambridge.org, 2019. <https://dictionary.cambridge.org/dictionary/english/fashion>.
- Carbonaro, Simonetta, and David Goldsmith. "Branding Sustainability: Business Models in Search of Clarity." In *Routledge Handbook of Sustainability and Fashion*, edited by Kate Fletcher and Mathilda Tham, 160–70. Abingdon: Routledge, 2016.
- Chick, Anne, and Paul Micklethwaite. *Design for Sustainable Change : How Design and Designers Can Drive the Sustainability Agenda*. Switzerland: AVA Publishing, 2011.
- Cho, Allie. "Infographic Wars: How Instagram Aestheticizes Injustice." *The Georgetown Voice*, March 19, 2021. <https://georgetownvoice.com/2021/03/19/infographics-aestheticize-injustice/>.
- Condé Nast, and Centre for Sustainable Fashion. "Condé Nast - Glossary." www.condenast.com, 2020. <https://www.condenast.com/glossary>.
- Creative Commons. "Creative Commons — Attribution-NoDerivatives 4.0 International — CC BY-ND 4.0." creativecommons.org. Accessed August 22, 2022. <https://creativecommons.org/licenses/by-nd/4.0/>.
- Criales-Unzueta, José. "Meet Tótem, the Collective Reimagining the Meaning of 'Community' in Fashion." *Them*, May 19, 2022. <https://www.them.us/story/totem-fashion-magazine-tienda-brand-mexico-city-collective>.
- Davies, Amy. "Decoding Gen Z Identity Construction in Social Networks through the Paradigm of Branding." openresearch.ocadu.ca, May 1, 2020. <http://openresearch.ocadu.ca/id/eprint/3005>.
- Donovan, Robert J, and Nadine Henley. *Principles and Practice of Social Marketing : An International Perspective*. Cambridge: Cambridge University Press, 2010.
- Environmental Audit Committee. "Fixing Fashion: Clothing Consumption and Sustainability." UK Parliament. UK Parliament, February 19, 2019. <https://publications.parliament.uk/pa/cm201719/cmselect/cmenvaud/1952/full-report.html>.

Fashion Declares! “Fashion Industry Action Pack,” 2022. <https://drive.google.com/file/d/1aRfSBdBkoKgNhZK676viR3vFyVxKRSPL/view?usp=sharing>.

Fashion Revolution. “A Fashion Revolution Challenge: Love Story.” Fashion Revolution, 2017. https://www.fashionrevolution.org/wp-content/uploads/2016/03/FashRev_LoveStory_2017.pdf.

———. “ABOUT - Fashion Revolution.” Fashion Revolution, 2018. <https://www.fashionrevolution.org/about/>.

———. “EDUCATIONAL RESOURCES.” Fashion Revolution. Accessed June 30, 2022. <https://www.fashionrevolution.org/about/get-involved/educator/education/resources/>.

———. “Explore Some of the Key Findings from This Years’ #FashionTransparencyIndex.” Instagram, July 14, 2022. https://www.instagram.com/p/Cf_slg3gUax/.

———. “Fashion Revolution (Fash_rev).” www.instagram.com. Accessed August 25, 2022. https://www.instagram.com/fash_rev/.

———. “Fashion Transparency Index 2022.” Fashion Revolution. UK: Fashion Revolution, July 14, 2022. https://issuu.com/fashionrevolution/docs/fti_2022.

———. “FREE DOWNLOADS - Fashion Revolution.” Fashion Revolution, 2018. <https://www.fashionrevolution.org/resources/free-downloads/>.

———. “TAKE ACTION - Fashion Revolution.” Fashion Revolution, 2018. <https://www.fashionrevolution.org/about/get-involved/>.

———. “The Fashion Transparency Index 2022.” Fashion Revolution, 2022. <https://www.fashionrevolution.org/about/transparency/>.

Fashion SEEDS. “Education and Research: The Benchmarking Report.” FashionSEEDS, October 2019. https://www.fashionseeds.org/_files/ugd/ed0694_72992639b4eb48899f6ee3b-52ba392cf.pdf.

FashionSEEDS. “About.” FashionSeeds, 2020. <https://www.fashionseeds.org/about>.

———. “FashionSEEDS: Sustainability Teaching Materials.” FashionSEEDS, November 2021. https://www.fashionseeds.org/_files/ugd/ed0694_488bb65b79484e3584efcac84e16773c.pdf.

———. “How to Use.” FashionSEEDS, 2020. <https://www.fashionseeds.org/how-to-use>. Fassi, Davide, Anna Meroni, and Giulia Simeone. “Design for Social Innovation as a Form of Design Activism: An Action Format,” 2013. http://www.desisnetwork.org/wp-content/uploads/2018/02/article-Meroni_Fassi-Simeone_DesignforSocialInnovationasaformofDesignActivism-Anactionformat.pdf.

Fletcher, Kate, and Lynda Grose. Fashion & Sustainability : Design for Change. London, England: Laurence King, 2012.

Good On You. “Guide to the Good on You Brand Rating System,” July 2020. <https://goodonyou.eco/wp-content/uploads/2020/08/Good-On-You-Brand-Rating-System-August-2020-1.pdf>.

———. “How We Rate Fashion Brands.” Good On You. Good On You, 2019. <https://goodonyou.eco/how-we-rate/>.

Good on You. “About.” Good On You. Good On You, 2019. <https://goodonyou.eco/about/>.

H&M. “Do You Know What the Fashion Transparency Index by @Fash_rev Is?” www.instagram.com, April 29, 2020. https://www.instagram.com/p/B_kkF3uhm0Z/.

———. “Search Results.” H&M, July 3, 2022. https://www2.hm.com/en_gb/search-results.html?q=sustainable.

H&M Group. “Leading the Change.” H&M Group. Accessed July 3, 2022. <https://hmgrou.com/sustainability/leading-the-change/>.

Havas Group. “Meaningful Brands 2021.” Meaningful Brands. Havas Group, 2021. <https://www.meaningful-brands.com/>.

Henninger, Claudia E., Panayiota J. Alevizou, and Caroline J. Oates. “What Is Sustainable Fashion?” Journal of Fashion Marketing and Management: An International Journal 20, no. 4 (September 12, 2016): 400–416. <https://doi.org/10.1108/jfmm-07-2015-0052>.

Heuritech. “Gender Fluidity in Fashion: Where It Began and Where We Are in 2022-23.” Heuritech, May 16, 2022. <https://www.heuritech.com/articles/gender-fluidity-fashion-history-trends-2022-2023/>.

Hickman, Caroline, Elizabeth Marks, Panu Pihkala, Susan Clayton, R Eric Lewandowski, Elouise E Mayall, Britt Wray, Catriona Mellor, and Lise van Susteren. “Climate Anxiety in Children and Young People and Their Beliefs about Government Responses to Climate Change: A Global Survey.” The Lancet Planetary Health 5, no. 12 (December 2021): e863–73. [https://doi.org/10.1016/s2542-5196\(21\)00278-3](https://doi.org/10.1016/s2542-5196(21)00278-3).

Hootsuite. “2022 Instagram Algorithm Solved: How to Get Your Content Seen.” Hootsuite, July 21, 2022. <https://blog.hootsuite.com/instagram-algorithm/#:~:text=%20The%203%20most%20important%20ranking%20factors%20of>.

Humphrey, Quentin. “Youth Culture 2022.” www.wgsn.com. WGSN, June 9, 2022. <https://www.wgsn.com/insight/article/93679>.

Jackson, Tim, and David Shaw. Mastering Fashion Marketing. Basingstoke Palgrave Macmillan, 2010.

Laporte, Corinne. “Millennial Humour: Political Satire and (Dis)Engagement in the Age of Social Media.” [ruor.uottawa.ca](http://hdl.handle.net/10393/43045), December 20, 2021. <http://hdl.handle.net/10393/43045>.

Later. “Social Media Design Trends 2022.” Later, 2022. <https://later-com.s3.amazonaws.com/download/Later-Design-Trends-Social-Media-2022.pdf>.

Lee, Nancy R, and Philip Kotler. *Social Marketing : Behavior Change for Social Good*. Thousand Oaks: Sage Publications, 2019.

Lindley, Lucy. “ADM04 Present(S) Workbook.” *MA Sustainable Design Workbook*, 2021.

———. “ADM05 Studio Workbook.” *MA Sustainable Design Workbook*, 2022.

———. “ADM06 Futures Workbook.” *MA Sustainable Design Workbook*, 2021.

MacGlip, Ruth, Alice Cruickshank, and Besma Whayeb. “Common Threads.” Podcast. Spotify, November 9, 2020.

Manzini, Ezio. *Design, When Everybody Designs: An Introduction to Design for Social Innovation*. Translated by Rachel Coad. MIT Press, 2015.

Marchand, Anne, and Stuart Walker. “Product Development and Responsible Consumption: Designing Alternatives for Sustainable Lifestyles.” *Journal of Cleaner Production* 16, no. 11 (July 2008): 1163–69. <https://doi.org/10.1016/j.jclepro.2007.08.012>.

Marriott, Hannah. “H&M Tops 2020 Fashion Transparency Index as 10 Brands Score Zero.” *The Guardian*, April 20, 2020, sec. Fashion. <https://www.theguardian.com/fashion/2020/apr/21/hm-tops-2020-fashion-transparency-index-as-10-brands-score-zero>.

Martin, Gina, and Aja Barber. “White Privilege and Activism.” In *Be the Change*, 97–127. London: Sphere, 2019.

McNeill, Lisa, and Rebecca Moore. “Sustainable Fashion Consumption and the Fast Fashion Conundrum: Fashionable Consumers and Attitudes to Sustainability in Clothing Choice.” *International Journal of Consumer Studies* 39, no. 3 (April 13, 2015): 212–22.

Meehan, Faye. “The Problem with Tiktok, Hauls and Consumerism.” *Shift London*, May 13, 2021. <https://www.shiftlondon.org/features/the-problem-with-fashion-tiktok-hauls-and-consumerist-culture>.

Moran, Graeme. “Genderless Fashion: A Fad or the Future?” *Drapers*, April 8, 2016. <https://www.drapersonline.com/product-and-trends/genderless-fashion-a-fad-or-the-future>.

Munsch, Alison. “Millennial and Generation Z Digital Marketing Communication and Advertising Effectiveness: A Qualitative Exploration.” *Journal of Global Scholars of Marketing Science* 31, no. 1 (January 2, 2021): 10–29. <https://doi.org/10.1080/21639159.2020.1808812>.

Muresan, Smaranda, Roberto Gonzalez-Ibanez, Debanjan Ghosh, and Nina Wacholder. “Identification of Nonliteral Language in Social Media: A Case Study on Sarcasm.” *Journal of the Association for Information Science and Technology* 67, no. 11 (December 23, 2015): 2725–37. <https://doi.org/10.1002/asi.23624>.

Napoli, Cassandra. “Marketing Forecast 2022.” *www.wgsn.com*. WGSN, January 26, 2022. <https://www.wgsn.com/insight/article/92811>.

———. “Social Media Forecast 2022.” *www.wgsn.com*, February 10, 2022. <https://www.wgsn.com/insight/article/93048>.

National Autistic Society. “Visual Supports.” *www.autism.org.uk*, 2020. <https://www.autism.org.uk/advice-and-guidance/topics/communication/communication-tools/visual-supports>.

Neufeld, Jennie. “Jazzmyne Jay on Owning Her Identity and the Dance Floor | Salty.” *Salty*, June 14, 2019. <https://saltyworld.net/jazzmyne-jay-is-owning-her-identity-and-the-dance-floor/>.

Peacock, Megan. Letter to Lucy Lindley. “Feedback for Chapter on Fashion and Gender.” Email, July 25, 2022.

Pihkala, Panu. “Eco-Anxiety and Environmental Education.” *Sustainability* 12, no. 23 (December 4, 2020): 10149. <https://doi.org/10.3390/su122310149>.

Pitcher, Laura. “Is Being a Sustainable Fashion Influencer Realistic?” *British Vogue*, March 11, 2020. <https://www.vogue.co.uk/miss-vogue/article/being-a-sustainable-fashion-influencer>.

Quart, Alissa. *Branded : The Buying and Selling of Teenagers*. London: Arrow, 2003.

Reidy, Chris. “Storying the Future: Storytelling Practice in Transformative Systems.” In *Storytelling for Sustainability in Higher Education: An Educator’s Handbook*, edited by Petra Molthan-Hill, Heather Luna, Tony Wall, Helen Puntha, and Denise Baden, 71–87. London: Routledge, 2020.

———. “Storying the Future: Storytelling Practice in Transformative Systems.” In *Storytelling for Sustainability in Higher Education: An Educator’s Handbook*, edited by Petra Molthan-Hill, Heather Luna, Tony Wall, Helen Puntha, and Denise Baden, 71–87. London: Routledge, 2020.

Remake. “AMBASSADORS — Remake.” *Remake*, April 26, 2020. <https://remake.world/join-the-movement/ambassadors/>.

Ringstrom, Anna. “H&M Looks beyond Pandemic with Drive to Double Sales by 2030.” *Reuters*, January 28, 2022, sec. Retail & Consumer. <https://www.reuters.com/business/retail-consumer/hms-september-november-profit-rises-more-than-expected-2022-01-28/>.

Rogers, Everett M. *Diffusion of Innovations*. 5th ed. New York: Free Press, 2003.

Rønholt, Nikolas, and Malthe Overgaard. “An Exploratory Study: The Fast Fashion Paradox.”

2020. https://www.researchgate.net/publication/342049195_An_Exploratory_Study_The_Fast_Fashion_Paradox.

Ross, Charley. “Celebrities Defend Harry Styles’ Vogue Cover after Conservative Activist Complains Society Lacks ‘Manly Men.’” *The Independent*, November 17, 2020. <https://www.independent.co.uk/life-style/fashion/harry-styles-vogue-cover-candace-owens-b1724145.html>.

Seely Brown, John, and Richard P.Adler. “Minds on Fire: Open Education, the Long Tail, and Learning 2.0.” *Educause*, February 2008. <http://kvannti.kapsi.fi/Documents/LCL/ERM0811.pdf>.

Skjold, Else. “Towards Fashion Media for Sustainability.” In *Routledge Handbook of Sustainability and Fashion*, edited by Kate Fletcher and Mathilda Tham, 171–80. Abingdon: Routledge, 2016.

Slow Factory. “Guide to Impact Marketing.” *slowfactory.earth*. *Slow Journal*. Accessed August 23, 2022. <https://slowfactory.earth/readings/impact-marketing/>.

———. “Open Education.” *slowfactory.earth*, 2022. <https://slowfactory.earth/open-edu>.

———. “Slow Factory (@Theslowfactory) • Instagram Photos and Videos.” *www.instagram.com*. Accessed August 25, 2022. <https://www.instagram.com/theslowfactory/>.

Spencer, Chantal. “Waiter!Waiter! There’s Mater in My Meta.” Workshop. Presented at the MA Sustainable Design workshops, June 9, 2022.

Tan, Elizabeth. “Research Radar: Intentional Social Media.” *www.wgsn.com*, July 19, 2022. <https://www.wgsn.com/insight/article/94198>.

TFL. “Without a Real Definition, Sustainability Doesn’t Really Mean Anything.” *The Fashion Law*, July 1, 2022. <https://www.thefashionlaw.com/the-problem-with-sustainability-without-definition-it-doesnt-really-mean-anything/>.

Tharp, Bruce M, and Stephanie Tharp. *Discursive Design : Critical, Speculative, and Alternative Things*. Cambridge, Massachusetts: The Mit Press, 2018.

Thomas, Monique. “Instagram Video: The Ultimate Guide to Feed Videos, Stories, Lives, and Reels.” *Later Blog*, February 16, 2022. <https://later.com/blog/instagram-video/>.

Thorpe, Ann. “Design’s Role in Sustainable Consumption.” *Design Issues* 26, no. 2 (2010): 3–16. <https://www.jstor.org/stable/20749938>.

———. “Economic Growth and the Shape of Sustainable Fashion.” In *Routledge Handbook of Sustainability and Fashion*, edited by Kate Fletcher and Mathilda Tham, 64–72. Abingdon: Routledge, 2014.

Wren Sanders. “There’s More at Stake with Fashion’s Gender-Fluid Movement than You

Realise.” *British Vogue*. *British Vogue*, August 11, 2019. <https://www.vogue.co.uk/article/the-meaning-of-gender-fluid-fashion>.

Zhou, Maggie. “What Are Micro Trends? How Styles Change Faster than Ever Before.” *Good On You*, July 29, 2022. <https://goodonyou.eco/micro-trends/>.

Image References

Fig 1. Own image. A photo of Lucy Lindley. 2022.

Fig 2. Own image. A screenshot of the Future(s) module output. Accessed August 28, 2022. <https://www.instagram.com/greenwashinglessons/>

Fig 3. Own image. A still from the Present(s) module output. January 2021.

Fig 4. Own image. A digital collage, forming part of the output for the Radical Modes modules. February 2022.

Fig 5. Own image. A photograph of a storefront in Brighton. March 2022.

Fig 6. Own image. A screenshot of the output for the Master module. August 2022.

Fig 7. Own image. The logo for Things Could Be Different. August 2022.

Fig 8. Own image. A photograph of the Greenwashing Self-Defence workshop. June 2022.

Fig 9. Own image. Model showing the role of the designer as a facilitator in the social innovation process. April 2022.

Fig 10. Own image. A photograph of the Greenwashing Self-Defence workshop. June 2022.

Fig 11. Own image. A photograph of the Greenwashing Self-Defence workshop. June 2022.

Fig 12. Own image. A photograph of the History of the Travelling Trousers workshop. July 2022.

Fig 13. Own image. A photograph of a collage produced in the History of the Travelling Trousers workshop. July 2022.

Fig 14. Own image. A photograph of a collage produced in the History of the Travelling Trousers workshop. July 2022.

Fig 15. Own image. A photograph of a collage produced in the History of the Travelling Trousers workshop. July 2022.

Fig 16. Own image. A photograph of a collage produced in the History of the Travelling Trousers workshop. July 2022.

Fig 17. Own image. A photograph of a collage produced in the History of the Travelling Trousers workshop. July 2022.

Fig 18. Own image. A photograph of some of the Love Letters written during the MA Sustainable Design exhibition. August 2022

Fig 19. Own Image. A photograph of a clothes swap event in Brighton. February 2020.

Fig 20. Good On You. 'Untitled'. Digital Image/Screenshot. Good On You. No date. Accessed 15 August 2022. <https://goodonyou.eco/about/>

Fig 21. fash_rev. 'How to be a Fashion Revolutionary 101'. Digital Image/Screenshot. Instagram. August 10, 2022. Accessed August 15, 2022. <https://www.instagram.com/p/ChFO3V-VNRPo/>

Fig 22. hm. 'Do you know what the Fashion Transparency Index by @fash_rev is?' Digital Image/Screenshot. Instagram. April 29, 2020. Accessed 16 June, 2022 https://www.instagram.com/p/B_kkF3uhm0Z/

Fig 23. FashionSEEDS. 'Untitled'. Digital Image/Screenshot. FashionSEEDS. No date. Accessed August 3, 2022. <https://www.fashionseeds.org/>

Fig 24. theslowfactory. 'Slimmer with that'. Digital Image/Screenshot. Instagram. July 8, 2022. Accessed August 16, 2022. https://www.instagram.com/p/CfwqO_3u1I_/

Fig 25. theslowfactory. 'There's no escape –until we dismantle the whole system'. Digital Image/Screenshot. Instagram. May 17, 2022. Accessed August 14, 2022. <https://www.instagram.com/p/CdqZWPWOyOg/>

Fig 26. theslowfactory. 'Paper straws, electric cars, and personal lifestyle choices aren't enough to stop climate change and build the sustainable world we need'. Digital Image/Screenshot. Instagram. July 19, 2022. Accessed August 14, 2022. <https://www.instagram.com/p/CgM5TaSu9v3/>

Fig 27. theslowfactory. 'The US military is preparing to destroy a battleship off the coast of Hawai'i this week'. Digital Image/Screenshot. Instagram. August 3, 2022. Accessed August 16, 2022. <https://www.instagram.com/p/CgyxFF90sFS/>

Fig 28. theslowfactory. 'Not-so-gentle reminder that what school won't teach you, Open Edu WILL!'. Digital Image/Screenshot. Instagram. August 16, 2022. Accessed August 16, 2022. <https://www.instagram.com/p/CgM5TaSu9v3/>

Fig 29. prettycoolstrangers. 'be kind soon we'll all be dead'. Digital Image/Screenshot. Instagram. July 24, 2022. Accessed August 29, 2022. <https://www.instagram.com/p/CgZVrArs4py/>

Fig 30. eiecampaign. 'NEW: Mayor Andy Burnham will speak at our #EnoughIsEnough rally in Manchester next week.' Digital Image/Screenshot. Instagram. August 24, 2022. Accessed August 29, 2022. <https://www.instagram.com/p/ChnYXYsM3tp/>

Fig 31. environment. 'The ozone hole is shrinking. Here's how the world once fixed a dire environmental crisis. □'. Digital Image/Screenshot. Instagram. August 27, 2022. Accessed August 29, 2022. <https://www.instagram.com/p/ChulphQu1AS/>

Fig 32. localoptimist. 'If you struggle with managing your social anxiety, you're not alone.' Digital Image/Screenshot. Instagram. May 20, 2022. Accessed August 29, 2022. <https://www.instagram.com/p/CdyWEmEpTuj/>

Fig 33. remakeourworld. 'The clothing industry is one of Earth's biggest polluters...THE GOOD NEWS? All the solutions to the climate crisis already exist- but big corporations must be held accountable and systematic change needs to be enacted now.' Digital Image/Screenshot. Instagram. April 22, 2022. Accessed August 29, 2022. <https://www.instagram.com/p/Ccq68t-4vGM0/>

Fig 34. Own Image. The colour scheme for the Masters output. July 2022.

Fig 35. Own Image. An initial design for the logo for the Masters output. July 2022.

Fig 36. Own image. An initial design for the logo for the Masters output. July 2022.

Fig 37. Own image. A colourway option for the logo for the Masters output. August 2022.

Fig 38. Own image. A colourway option for the logo for the Masters output. August 2022.

Fig 39. Own image. A colourway option for the logo for the Masters output. August 2022.

Fig 40. Own image. A colourway option for the logo for the Masters output. August 2022.

Fig 41. Own image. The logo for the REtales project. August 2022.

Fig 42. Own image. A still from the REtales film. August 2022.

Fig 43. Own image. A still from the REtales film. August 2022.

Fig 44. Own image. A photograph of the REtales film playing at the MA Sustainable Design exhibition. August 2022.

Fig 45. theslowfactory. 'We've been developing an understanding of what roles and callings we need to nurture to reach a decolonial collective liberation framework that is good for people and good for the world.' Digital Image/Screenshot. Instagram. May 23, 2022. Accessed August 29, 2022. <https://www.instagram.com/p/Cd5nOguu8cl/>

Fig 46. Own image. A photograph of a group of people at a clothes swap in Brighton. February 2020.

Fig. 47. Own image. A photograph of a collage produced in the History of the Travelling Trousers workshop. July 2022.

Fig 48. Own image. A photograph of a collage produced in the History of the Travelling Trousers workshop. July 2022.

Fig 49. Own image. A photograph of some of the Love Letters written during the MA Sustainable Design exhibition. August 2022

Fig 50. Zara. 'Untitled'. Digital Image. Drapers Online. 2016. Accessed 20 July, 2022. <https://www.drapersonline.com/product-and-trends/genderless-fashion-a-fad-or-the-future>

Fig 51. Getty Images. 'Charles Jeffrey Loverboy Autumn/Winter 2019 Menswear'. Digital Image. Vogue UK. 2019. Accessed 20 July 2022. <https://www.vogue.co.uk/article/the-meaning-of-gender-fluid-fashion>

Fig 52. remakeourworld. 'In honor of her #NoNewClothes pledge Remake Ambassador @zaywaaa challenges herself to style a piece from her closet that she doesn't reach for much - a thrifted pair of green corduroy pants.' Video still/Screenshot. Instagram. July 18, 2022. Accessed August 29, 2022. <https://www.instagram.com/p/CgKu3x2ACRA/>

Fig 53. venetialamanna. 'Untitled' Screenshot. Twitter. August 25, 2022. Accessed August 29, 2022. <https://twitter.com/venetialamanna/status/1562815619338481664>

Fig 54. gremlita. 'Untitled'. Screenshot. Twitter. August 12, 2022. Accessed August 29, 2022. <https://twitter.com/gremlita/status/1558103737855610881>

Fig 55. fairfashionproject. 'This one goes out to the legends in the @nastygal comments section'. Video still/Screenshot. Instagram. July 7, 2021. Accessed August 9, 2022. https://www.instagram.com/p/CRCiH6rn4Q_/

Fig 56. fairfashionproject. 'This one goes out to the legends in the @nastygal comments section'. Video still/Screenshot. Instagram. July 7, 2021. Accessed August 9, 2022. https://www.instagram.com/p/CRCiH6rn4Q_/

Fig 57. No author. 'Screenshot of search results for shein haul on TikTok.'. Screenshot. TikTok. August 30, 2022. Accessed August 30, 2022. <https://www.tiktok.com/search?q=shein%20haul&t=1661887434978>

Fig 58. atelier100official. 'Have you visited our space yet?'. Digital Image/Screenshot. Instagram. June 23, 2022. Accessed August 29, 2022. <https://www.instagram.com/p/CfJBf-S7IKX4/>

Fig 59. Own image. A photograph of a Love Letter written during the MA Sustainable Design exhibition. August 2022

Fig 60. Own image. A photograph of my stand at the MA Sustainable Design exhibition. August 2022.

Fig 61. Own image. A photograph of my poster at the MA Sustainable Design exhibition. August 2022.

Fig 62. Own image. A photograph of part of my stand at the MA Sustainable Design exhibition. August 2022.

Fig 63. Own image. The first of two sheets displayed at the MA Sustainable Design exhibition. August 2022.

Fig 64. Own image. The second of two sheets displayed at the MA Sustainable Design exhibition. August 2022.

Fig 65. Own image. A design file of the postcard prompt used at the MA Sustainable Design exhibition. August 2022.

Fig 66. Own image. A design file of the front of the swing tags used at the MA Sustainable Design exhibition. August 2022.

Fig 67. Own image. A design file of the back of the swing tags used at the MA Sustainable Design exhibition. August 2022.

Fig 68. Own image. A photograph of the swing tags on display at the MA Sustainable Design exhibition. August 2022.