

**FASHION
DECLARES!**

**REGENERATIVE
FASHION
CONFERENCE**

**HOW TO BUILD A
REGENERATIVE FASHION
INDUSTRY
2023**





Fashion Declares launched
Regenerative Fashion Day
on September 14th, 2023
(the day before London Fashion Week)



**FASHION
DECLARES!**

REGENERATIVE FASHION CONFERENCE

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Founder, Safia Minney MBE -
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Words: Safia Minney,
Judy Cooper, Liz Wilkinson

Images: Dvora Photography

Design: Millie Baker

**FASHION
DECLARES!**

REAL
SUSTAINABILITY

**CONWAY
HALL**



Dvora Photography

“

We need to pay farmers and workers living wages, invest in regenerative agriculture and use more hand-crafted fabrics and fashion.

”

WHY WE NEED A REGENERATIVE & JUST TRANSITION FOR THE FASHION INDUSTRY?

- Safia Minney MBE, Founder, Fashion Declares

Fashion Declares launched Regenerative Fashion Day on the 14 September by hosting the Regenerative Fashion Conference.

We chose the date because it was the day before London Fashion Week 2023. It is essential that, during a week where the global media focuses on the UK fashion industry, we make space to share best practice and inspiration around sustainable and ethical fashion.

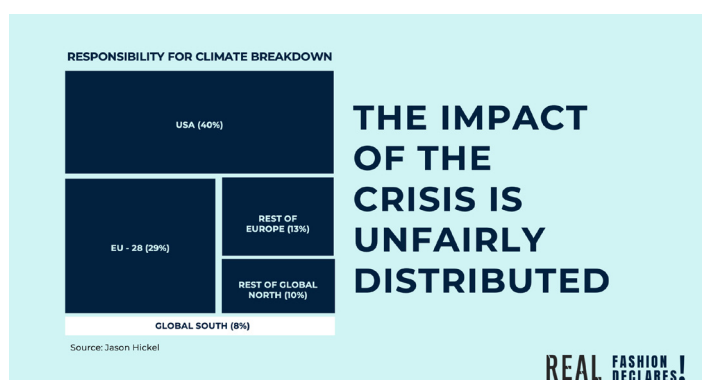
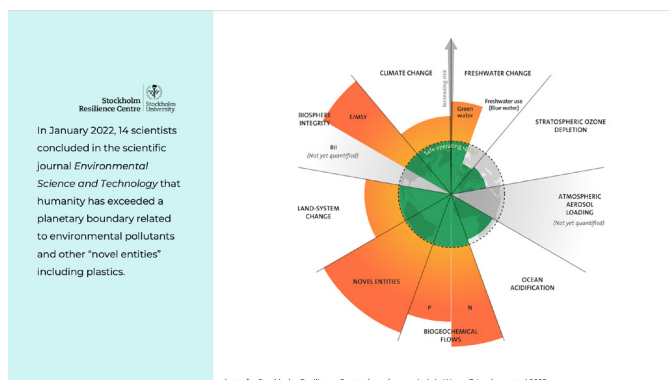
We believe regenerative fashion is the model that offers us the greatest opportunity to achieve this.

Currently, fashion is responsible for 5% of total global greenhouse gas emissions, but this is set to rise to 25% by 2050.

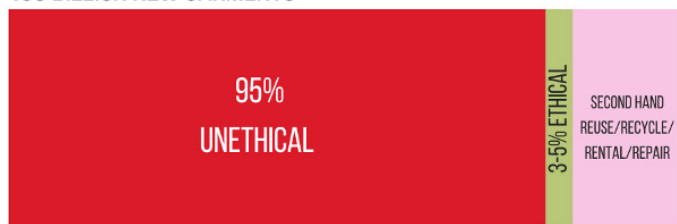
We have overshoot six out of the nine planetary boundaries (see image below left). For the fashion industry to fit within these boundaries we must cut our dependence on fossil fuels and cut production by 75-95%.

To do this we have to expand the use of second-hand, rental and repair and prioritise techniques to reuse and recycle the materials already in use.

We need to pay farmers and workers living wages, invest in regenerative agriculture and use more hand-crafted fabrics and fashion. In this way we can invest in and regenerate rural communities who will help look after natural resources globally.



150 BILLION NEW GARMENTS



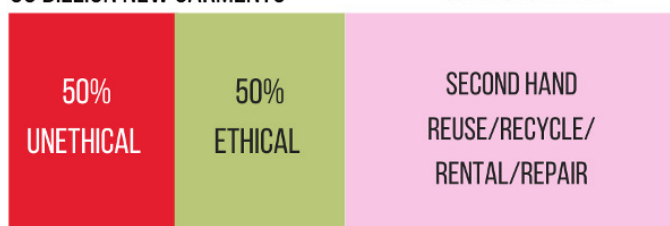
2023 (WORLD POPULATION 8 BILLION)

120 BILLION NEW GARMENTS



2025 (WORLD POPULATION 8.2 BILLION)

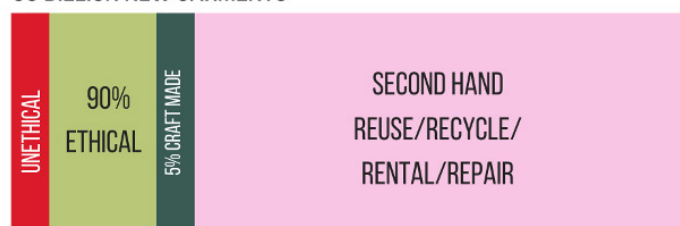
60 BILLION NEW GARMENTS



2030 (WORLD POPULATION 8.5 BILLION)

60 BILLION GARMENTS

35 BILLION NEW GARMENTS



2035 (WORLD POPULATION 8.8 BILLION)

Safia's back of a napkin simulation.

We believe everyone in the fashion industry has a role to play in this transition and we were overjoyed to be joined by over 20 pioneer brands, experts and leaders sharing practical steps to help achieve regenerative fashion.

We ran three sessions: Fashion – Nature & Climate, Fashion – People & Livelihoods and Fashion – Inspiring Cultural Change. The full recordings can be found on Fashion Declares [Patreon](#).

We kept the conference accessibly priced in line with the principles of Fashion Declares, a non-profit, grassroots organisation.

Fashion is a complex system built on capitalist and unsustainable narratives. As time runs out we need both courage and vision to change this. Bringing together our incredible community felt like a huge step in the right direction.



Join the 'Radical Transformation' tier on the Fashion Declares [Patreon](#) [here](#) to access recordings of the 3 sessions.

See the article about the [Regenerative Fashion Conference in Vogue Business](#).

Special thanks to [Dvora Photography](#) for capturing the launch of this very special day.



Changing Markets Foundation



Changing Markets Foundation

Our mission is to empower organisations to manage their environmental impacts for a just and sustainable world

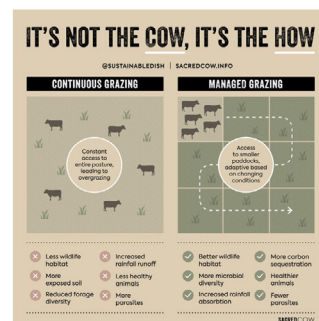
GREEN ELEMENT SERVICES AND COACHING
 Science-Based Targets
 Carbon Reduction and Net-Zero Strategies
 Compliance and Statutory Reporting
 Energy Procurement
 SME Sustainability Assessment
 Climate Risk
 Environmental, Social, and Governance

COMPARE YOUR FOOTPRINT
 Carbon Footprinting Software and Expertise

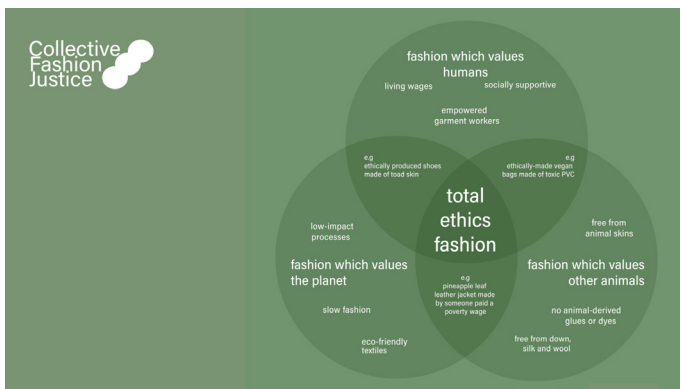
SUSTAINABILITY SOLVED
 Resource Hub and Podcast

Green Element
 GREEN & JUSTICE GROUP
 FOOTPRINT

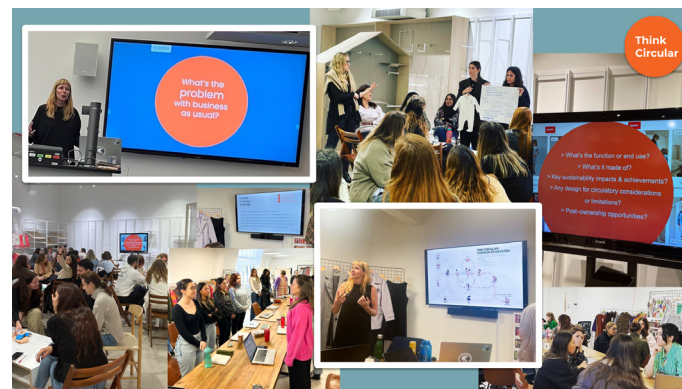
Green Element



HD Wool



Collectie Fashion Justice



ThinkCircular

OUR MISSION

Sourcing
 We curate and showcase textiles which are responsibly produced and dedicated to sustainability along the textiles supply chain - all under one roof! Future Fabrics Expo aims to inspire and enable the industry to source commercially available best practice solutions.

Researching
 We research commercially-available sustainable alternatives to conventional, polluting materials from around the world, with an eye on identifying and spotlighting emerging innovations in the market.

Educating
 We educate businesses and organisations about the imperative to operate within planetary boundaries and on how to make informed decisions which consider the material impacts of their products.

Connecting
 We create unique show-spaces that facilitate conversations and collaborations between suppliers, manufacturers and innovation to enable the seeding of positive new materials and projects.

The Sustainable Angle

What actually is regenerative farming?

Regenerative farming works with the soil, replacing nutrients and replenishing its health, in turn boosting its ability to draw down carbon from the atmosphere, restoring natural ecosystems and boosting biodiversity. It's a holistic, multifaceted approach to agriculture, and we think that this definition from Terra Genesis defines it perfectly.

"Regenerative agriculture is a system of farming principles and practices that increase biodiversity, enriches soil, improves water health, and enhances ecosystem services. It aims to capture carbon in soil and aboveground biomass, reversing current global trends of atmospheric accumulation."

"At the same time, it offers increased yields, resilience to climate instability, and higher health and vitality for farming and ranching communities."

"The system draws from decades of scientific and applied research by the global communities of organic farming, agroecology, Holistic Management, and agroforestry."

Oshadi





Why start a regenerative farm in India?

Although there has been much recent talk about regenerative farming and its potential to help us tackle the climate crisis, this way of farming isn't new. In fact, it belongs to before our time.

Local and indigenous communities in India, and around the world, have long worked with the land in a way that is naturally regenerative. They are used to living and farming in reciprocity with nature.

At Ōshadi, we honour these ancient roots. We collected stories from local farmers living in the villages around our area, who told us about a time before GM seeds, chemical use and monocropping became the default setting for cotton farming. We worked together with them to put these practices back into action.



4

Oshadi, India

SESSION 1: FASHION - NATURE & CLIMATE

Key takeaways:

The key challenges:

- The industry's reliance on fossil fuels as a fibre of choice is increasing not decreasing.
- A lack of joined up government thinking and policy making. This has led to a confusing array of voluntary certifications which some companies are using to greenwash their activities. Companies that are anxious not to do the wrong thing are 'green hushing'.
- The industry is refusing to get to grips with the idea of 'degrowth'. Companies are shying away from coming up with solutions and plans that include producing and selling fewer clothes while still staying profitable.
- The siloed thinking across the industry means sustainability is still thought of as an add-on and not something that should be embedded into each decision-making process.
- Sustainability is not a mandatory topic of learning within university and college courses meaning many in the industry continue to have a poor understanding of what it means and how it applies to their role.

Potential solutions:

- Each person in the industry taking a leadership role to educate themselves and learn about low-impact fibres, circular flows, regenerative and organic models. This is needed to help overcome siloed thinking and

help professionals find and connect with the numerous solutions being developed around the globe.

- Focus on data collection. Not only is this necessary to be able to prove transparency and track improvements but is also vital in the story-telling of companies, products and fibres. It was highlighted that Australian and NZ wool was able to label itself as carbon neutral purely because they were further along than the UK industry in gathering data and using it. This also applied to regenerative farming models. Because it is an unregulated term practitioners need to be using high quality and scientific data metrics to prove changes are making positive improvements across a range of areas including biodiversity, soil quality, water quality etc.
- Adopt risk-sharing models that ensure low-income farmers are not expected to take on all the risk of adopting better practices.
- Look at how better buying practice, better prices, terms of trade and longterm partnerships with suppliers can promote environmental/nature based solutions and farmer transitions to regenerative practices.
- Instead of 'degrowth' start thinking and talking of it as 'de-coupling' ie How can we create a thriving industry for more people that supports livelihoods but not at the expense of the environment?

Listen to the full session recording on [Fashion Declares Patreon](#).

URSKA TRUNK

CAMPAIGN MANAGER

CHANGING MARKETS FOUNDATION



Urska is Campaign Manager at Changing Markets Foundation, an environmental NGO whose mission is to expose irresponsible corporate practices and drive change towards a more sustainable economy. One of the ways they try to do this is through a series of reports exposing fashion's growing reliance on fossil fuels in clothing fibres, where these materials end up and the negative impact they have.

“*Fashion has a growing reliance on fossil fuels; not just energy and transport but what clothes are actually made of. Synthetic fibres are the backbone of fast fashion. “We need to convince policy makers there is a different future for fashion.*”

Urska said for those wanting to educate themselves in this area there were four key reports to look at:

Synthetic Anonymous 2.0: An investigation assessing major brands on their move away from synthetics.

Dressed to Kill: Fashion brands' hidden links to Russian oil in a time of war. This report exposes the controversial sources of the fossil fuels that are used in the production of synthetics

Take-back trickery: An investigation into clothing take back schemes; are the promises about reuse and recycling kept? Investigations carried out through trackers embedded in used clothing have proven that end-of-life management schemes are broken.

Licence to Greenwash: A report exposing the lack of regulations around 'sustainability claims'.

CONNECT WITH URSKA:

- [LinkedIn](#)
- [Changing Markets website](#)
- [Twitter](#)

NISHANTH CHOPRA

FOUNDER

OSHADI COLLECTIVE



Nishanth is the founder of Ōshadi fashion textile collective. It is designed to produce clothing rooted in a respectful relationship to the land and the local community. They do this by cultivating a regenerative fashion system from the soil to using craft skills. Some of the regenerative practices Oshadi follow

“*Most people just talk about positive change, but never do it. Find the source of your fabrics and get involved in any way possible.*”

include soil enrichment water conservation, integrated livestock, managed grazing and nutrient cycling to restore eco-systems and soil health. Healthy soils are vital across a range of areas including improved water quality, longer term productivity, increased bio-diversity and are extremely effective carbon sinks to help capture carbon from the atmosphere.

“*Brands need to adopt risk sharing approaches. They should work with farmers, not just through certifications, but by engaging directly with the farming community and getting their hands dirty*”

Nishanth told the conference it was crucial to bear in mind that farmers cannot take all the risk and make change without support.

“*It's much simpler to make change when you actually have a presence on the ground. You are dealing with a complex social and environmental system. You have to be there to actually communicate and build trust to make the right farming decisions.*”

CONNECT WITH NISHANTH:

- [LinkedIn](#)
- [Oshadi website](#)
- [Instagram](#)

JO DAWSON

CEO

HD WOOLKEEPERS



Jo runs HD Wool, part of his family's 135-year-old traditional wool trading business. Knowing that wool is 'a very clever, active insulator' he developed a climate positive garment insulation. At the same time, he set about supporting farmers to start the regenerative agricultural process as set out by the Savory Institute, the gold standard in terms of regenerative agriculture.

Animals are our tools in improving root and soil health.

Jo showed a powerful image of grass and their roots. One side showed the devastating impact of over-grazing which kept roots short and in poor health. The other side showed the impact of regenerative farm practices which saw lush grass and far longer and healthier root systems (see p. 6).

"We are facing a lot of challenges, but I would say for me it's been empowering to engage with the end user. If we can work in partnership then we have the ability to reverse poor agricultural practices. Think of the impact we could have on carbon capture through those soils."

We are working with a natural system which is delicate. But changing behaviours at farming level we can drive positive impact.

CONNECT WITH JO:

- [LinkedIn](#)
- [HD Wool website](#)
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- [Instagram](#)

AMANDA JOHNSTON

CURATOR

FUTURE FABRICS EXPO BY THE SUSTAINABLE ANGLE



Amanda Johnston is curator of the Future Fabrics Expo, an annual showcase of sustainable and low-impact fabrics. It is the largest dedicated showcase of globally sourced, commercially available, responsibly produced fabrics and materials.

We must align our material choices to be in harmony with nature.

She told the conference the aim of the exhibition was to show designers and buyers that fully sustainable, commercially available solutions were at their fingertips.

The exhibition also highlights material innovations and connects innovators with investors and brands. She said figures from the Textile Exchange, showed that since 2014 the number of start-ups focused on innovative materials had increased by 26%.

Amanda also highlighted that the Sustainable Angle maintained a knowledge hub available to individuals, brands and individuals focusing on researching, sourcing, education and above all 'connecting'. Education around sustainability needs to be addressed: the hardest thing they have to crack in the London College of Fashion is integrating education on sustainability into the curriculum.

Figures from the Textile Exchange, showed that since 2014 the number of start-ups focused on innovative materials had increased by 26%.

CONNECT WITH AMANDA:

- [LinkedIn](#)
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EMMA HAKANSSON

FOUNDING DIRECTOR

COLLECTIVE FASHION JUSTICE



As the author of 'Total Ethics Fashion' book, Emma addressed the lack of connectivity in a lot of the approaches that we see in fashion today. She argued that we cannot effectively protect both animals and our planet unless we do so holistically.

“

We need to design supply chains with the same amount of care as the final garment. What does it look like when agriculture co-exists with wildlife and allows native species to come back and play their ecological role?

”

She said her view was that fashion was built on the concept of oppression which played out as exploitation and commodification of life. The Collective Fashion Justice manifesto talks about degrowth, a need for living wages across the supply chain, a move away from fossil fuels and to move beyond animal derived materials. Emma highlighted that adherence to the principles of a Just Transition was essential to positive change. She cited Jinali Mody, founder of Banofi Leather, as an example of someone who had transformed a community that was once focused on leather tanning into one producing vegan leather from banana crop waste.

“

To-date the siloed thinking in terms of environment, women's rights, animal rights, labour rights, materials, carbon foot printing and so on has led to disjointed and ineffective action.

”

CONNECT WITH EMMA:

- [LinkedIn](#)
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- [Twitter](#)

ALICIA THEW

CLIMATE ANALYSIS MANAGER

GREEN ELEMENT



Green Element is an environmental consultancy and Alicia's role focuses on carbon footprint mapping and trying to demystify what often feels like a daunting process for most companies particularly those with long and complex supply chains.

“

The most scientific definition of net zero is from the Science Based Targets Initiative which is a reduction of 90% of emissions by 2050. Bring your suppliers along with you in your journey to net zero; we need collaboration.

”

She said it was easiest to break it down into a series of steps including:

1. Examine the different sources of carbon and collect data. Sources of carbon might be from, for example, raw materials, manufacturing, transportation, logistics, or operations. Send surveys to suppliers to gather data on areas such as energy and waste.
2. Analyse the data to identify the overall carbon footprint of the company but more importantly those carbon 'hot-spots' that would require a more urgent focus.
3. Having baselined performance it is then easier to set a net zero carbon reduction strategy. This is done by aligning action to the Science Based Targets Initiative which helps create 0-5 year carbon reduction plans alongside longer term plans to reach net zero by 2050.

Alicia said she felt making carbon footprinting more accessible to companies of all sizes was important and, with this in mind, Green Element had created an online tool '[Compare your Footprint](#)'.

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- [Green Element website](#)

DEBBIE LUFFMAN

FOUNDER

THINKCIRCULAR



Debbie founded Think Circular, a change agency and consultancy, having worked as product Director at Finisterre for many years.

She told the conference the idea behind Think Circular was to be on the inside and listening rather than criticising. She works with designers, buyers, business large and small, to raise awareness and spot knowledge gaps on the journey towards sustainability.

“ *There is not one solution . . it's going to be a balancing act. Sustainability is not an add-on, it has to be integrated into business models. Stop thinking siloed, think systemic.* ”

Think Circular focuses on behaviour change, getting people to see they have agency and power. As fashion practitioners our job is to use our imagination and inspire change. Data won't change hearts and minds, but creativity will.

She said there were plenty of good news stories and solutions in the industry around design for circularity, longevity and regenerative sourcing and it was a matter of finding and learning from them. Debbie will soon be launching a purpose driven underwear brand working with [Raddis Regenerative Cotton](#) in India.

“ *People learn on the job – you learn it by going to see farms, and factories in person. Therefore, transparency becomes a powerful tool for designers and procurement teams to understand how to make things better.* ”

CONNECT WITH DEBBIE:

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“
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to make change when
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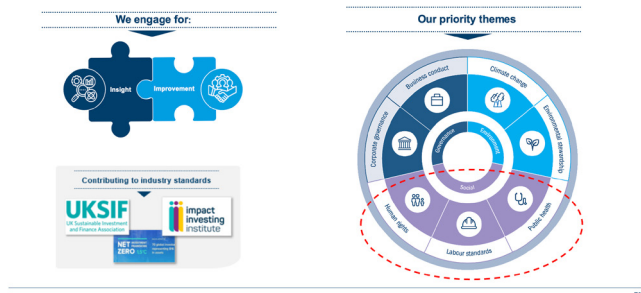
You are dealing with
a complex social
and environmental
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You have to be
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communicate and
build trust to make
the right farming
decisions.

NISHANTH CHOPRA
OSHADI, INDIA

”

Active ownership Targeted engagement at both company and industry-level

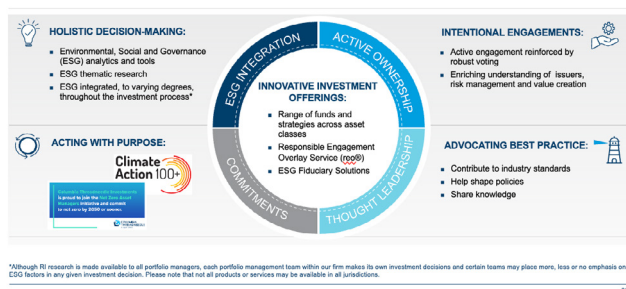


Columbia Threadneedle Investments



Fashion Revolution

Our Responsible Investment approach



Columbia Threadneedle Investments

A poster titled 'EarthPositive GENDER LENS | CAPACITY BUILDING'. It lists three areas: PERIOD DIGNITY (Period poverty (personal hygiene products too expensive) affects millions of women; Free sanitary products to all female workers; In 2022 provided over 49 thousand disposable pads; Educational sessions to overcome cultural taboos and promote good health and dignity), FEMALE SUPERVISORS (Female worker population grossly underrepresented in middle management roles; Female Supervisor Training programme since 2015; Break down cultural barriers and stereotypes; Instill self-confidence, self-believe, management skills; Create role models for other women), and ANTI-HARRASSMENT (Workplace educational programmes for female and male workers and management (anti-harassment and gender-based violence prevention); Female-only worker elected committees; Safe space, complaints and grievance mechanisms). It includes a photo of a woman holding a sign that says 'I made your clothes'.

Continental Clothing

A screenshot of the Common Objective (CO) website. It features a woman in a blue dress and the text: 'Common Objective (CO) is the global platform for sustainable fashion, bringing together 60,000 members from 28,000 businesses.' There is a 'Do Fashion Better' section with a 'Join CO' button.

Common Objective

A poster titled 'EarthPositive PEOPLE | LIVELIHOODS'. It features a graphic of a family and a 'FAIR SHARE' logo. Text includes: 'FAIR SHARE Living Wage Programme Started January 2016', 'All workers (currently 980)', 'Paid every month on payroll', '£150,000 ringfenced contribution Directly to workers'. It also shows a man holding a sign that says 'I made your clothes'.

Continental Clothing

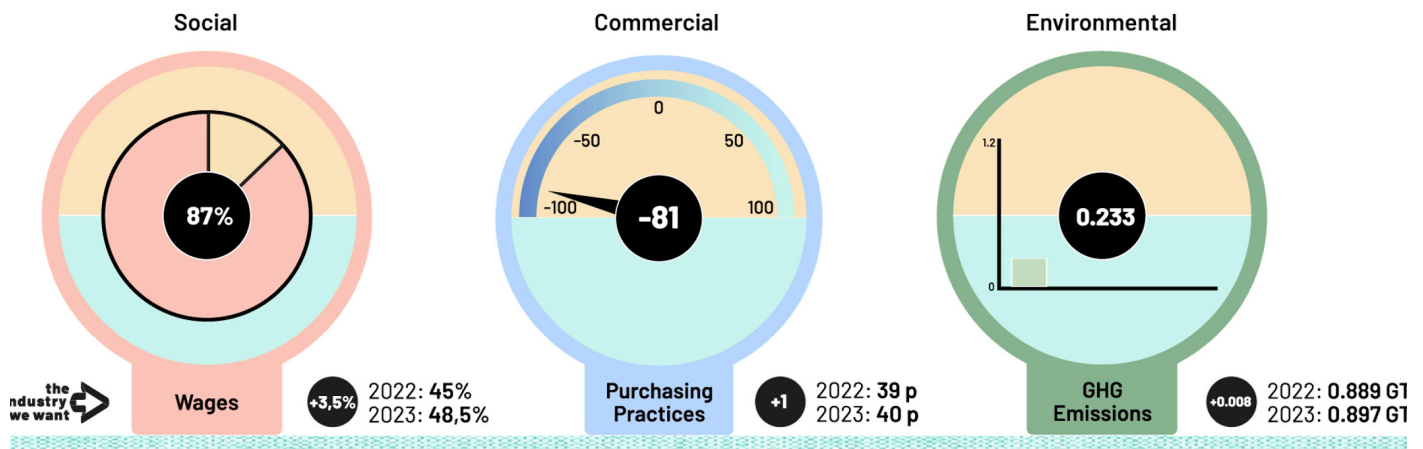


Made51

A banner titled 'The Industry We Want'. It features logos for 'FAIR WEAR', 'Ethical Trading Initiative', 'the industry we want', 'Better Buying', 'WageIndicator', 'Sustainable Apparel Coalition', and 'apparel impact institute'.

The Industry We Want

TIWW Dashboard 2023



SESSION 2: FASHION - PEOPLE & LIVELIHOODS

KEY TAKEAWAYS

Key challenges:

- Lack of transparency in companies reporting and producing data on the ethics of supply chains such as paying workers living wages or allowing union representation.
- Poor purchasing and buying practices in terms of ethical behaviour which worsened during covid including non-payment of wages, and cancellation.
- Poor planning for climate change risk mitigation in terms of understanding how climate change may impact on global south supply chains.
- The difficulties of prioritising the funds to ensure the transition to better and more ethical practices.
- Buyers demanding environmental progress, but little interest in social progress. The 'E' but not the 'S' of ESG.

Possible solutions:

- The need for legislation and enforcement to make better buying practices mandatory.
- Tax incentives to do the right thing and help fund the transition.
- Include craft skills from artisans and refugees in the supply chain to produce sustainable products while promoting decent livelihoods and helping support new lives.
- Investors increasing the rigour of their investment decisions such as asking what due diligence has gone into decision making and consideration of human rights and gender equality.
- Brands providing longterm partnership and better pricing and financing training on gender equality and awareness among male supervisors and managers.
- Providing more options to educate consumers about the ethics of their clothes and how the impact on people and the environment are inextricably linked.

TENISHA REID ELLIOTT

VICE PRESIDENT

COLUMBIA THREADNEEDLE INVESTMENTS



Tenisha works in the Responsible Investment Team at Columbia Threadneedle Investments. This team rates those companies they are giving investment to in terms of how they perform against environmental, social and governance criteria. Her main focus within the ESG arena is on human rights and paying a living wage, often, but not exclusively, within the apparel industry.

If your whole business model is to source from the global south or southeast South Asia, and that will be underwater or facing high degrees of heat within a number of years, then your business model doesn't necessarily hold up in the longer term.

She said she starts this process by buying in data from the likes of MSCI data and Sustainalytics. These are big data provider houses who gather relevant data and can work with NGOs and other stakeholders, for example Climate Action 100, Investor Alliance for Human Rights, to establish the correct data metrics.

Tenisha made the point that the fashion industry, like most, is driven by money. However, she said it cannot afford to ignore the financial risks that are linked to climate change.

We are heavily invested in proxy voting; where we identify ESG risks and are unhappy with the mitigation programs, we demonstrate discontent with votes against management.

CONNECT WITH TENISHA:

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- [Twitter](#)

KAREN DIAZ

PROJECT MANAGER

THE INDUSTRY WE WANT



The Industry We Want is a multi-stakeholder initiative seeking to accelerate positive change within the garment industry. It emphasises the interconnectedness between the environmental, social and commercial interests. It tries to facilitate dialogue within a non-competitive environment.

What really drives change is building trust between different stakeholders across the supply chain. We need to see sourcing departments and sustainability departments working together and changing minds.

It was founded by a consortium of stakeholders: Ethical Trading Initiative, Fair Wear and the Sustainable Apparel Coalition. It developed an industry dashboard which now has data from over 1,000 businesses to help them understand their performance across three key pillars using a common language and understanding:

Environmental – partnering with the Apparel Impact Institute who provide data.

Commercial – partnering with the Better Buying Institute.

Social – partnering with the Wage Indicator institute. Each year the team at The Industry we Want measures overall industry progress on these metrics. Karen said unfortunately across most of the social metrics there had been a stagnation with some metrics worsening.

The main metric is wages. If they are moving up, then we know social dialogue and collective bargaining is in place. If the gap between living wage and minimum wage is narrowing then we are making progress. Unfortunately, we've seen an increase in the wage gap. However, we have only done two cycles of data so far.

CONNECT WITH KAREN:

- [LinkedIn](#)
- [The Industry We Want website](#)

MARIUSZ STOCHAJ

HEAD OF PRODUCT & SUSTAINABILITY

CONTINENTAL CLOTHING



Launched in 2018, the main brand at Continental Clothing is Earth Positive, led by Mariusz. It creates a high-quality, organic cotton product with the highest possible sustainability criteria including organic certification, social ethical auditing and a low carbon footprint.

A living wage is a fundamental human right. But finding the money to fund a living wage is always very difficult and a tricky subject to handle.

Continental Clothing started a living wage programme, called Fair Share, in 2006 and currently 70% of production is covered meaning almost 1000 people receive a living wage premium. The premium is paid monthly through the wages and listed separately as an additional amount. The fund is ring-fenced so the money that is put aside for the living wages goes directly to the workers and nowhere else.

In addition to this, they focus on gender equality including a 'period dignity' project issuing free sanitary wear to workers, an increased number of female supervisors (with 20% of mid-management positions now occupied by women) and an education programme for all workers on the issues of gender-based violence and harassment.

Within a year of launching our 'female dignity' initiative, the problem of absence due to menstruation almost disappeared.

Mariusz said it was important to highlight that often these projects resulted in improved productivity. Funding the living wage was difficult and he pointed out that workers would be able to make more money if the fashion sector made higher value products.

CONNECT WITH MARIUSZ:

- [LinkedIn](#)
- [Continental Clothing website](#)

CHRISTINE GENT

WTFO FAIR TRADE EXPERT

MADE51



Chrissy works for MADE51 which is an organisation that works with UNHCR, to identify refugee groups with artisanal skills. Working with local social enterprise groups or other commercial organisations they help create a commercial product made by refugees, that is sold to buyers or companies either locally or internationally.

You cannot decouple talk about climate change from talk about refugees.

The products must meet World Fair Trade Organisation guidelines which include, amongst other things, a focus on heritage craft and the use of sustainable materials wherever possible. Finally, the product is brought to market either locally or internationally.

Christine pointed out there were over 110 million refugees in the world today, most of whom had fled their homes with very little but they did still possess their heritage and their skills. Refugees can stay in camps for up to 12 years and often it is women and children who suffer the most.

She said the MADE51 model aimed to create support communities and use the work to help them deal with trauma and rebuild their lives.

When we talk about resource use we are talking about fighting over diminishing resources and the creation of even more refugees.

CONNECT WITH CHRISTINE:

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- [Twitter](#)
- [Instagram](#)

TAMSIN LEJEUNE

CEO

COMMON OBJECTIVE



Tamsin Formed the Ethical Fashion Forum (EFF) in 2005 after feeling frustrated she could not easily find Fair Trade suppliers. Tamsin is passionate about craft and low-impact materials. After a successful beginning with a project matching makers in Ghana with buyers from Top Shop, Tamsin saw how over a year the Ghanians' wages increased 10fold and changed their lives. EFF was rebranded as Common Objective. She says,

Common Objective is a tech platform for all professionals in the fashion industry. It connects designers, suppliers and buyers together based on the ethical and sustainability criteria of their search ie materials, skills or markets. The tool measures a business on its sustainability credentials and those with a higher ranking will come higher in any search return. This means the most sustainable suppliers on Common Objective get more views.

Tamsin said the aim was to help creative and committed people find each other and help find ways to turn sustainability from a cost into an opportunity. She said the biggest challenge in the sector was getting sourcing departments and corporate social responsibility departments to

The goal is to turn sustainability from a cost to an opportunity. Best practice is too often seen as a cost, we've got to break that down, there's no way around it.

CONNECT WITH TAMSIN:

- [LinkedIn](#)
- [Common Objective website](#)
- [Twitter](#)

LIV SIMPLICIANO

POLICY & RESEARCH MANAGER

FASHION REVOLUTION



Liv is Policy and Research Manager at Fashion Revolution which is the world's largest fashion activism movement, campaigning for a clean, safe, fair, transparent and accountable fashion industry. It works to achieve cultural change, industry change and policy change.

The reason why we focus on transparency is because transparency is a critical first step towards accountability and systemic change.

Liv's work focuses on the [Global Transparency Index](#) which is an annual review ranking 250 of the world's largest brands and retailers, according to level of transparency on their environmental and human rights policies, practices, outputs and outcomes.

Unfortunately 99% of the brands we reviewed do not disclose the percentage of workers in their supply chains earning a living wage.

She said stronger legislation was the only way to counteract this as voluntary mechanisms had proven they weren't strong enough to enact the changes.

We know garment workers do not earn enough to have adequate housing, send children to school, to have savings, to put food on table. The fashion industry is in debt to them.

CONNECT WITH LIV:

- [LinkedIn](#)
- [Fashion Revolution website](#)
- [Twitter](#)
- [Instagram](#)

PARTICIPANT FEEDBACK

“

Really great content with a lot of information and a lot of different angles covered. There was probably enough content to fill 3 days!

”

“

Would be great to be able to have some round table discussions and more in-depth debate between the panellists.

”

“

Great representation of panelists! Would love to hear from women garment workers too!

”

“

Very interesting and thought - provoking content for me to take back to organisation.

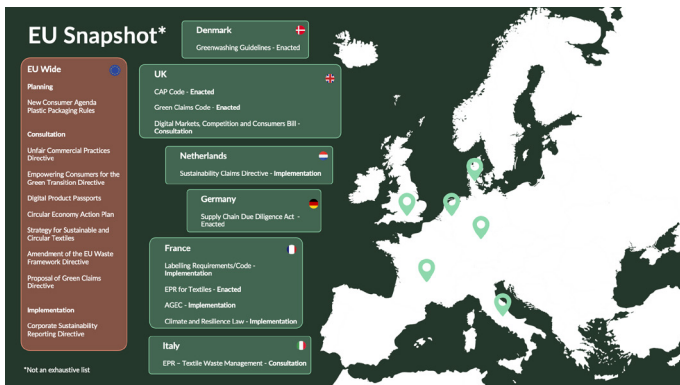
”



Access the full recording of each session on our **Patreon**



Radical Transformation membership
£25 / month



Compare Ethics



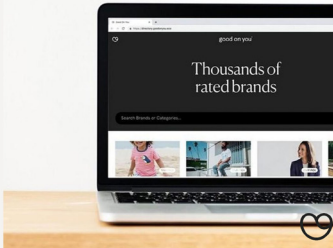
Caryn Franklin

Empowering better consumer choices

Good On You is fashion's go-to source for sustainability ratings

Our comprehensive ratings inform consumer choices and enable retailers to assess, source and market better brands

Since 2015, we've rated 5,000+ brands and empowered millions of people worldwide to choose better



The Power of One:

Women as Leaders - Everyday, Everyway, Everywhere

- Emotional Intelligence is correlated with effective leadership and management...
- Data from 55,000 participants in 90 countries: Women are 86% more likely to behave with emotional intelligence beneficial to work-place productivity and organisation.
- Women outperform men in 11 out of 12 emotional and social intelligence categories.
- Yet women self-evaluate as less competent. Girls and women learn to underestimate their moral, intellectual and agentic worth.
- Meanwhile men overrate their abilities. High-self regard can lead to bravado, swagger, entitlement to power and inefficiency.
- Korn Ferry Institute (2016)



The power of ONE.

Becoming accountable for our own complicity within a system.

Challenging the structure and system



Challenging white Eurocentric teaching

Self identifying as racist within a racist system

www.wearsafe.uk

Caryn Franklin

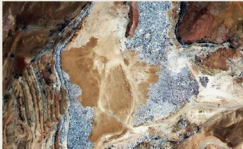
[illegible]

Fashion Revolution

Dvora

Monstrous mentality...

- ...summed up by



Baroness Lola Young

LIGHTS, CAMERA, TAKE ACTION

Some learning resources and reading to consider

- <https://wearadgreen.org/> is very good for the thinking around this. Free online training.
- Fashion Declares will be launching their Carbon Literacy for Fashion Course in October.
- <https://www.greenelement.co.uk/> who spoke earlier.
- <https://www.carbonfootprint.com/calculator.aspx>
- <https://www.creativesforclimate.co/>
- The Sustainable Fashion Communication Playbook. Free to download

Dvora

WEDNESDAY, AUGUST 14 1912.

Science Notes and News.

COAL CONSUMPTION AFFECTING CLIMATE.

The furnaces of the world are now burning about 2,000,000,000 tons of coal a year. When this is burned, uniting with oxygen, it adds about 7,000,000,000 tons of carbon dioxide to the atmosphere yearly. This tends to make the air a more effective blanket for the earth and to raise its temperature. The effect may be considerable in a few centuries.



[Dvora.Photography](#)

[@dvoraphoto](#)



LIGHTS, CAMERA, TAKE ACTION

**FASHION !
DECLARES !**

Dvora Photography

SESSION 3: FASHION - INSPIRING CULTURAL CHANGE

KEY TAKEAWAYS

Key challenges:

- The fashion industry needs a new narrative. The current narrative is framed by bias and serves the old capitalist model.
- There is a 'monster mentality' in the industry where it's seen as 'ok' for negative impacts to happen elsewhere ie clothing landfill sites in Chile and Ghana.
- It's hard to make legislation and regulation sound compelling and inspiring.
- The industry often celebrates those who are producing the most negative impact as this funds their marketing budgets.
- Attitudes wrapped up in fashion industry leadership are often negative and damaging to women globally - the voices of women in supply chains are not heard.
- It's not easy to be able to verify claims and data for either consumers or investors.

Possible solutions:

- Be mindful of being trapped in the old narrative and build the new one.
- Introduce an extended producer responsibility so brands are held accountable for the life-cycle of clothes and the waste they are driving.
- Align financial incentives to encourage change for example verifying disclosure and transparency would make a brand more valuable.
- Involve non-western voices and ideas when creating sustainable fashion narratives – always make space for those voices that are not usually seen or heard.
- Always start with the power of one – what can each person do? Options include lobbying local MP, celebrating those who are doing good, committing to transparency and change.
- Provide more options to educate consumers about the ethics of their clothes and how the impact on people and the environment are inextricably linked.

BARONESS LOLA YOUNG

HOUSE OF LORDS



Baroness Lola Young has been working inside the House of Lords to try to persuade fashion brands to change for the better. She told the conference that in her experience fashion businesses fell into one of three categories: those who give the appearance of wanting to change, those who need a bit of persuasion and the largest group who didn't give a damn.

I call it the 'Monstrous Mentality'. It's brands thinking that it doesn't matter if they unload all their unwanted denim onto a beach in Ghana.

They felt able to do this because they 'dehumanised' their negative impact by ensuring waste and abuse of human rights happened in faraway places 'out of sight, out of mind'. She said it required global approaches including legislation and compelling financial incentives. However, she said legislation could be poorly implemented and ignored if it wasn't policed properly so individual action and pressure on MPs was also important.

There's a connection between attitudes towards brown and black women, towards children from elsewhere, towards LGBT people and values that are wrapped up in the fashion industry.

CONNECT WITH LOLA:

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- [Twitter](#)

CARYN FRANKLIN MBE

FASHION & IDENTITY COMMENTATOR

FRANKLIN ON FASHION



Caryn told the conference that over the decades she had seen the fashion industry hijacked from a sector that empowered women and offered creative expression and individuality into an obscene business model which exploited and disempowered the very women it was ostensibly for.

As women we must unmute ourselves. What if we were all to say, 'I'm not buying this' to an industry that relies on us buying into the self-objectification, the unachievable body imagery, the hyper sexualization and the ageism that is endemic in fashion. We treat women as visual objects to be consumed any way possible.

She said she had tried to do this herself in a number of ways including: publicly condemning the objectification of women in imagery, calling out exploitation by men who are in positions of trust and authority, highlighting unachievable body images and calling out unsustainable and unethical practices in the fashion supply chain.

Women out-perform men in 11 out of 12 emotional Intelligence categories and yet they self-mute, especially in fashion. Here we have a situation where women both create and model clothes in a bid to deliver female empowerment, yet, there is a great deal of male gaze, white gaze, media bias and normalising of unacceptable behaviour in the system. We need to focus on the 'power of one', unmute ourselves and focus on what each one of can do to bring about positive change.

CONNECT WITH CARYN:

- [LinkedIn](#)
- [Franklin On Fashion website](#)
- [Instagram](#)

DVORA PHOTOGRAPHY



Dvora told the conference of her own journey as a street photographer for fashion magazines and shows followed by her realisation that her work was fuelling fast fashion, overconsumption and the exploitation of women.

I feel that we should be celebrating from the rooftops the work of those who pay the makers and growers a decent wage, and who are not harming animals and who are working within planetary boundaries.

She said at heart she was a storyteller and she was now focused on how to change the imagery around fashion. One of the ways she is trying to do this is the collation of images of 80 inspirational women.

Dvora recommend Rachel Arthur's work in the [Sustainable Fashion Communication Playbook](#), available free from the UNEnvironment Programme. The publication aims to provide guidance on how to align consumer-facing communication across the global fashion industry with sustainability targets, incorporating both environmental and social factors.

It's time to create a new dream, create imagery and storytelling that is aspirational and includes everyone so that change can happen faster.

CONNECT WITH DVORA:

- [LinkedIn](#)
- [Photography Portfolio](#)
- [Instagram](#)

FASHION REVOLUTION



Liv highlighted the Fashion Transparency Index, an annual publication from Fashion Revolution focused on over-production.

Overproduction is the elephant in the room and the route of the problem. We can't have meaningful discussions on decarbonisation without addressing overproduction.

She said of the 250 of the world's largest brands interviewed for the Fashion Transparency Index 88% of them did not disclose their production volumes, 36% of brands had take-back schemes but only 28% of those with take-back schemes actually knew what happened to the clothes that were returned.

She said Fashion Revolution were calling for globally accountable extended producer responsibility legislation. Governments need to ensure that brands are being held accountable for both the lifecycle of their clothes that they're producing as well as the waste that they are creating, she said.

Statistics tell us that overall, we are producing 100million more items of clothing than we need each year.

CONNECT WITH LIV:

- [LinkedIn](#)
- [Fashion Revolution website](#)
- [Twitter](#)
- [Instagram](#)

KRISTIAN HARDIMAN

HEAD OF RATINGS

GOOD ON YOU



Kristian is Head of Rating at Good On You, a citizen empowerment website helping people make purchasing decisions aligned with their values. It was created because the team realised that when citizens tried to investigate a brand's sustainability and ethical credentials they would often come across sustainability reports that either had no substance or the figures could not be trusted.

We have about one million users a month that engage with us which shows that there's massive citizen appetite for change.

Good On You has devised a methodology that evaluates the public disclosures that a brand makes across three main pillars: people, planet and animals. Each brand is given a rating based on performance. More than 5000 fashion brands have been rated across all sectors and the algorithm assesses 950 data points to produce a simple 5 point rating system. Kristian said Good on You were now working to decolonize their methodology to try and understand which questions might not be the right ones to ask. He said they were grass roots level by, for example, creating partnerships with suppliers.

Unfortunately, at least 87% of the brands we've assessed are rated as 'avoid' or 'not good enough.'

CONNECT WITH KRISTIAN:

- [LinkedIn](#)
- [Instagram](#)
- [Twitter](#)

ABBIE MORRIS

CO-FOUNDER & CEO

COMPARE ETHICS



Abbie is co-founder and CEO at Compare Ethics, an AI platform that verifies products to reduce the risk and cost of compliance with ESG regulations. The aim is to help businesses become more valuable by providing trusted data disclosure.

She told the conference that when the Green Claims Code came out in the UK, the Competition and Markets Authority were proposing fines of up to 10% of global revenue for green washing. This became a huge incentive for brands to verify their claims and Compare Ethics seized the opportunity to work with business to help them understand how to verify their sustainability claims.

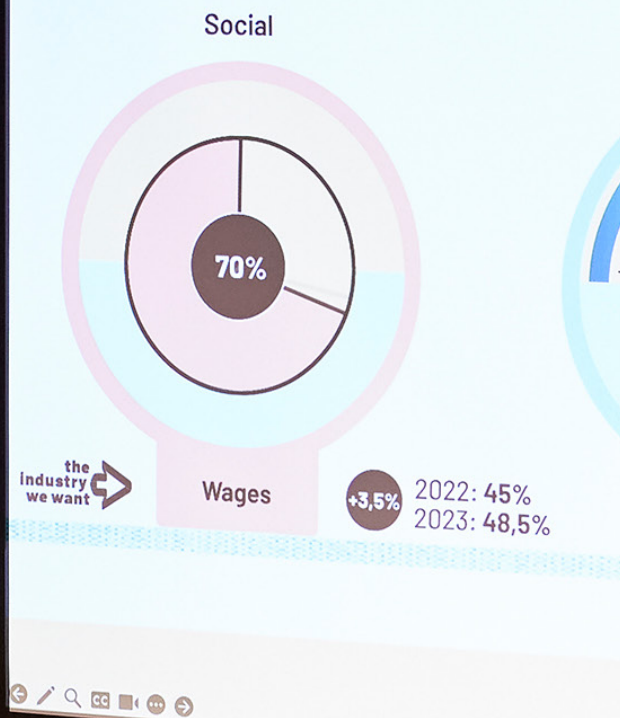
Working with New Look, Reiss, and Reformation, for example, Compare Ethics aligns with a brand's financial incentives and proves to them that investing in verification, compliance and doing the right thing is valuable to their business. She pointed out that unverified data leads to fiascos whereby Boohoo, for example, can get a triple 'A' rating one week and be the subject of a damning press exposé the next.

Many brands were now worried about disclosing so were preferring to do nothing. She said their algorithms ranked standards and certifications according to robustness and credibility, ensuring that tickbox certifications were ranked lower than those that were much harder to achieve.

No two standards in the supply chain are created equal. We hope that through our work brands can disclose more accurately. Previously it was a race to the bottom. I want to try and prove that through verifying data, it can be a race to the top.

CONNECT WITH ABBIE:

- abbie.morris@compareethics.com
- 07523 745 036
- [LinkedIn](#)
- [Twitter](#)





Dvora Photography

'REGENERATION' FASHION SHOW

Fashion Declares and Lucy Tammam believe that meaningful change in the fashion world can only be achieved through collaboration and embracing regenerative production practices.

The 'Regeneration' show is a departure from the traditional seasonal collection launch. Instead, it serves as a call to collective action within the industry. We were delighted that the show was produced by Lucy Tammam and her team.

“

The 'Regeneration' Show proved that regenerative practices don't compromise a fashion aesthetic.

”



Dvora Photography

'Regeneration' catwalk showcased 28 designers, intending to challenge the status quo and encourage the industry to embrace low-impact, upcycled materials, and craft production as central to creating regenerative fashion models.

By not creating a new collection for the season, the show sends a clear message that the fashion world must prioritise responsible practices and sustainable choices over mass consumption. It inspires reflection and true creativity to call the industry to design and produce in a way that would allow it to operate within planetary boundaries.



Naomi Kirk

Naomi is a visionary designer who is deeply committed to creating fashion that is sustainable, regenerative, and respectful of the natural world. Naturally Dyed set: Dyed with woad and quilted by hand, featuring Hemp silk, dyed with locally sourced Coreopsis flowers from a farmer with a grant from Fibreshed USA. **Model:** Maya.



People Tree x Bora Aksu

A beautiful red dress made of 100% handwoven silk and hand embroidered at Swallows, Bangladesh, a Fair Trade group supporting the empowerment of hundreds of rural women, running education and women's rights programs alongside their handicrafts business. **Model:** Ceren.



Lee Hoang Son

Halter neck jumpsuit. Hand beaded oversize tailor collar. Materials are made from deadstock fabrics such as cotton blend, canvas, slub linen, 100% Mulberry linen silk from a local craft village. **Model:** Isabelle.



April & Alex

A London-based sustainable womenswear brand, April & Alex, led by Award Winning Journalist and Creative Designer, Didi Akinyelure. Feroz Gown - A dramatic fitted maxi dress with constructed panels, made in a low volume studio in London, using reclaimed premium cotton and silk fabric, sourced in Italy from overproduction by Italian supplier, Fabric House. **Model:** Diana.



Prickly Thistle

"Contradiction" Dress - a creation born from self-imposed ethical restrictions but as a garment has no restriction in size and style, a true creative contradiction. Made with Prickly Thistle's own woven wool fabric, the fabric tartan design used is called The Black Element. **Model:** Barbara.



Rafa Saga Salti

Haori is a jacket worn in Japan over a full kimono or mixed with western clothing. Material: The patchwork was cut out of post consumer clothing sourced from second hand charity shops, the outer, the shell and the lining in this piece are 100% silk. The dress is made from an abstract configuration of black fabric of various weights. **Model:** Emily.



Kinabuhi Studio, Loopy Ewes

Yakal pants, discarded secondhand garment reworked into a classic piece by combining original handwoven textiles made in collaboration with the Hablonan ni Lauriana weaving community in Cebu. Rafter Jumper, fashioned on a domestic hand-powered knitting machine. 100% traceable wool which is spun in Cornwall. The ecru is the natural colour of their fibre and the yellow was naturally dyed with Weld flowers. **Model:** James.



The Space Factory Bag: Elvis & Kresse

A print belt square skirt made from handloom organic cotton, from Swallows Bangladesh, and digital print. Styled with a red tote bag made with decommissioned London fire-hose and House of Tamam x European Space Agency space scarf. **Model:** Baroness Lola Young.



Munib Nawaz, Pakistan

Munib Nawaz, rock n roll, fashion designer that dresses local celebrities, uses left over fabrics to make a statement here, symbolising respect and love for the entire fashion process, working with artisanal embroiderers and tailors. Coat, shirt and waistcoat: Repurposed materials, fair trade production. **Model:** L Rowley.



Anciela

Anciela celebrates South American culture and tailoring. The brand designs with sustainability in mind from the very beginning of the process, Producing everything in London, ensuring good labour standards and delivering beautifully hand-crafted designs that are friendly to our planet. **Model:** Aiste.



Zandra Rhodes and Tamam X ESA

The Patchwork Kaftan- Upcycled archival fabrics from previous collections. Screen printed silk chiffon in three classic prints, 'Rock all Over', 'Spinifex Square' and 'Jubilee Circle' are joined together to create a fabulous flowing kaftan with sustainability at its heart. **Model:** Coco.



Slanh House

A Shorts suit made from organic cotton from the fields of Cambodia styled with a Tamam Climate Stripe Scarf. **Model:** Mary.

Jewellery designed by Safia Minney, made by Bombolulu, Kenya.



Lee Jeans X People Tree

Japan High Waisted Jeans in 100% organic cotton by Lee Jeans x People Tree from the archives styled with statement 100% organic cotton white shirt by People Tree x the late, great, Richard Nicoll with a bag made from waste materials by Been London. Orange silk Noshi Kantha hand embroidered scarf. **Model:** Zoe.



Anciela

The brand designs with sustainability in mind from the very beginning of the process, Producing everything in London, ensuring good labour standards and delivering beautifully hand-crafted designs that are friendly to our planet. Modelled is a custom recycled jacquard suit, made with Newlife yarns and recycled Cotton yarns. **Model:** Conor.



Swallows & Inca Noir

A navy tunic with hand embroidered sleeves designed by Safia Minney with Swallows, Bangladesh, in organic cotton, handwoven fabric. Styled with Inca Noir skirt, and Swallows fabric shawl. **Model:** Genevieve.



People Tree X Zandra Rhodes

The iconic British designer Dame Zandra Rhodes launched her eponymous fashion brand 55 years ago, known for her bold prints and vibrant technicolor designs. This dress is made by a Fair Trade group in 100% organic cotton poplin. **Model:** Divya Ram.



Outsider

The Multiple Lives Shirt Dress, a modular shirt dress that was developed from Outsider's bestselling shirt dress style, it comes with a variety of sleeves, collars, button placket and belt options offering over 120 looks. A kind of continuous design process which invites the wearer to participate. Made from 100% GOTS certified organic cotton. **Model:** Rebecca.



Sanja Stories, Wool Apparel

White Khadi Jeans, organic khadi cotton denim (handwoven), undyed (for customisation) and with replaceable knee panels and pocket bags. Yellow coat SteMargScot, wool outer shell that blocks the wind and the insulating HD Wool removable liner. **Model:** Aaron.



Dev Tech, Bangladesh

Designed in 100% organic cotton, hand woven fabric, by Safia Minney, Dev Tech works to promote the livelihoods of hand weavers and tailors in Bangladesh. Modelled here with jewellery by Bombolulu, Kenya.



Wild Daisy

Wild Daisy creates new clothing using pre-loved textiles. Daisy's zero Waste garments are carefully designed using a variety of different patchwork techniques with consideration to using all pieces of the deconstructed garment. The Denim Dress made from teeny tiny offcut scraps leftover from previous patchwork projects. **Model:** Daisy.



House of Tammam

Bird Dress (2023 collection archive)
The iconic piece from the 2023 FUTURE collection, over 600 hours of hand embroidery. **Model:** Ruby.



House of Tammam

Tammam's very own Crin Dress (2023 collection archive) and Climate Stripe Cape (2022 collection archive). **Model:** Anqi.

ALL DESIGNERS & COLLABORATIONS:

- Anciela
- April & Alex
- Been
- Bombolulu, Kenya
- Bora Aksu
- Dev Tech, Bangladesh
- Elvis & Kresse
- Inca Noir
- Kinabuhi Studio
- Loopy Ewes
- Munib Nawaz, Pakistan
- Naomi Kirk
- Outsider
- People Tree X Lee Jeans
- Prickly Thistle
- Revised Editions by Rafa Saga
- Salti
- Sanja Stories
- Slanh House
- Studio Cumbre
- Swallows, Bangladesh
- People Tree X Swallows
- Tammam
- The Space Factory
- Wild Daisy
- Wool Apparel Insulation
- Zandra Rhodes
- People Tree X Zandra Rhodes

Jewellery designed by Safia Minney, made by Bombolulu, Kenya.

EVENING PANEL & EVENT

We were delighted that **Debbie Luffman**, **Emma Hakansson** and **Liv Simpliciano** were joined for the final panel by **Tyrone Scott**, **Amelia Twine** and **Fay Milton** (profiles for Debbie, Emma and Liv on pages 11, 10, 16).



TYRONE SCOTT
SENIOR MOVEMENT
BUILDING & ACTIVISM OFFICER
WAR ON WANT



AMELIA TWINE
FOUNDER
**SUSTAINABLE
FASHION WEEK**



FAY MILTON
CO-FOUNDER
MUSIC DECLARES

Tyrone specialises in movement building, activism & community organising, committed to securing climate justice and ensuring this justice incorporates all the intersectional social justice issues which have been fuelled by an unequal and rigged system. His work at **War On Want** focusses on fighting poverty and defending human rights as part of the global justice movement.

Amelia founded **Sustainable Fashion Week** and aims to prove that sustainable fashion is available to all, by removing the barrier of inaccessible pricing using creative community engagement to support local people to feel that sustainable fashion is accessible and relevant to them. Amelia runs hubs around the UK and some overseas.

Fay is co-founder of campaigning organisation, **Music Declares Emergency**, a group of artists, music industry professionals and organisations that stand together to build awareness of a climate and ecological emergency and call for an immediate governmental response. Their message **#NOMUSICONADEADPLANET** is recognised globally.

CELEBRATING REGENERATIVE FASHION DAY - SPOKEN WORD & MUSIC



Rakaya Fetuga, poet & writer from London, writing for organisations such as the UN, BBC and C40 Cities as well as brands such as L'Occitane and Cartier. Rakaya's work can be found in *Letters to the Earth: Writing to a Planet in Crisis* (HarperCollins, 2019).



NILE, a Tooting based singer-songwriter and guitarist, blending soul, jazz, and electro genres to capture his eclectic sound. He's gone on tour with artists such as Bastille and performed with Demi Lovato at the Brits, Paloma Faith at the BBC Proms as well as with Tiefs Ft. Chaka Khan.



South-London soulstress, poet and multi-instrumentalist, **Alya Isha** pioneers 'Nu World Soul' music: a new sound for a new world. The British, Indian-Mauritian and Swiss artist takes inspiration from her roots; adding her trademark hard-hitting political lyricism.



Lauriem, an award-winning sound-maker and singer-songwriter from Guadeloupe and Martinique, now based in London. With unique lyrics, vocal loops and tender guitar melodies, Lauriem takes you on a soft and rousing journey into their queer acoustic universe.

Regenerative Fashion Conference Press Briefing

12:00 – 12:30am

#RegenFashDay @FashionDeclares

REAL FASHION
SUSTAINABILITY DECLARES!



PRESS BRIEFING

A press conference was held at the beginning of the event, chaired by Judy Cooper, Director of REAL Sustainability/Fashion Declares.

It outlined the need for concrete government support to be focused on key areas to help unlock the fashion industry's transition. These included:

- Creating mandatory minimum sustainability standards for companies including a ban on damaging practice, toxins and materials.
- Introduce a code of practice for fashion retailers and their suppliers.
- Set up an independent fashion watchdog to enforce the code of practice and environmental standards.
- Funding for every fashion industry professional to undertake a carbon literacy course tailored to the sector to improve understanding of the complexities that surround sustainable and ethical fashion practices.

Safia Minney MBE, outlined the aims of the Fashion Declares movement. She emphasised Regenerative Fashion was a positive economic model that could achieve a just transition to a fair and sustainable fashion industry.

Tamara Cincik, CEO of **Fashion Roundtable** spoke about the key policy asks that had come through from multiple meetings with fashion industry leaders and surveys of the sector. These included an extended producer responsibility, reinstating the VAT Retail Export Scheme and a greater emphasis on the creative industries within the education system.

Rebecca Ballard, US sustainable fashion consultant, emphasised the global movement to achieve legislative change, outlining the latest updates in America. These included the hosting of a congressional briefing to educate staffers about the critical issues facing the fashion industry. She also highlighted the ongoing lobbying in the US to support the first federal fashion bill, The Fashioning Accountability and Building Real Institution Change (FABRIC) Act that was reintroduced to Congress in September.

See the article about the [Regenerative Fashion Conference in Vogue Business](#).

WITH THANKS TO EVERYONE WHO HELPED MAKE THIS HAPPEN:

SPEAKERS:

Urska Trunk, Nishanth Chopra, Jo Dawson, Amanda Johnston, Emma Hakansson, Alicia Thew, Debbie Luffman, Tenisha Reid Elliott, Karen Diaz, Mariusz Stochaz, Christine Gent, Tamsin Lejeune, Liv Simpliciano, Baroness Lola Young, Caryn Franklin, Dvora, Kristian Hardiman, Abbie Morris, Fay Milton, Tyrone Scott, Amelia Twine, Tamara Cincik, Rebecca Ballard

FASHION SHOW:

Lucy Tammam and the Atelier Tammam team: Lizzie, Kirsty, Lola, Martha, Olivia, Aditi, Fang, Celestine, Alya, Karen, Emma, Nanna

DESIGNERS:

Noorin Khamisani (Outsider), Elvis & Kresse, BEEN London, Inca Noir, Dame Zandra Rhodes, Rafa Saga Salti (Revised Editions), Sanja Stories, Naomi Kirk, Kinabuhi Studio, Lee Hoang Son, Anciola, Slanh House, Wool Apparel Insulation - HD Wool, Ste.Marg.Scot, People Tree, Bora Aksu, Swallows, Lee Jeans, Dev Tech, Munib Nawaz, Wild Daisy, Prickly Thistle, The Space Factory, April & Alex, Loopy Ewes, Bombolulu

MODELS:

Anqi, Connor, Coco, Mayaa, Aiste, Emily, Barbara, Ruby, Daisy, James, Mary Grace, Zoe, Ceren, Genevieve, Lola, Lauren, Diana, Izabela, Madara, Aaron, Divya, Rebecca and Unique Models agency.

The make up team at Sprezzatura Agency

PERFORMERS:

Rakaya Fetuga, NILE, Alya Isha, Lauriem

REAL & FASHION DECLARES TEAM:

Safia Minney, Marcus James, Ben Tolhurst, Dvora, Rod Hat, Kate Osbourne, Millie Baker, Rosie Minney, Molly Bruce, Camila Becerra, Alexandra Maczej, Dan Gale, Morin George Douglas, Kevin Boon, Jo Salter, Ashna Anya Patel, Judy Cooper, Liz Wilkinson.

CONWAY HALL:

The team lead by Holly Elson.

THANKS

for helping towards funding
the event:

**WOMEN WEARING
THE PANTS**

Triodos  Bank

LUSH FRESH
HANDMADE
COSMETICS