



# CARE WHAT YOUTH WEAR

CARE

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what youth wear

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## ABOUT CARE WHAT YOU(TH) WEAR

In recent years, there has been a growing concern for the fashion industry's impact on the environment and society. Sustainability and sustainable fashion, in particular, has emerged as a solution that considers the entire life cycle of clothing, from production to disposal, focusing on minimising harm and maximising benefits. Alongside this movement, global education has become increasingly important in fostering a more sustainable future by equipping teachers, specialists, youth workers, youth leaders and young people with the knowledge and skills to make informed decisions.

Youth work, in particular, is vital in empowering young people to take action and create change in their communities. "Care What You(th) Wear" is a project that aims to combine these three important themes by educating young people about sustainable fashion and empowering them to take action for a more sustainable future.

As visible from the title, the main target groups of this guide are youth workers, trainers and facilitators who run non-formal educational activities with young people and would like to work with them on global issues related to the garment industry. The guide can also be helpful for youth workers and trainers who have yet to gain experience with global issues but are looking for opportunities to acquire competencies in this field. The processes we propose here might be a great learning opportunity for them.

The guide can also be easily used by teachers and school staff who can propose and run extra-curricular activities with students in their schools. The variety and flexibility of educational tools can help shape participatory and student-centred learning processes in such a context.

Finally, this publication can help trainers, facilitators and practitioners who only search for different methodological ideas without necessarily being interested in global issues. While searching for methodological inspiration throughout the following pages, we hope to get convinced of how useful and essential it is to work on global citizenship education!

We have developed this guide for the work with young people aged 13-35. However, the competencies we strive to develop and the tools to do that are equally important for younger and older people. Some of the tools offered in this guide could be easily used for age groups outside the one noted, while others can be modified either during the planning or the debriefing of different activities. It depends on the ability of the educators to be flexible while considering the needs of the young people they work with.

The learning processes offered in this guide can work in both school environments as extra-curricular classes and in non-formal structures engaging young people in educational activities of youth organisations, centres or service providers. Collaboration between schools and youth organisations is also possible and something we encourage.

## GLOBAL CITIZENSHIP, SUSTAINABLE FASHION AND YOUTH WORK

Is there any connection between global education, youth work and sustainable fashion?

Let's try to connect these three elements into one consistent narrative. Youth work is an approach that aims to empower young people, help them develop skills and knowledge, and engage them in positive activities that promote personal and social development. On the other hand, sustainable fashion and education about the garment industry in the global education framework is a movement that seeks to create clothing and accessories that are environmentally friendly, socially responsible, and ethically made. Global citizenship, meanwhile, is the idea that we are all interconnected and share a responsibility to create a more just and sustainable world.

By connecting youth work, sustainable fashion, and global citizenship, we can create opportunities for young people to engage with sustainability and social responsibility issues and take action to address them.

### **Education and Awareness**

Youth workers can educate youth about sustainable fashion and the importance of making ethical and environmentally friendly choices. They can also promote awareness of global citizenship and encourage young people to think about their role in creating a more sustainable and just world.

### **Skill-building**

Youth workers can help young people develop skills related to sustainable fashion, such as upcycling, repairing, and repurposing clothes. These skills not only help reduce waste but also promote creativity and self-expression.

### **Community engagement**

Youth workers can work with young people to create community projects that promote sustainable fashion and global citizenship. For example, they could organise a clothing swap or a fashion show that showcases sustainable clothing.

### **Entrepreneurship**

Youth workers can help young people develop entrepreneurial skills related to sustainable fashion. For example, they could teach them how to start a sustainable fashion business or create and sell upcycled clothing.

By connecting youth work, sustainable fashion, and global citizenship, we can create a generation of young people passionate about creating a more sustainable and just world.

# FRAMEWORK FOR GLOBAL CITIZENSHIP EDUCATION OF YOUNG PEOPLE

International organisations like UNESCO, Oxfam and the North-South Centre of the Council of Europe have developed several frameworks for Global Citizenship Education. In this toolkit, we rely on the framework created and developed by the GlobalLab project (“Six Steps to Global Citizenship” (project No.: 2015-1-LT02-KA205-004096)) that aimed to build competencies of young people necessary to act towards meeting today’s global challenges, as well as make them promoters of the fundamental values of solidarity, respect for diversity, equality, justice and peace.

The GlobalLab framework for Global Citizenship Education includes a set of competencies that global citizens should strive to develop further for a more just and sustainable world. In this framework, the term “competence” is understood as a combination of personal knowledge, skills, abilities, values and attitudes required to perform certain activities or tasks or demonstrate a particular behaviour.

The framework presents the competencies of global citizens in clusters so that its users have a clear and structured view of the main characteristics of a global citizen.

## **Self-awareness**

Global citizens should be able to describe their own identity (culture, lifestyle, religion, etc.), assess their strengths and weaknesses and their way of behaviour. They should be confident, have a sense of own worth and pride and be able to understand and define their personal role towards global change.

## **Personal development**

Personal development is of crucial importance for every global citizen. It is learning to learn, being able to meet challenges, recognise own mistakes and admit them. Moreover, patience, persistence and courage are essential elements of the personal development of every global citizen.

## **Maintaining relations**

Global citizens should be able to establish and maintain relations with people, including those from diverse backgrounds (culture, language, religion, social status, etc.). This is a precondition for successful communication, cooperation and conflict resolution in a multicultural environment.

## **Understanding Glocal connections**

Global citizens should be interested in the world. They should understand global interconnectedness, the links between local and global realities and obtain a personal relationship

with the global issues that interest them. Global citizens should be able to explore the context, the extent and the causes of global issues they are interested in. They should be able to think and act beyond their national borders to employ this knowledge.

### **Commitment to equality and human rights**

Global citizens should be aware of human rights, organisations, structures and standards to protect them. They need to understand the role of different actors that perform towards ensuring equality and promoting respect for human dignity. Global citizens should also fully respect every human being, believe in equality, be able to treat people equally regardless of their gender, race, belief, nationality, attitude, etc., accept diversity and be fearless of anything different.

### **Challenging stereotypes and prejudices**

Global citizens should be able to understand the impact of stereotyping and prejudice and find ways to challenge them. Through this, they can learn how to deal with society's social and cultural diversity.

### **Respect for the environment**

Global citizens should be aware of the effects of individual behaviour on the environment and be able to commit towards sustainable development.

### **Critical thinking**

Global citizens should be aware of different sources of information and how to access them. They should be able to critically assess, question and rethink what they read, watch and hear in public. These aspects are necessary to form their own independent opinion and not to get manipulated by the media and the authorities.

### **Maintaining independent opinion**

Global citizens should be able to form their own opinion based on arguments, express, debate and defend them. They should be able to dismiss extremism, be open-minded and able to listen, reflect and accept different perspectives of other people.

### **Empathy**

Global citizens should be able to get into someone else's shoes to understand and respect different points of view. They should be able to treat other people and act towards global justice with sensitivity and compassion.

### **Solidarity**

Global citizens should have a collective mentality and the ability to demonstrate solidarity and commitment to social justice through their behaviour. They should be able to control and reduce their egoism while taking action towards helping the ones in a disadvantaged position.



### **Creativity**

Global citizens should be able to think “outside the box”: raise innovative ideas and look for creative and non-traditional solutions. They should be able to employ their creativity in an action process.

### **Active participation**

Global citizens should have the necessary skills for active civic participation. They should be able to define alternatives for action and set priorities, make smart and informed decisions and implement them. Furthermore, global citizens should be able to cooperate and share tasks with others based on mutual trust.

### **Taking action**

Global citizens should be aware of ways to oppose injustice and meet global challenges. They should have a belief and motivation to contribute to making a difference. Such citizens should value volunteerism, be able to take the initiative and act towards raising awareness of other people on global justice.

## THE SUPPLY CHAIN OF THE GARMENT INDUSTRY

As you know, the garment industry is the sector of manufacturing that produces clothing and accessories. It is crucial to analyse the entire supply chain of the garment industry to fully understand the social and environmental impacts and identify the most significant issues around it.

From sourcing raw materials to manufacturing, transportation, and disposal of clothing, each stage of the supply chain has potential social and environmental implications. By analysing the supply chain, we can better understand the complex interplay of factors contributing to the industry's sustainability and educate about creating a more responsible and equitable system.

In this publication, we considered and developed methods on the four main elements of the supply chain: **Production, Marketing and Promotion, Consumption** and **Disposal/Reducing/Reusing**. Each chapter gets deeper into the topic and tries to unveil various aspects of the industry by proposing workshops, non-formal education methods, self-directed learning practices and skill-based learning experiences. Briefly about each section of the publication:

**Production.** This section of the publication is dedicated to the processes of PRODUCTION and all of the consequences and impacts coming out of it. Throughout the chapter, you will be able to explore different fabrics and create clothing cards, simulate

a fast fashion model by performing different key players in the supply chain, watch and listen to real stories about the consequences of fast fashion.

**Promotion and Marketing.** In this chapter, you will be able to explore sustainable marketing principles by initiating, practising and implementing various non-formal methods, getting to know the concept of greenwashing and creating sustainable campaigns.

**Consumption.** In this chapter, we compiled several methods related to consumption for young people, youth workers and those who would like to move towards a greener and less harmful consumption style.

**Disposal/Reducing/Reusing.** In this chapter, we introduce several practices to extend, bring back to life and upcycle your old, stained clothes in an interactive and educational way. Less theory and more action – this is the motto of this last chapter!



## TAKE CARE OF: PRODUCTION



As you know, the garment industry is the sector of manufacturing that produces clothing and accessories. Fast fashion production is a method of manufacturing clothing that prioritises speed and low cost over quality, resulting in a high volume of cheaply made, trendy items. This approach allows retailers to respond quickly to the latest fashion trends. Still, it can also lead to adverse environmental and social impacts, including pollution, waste, and poor working conditions.

This section of the publication is dedicated to the PRODUCTION processes and their consequences and impacts. Throughout the chapter, we will:

- explore different fabrics and create clothing cards (**Get to know your fabric**);
- simulate fast fashion model by performing different key players in the supply chain (**Let's have a deal**);
- watch and listen to real stories about fast fashion consequences (**Rethinking Fast Fashion After Bangladesh**).

# GET TO KNOW YOUR FABRIC



Time:  
20 min.



Group size:  
10-25



## Space and materials:

1 card for each garment that will be presented: a pair of jeans, a top, a jacket, and a dress (or any other garment that you think might fit)

20 cards with basic information about each one of the fabrics, which are five. The main materials/fabrics are: cotton, denim, polyester, rayon, and poplin

20 cards with information about the origin of the materials

20 cards about the recycling for each material

20 cards about the usage of each fabric to produce clothing garments

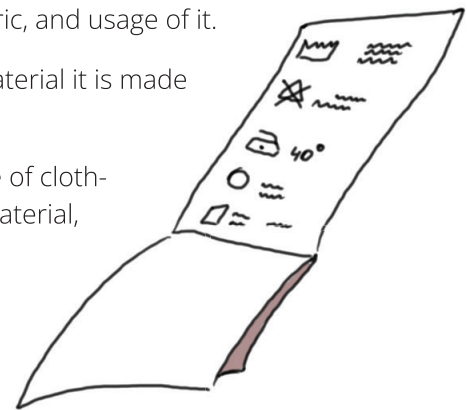
A room to do the activity (preferably with tables)

Flip-chart board or a board to present



## Description of the tool:

1. Divide your participants into 4 equal smaller groups (or into an amount of groups according to the number of participants). A group has to have one garment;
2. Also, each group must have one copy of the other cards: information about the fabric, the origin of the fabric, recycling of the fabric, and usage of it.
3. Participants start matching the garment with the material it is made of, the usage of each fabric to produce and recycling cards.
4. At the end of the exercise, they must have the piece of clothing linked to the material, the origin of it, the usage of the material, and possibilities of recycling it.
5. Each group must present the result of their card game to the other participants, reading out loud each of the cards and sticking them to the flipchart board.



## Additional remarks:

There are several extensions to this activity.

**Method No. 1.** To analyse and fill the garment chain by yourself. Participants can fill the cards themselves and find interesting facts, data and recycling possibilities about any given piece of a garment by themselves. And later one, to present the results and findings. This method also requires more time to research, so bear in mind and dedicate to this activity 10 – 20 minutes more.

**Method No. 2.** To prepare the precise sequences of each garment and give some time for your participants to guess the right origins, information, description and ways of recycling of each of them. And later one, to present the results and findings.

Using this approach of the method, it is very important to follow certain production principles: a pair of jeans – denim, a top/ a t-shirt – cotton, jacket – polyester, a dress – rayon or poplin. The facilitator of the method has to prepare a document with the correct answers to lead participants at the final presentation time.

It is also very important to stress out, that this approach requires already prepared cards. The complexity and difficulty of the cards can vary depending on the group you are choosing to work with. For example, for younger participants cards can be simple and have only basic facts – while for older ones, the content of your cards can be more subtle and fitting different pieces of clothes.

In Annex No. 1, there are some examples of cards a facilitator/youth worker can adapt, modify and use as a starting template.



#### Annex:

Cards are attached on page 50 in Annex No. 1

# LET'S HAVE A DEAL



**Time:**  
Up to 2 hours



**Group size:**  
12-18, in extended version – 24-30



## **Space and materials:**

Printables: instructions, tags of companies, role cards (Annex No.2)

Flipchart paper

Markers and pens

Sheets of paper for every participant

A board for presentation or a wall

Sticky tape



## **Description of the tool:**

**Let's have a deal** is a real-time simulation that focuses on the supply chain of the garment industry and creates a simulated fast-fashion model. The supply chain of garments is a complex process where many factors and aspects are considered. In this simulation, there are 4 big groups of players: cotton producers/cotton farms, factories, design hubs/factories, and retailers/companies.

1. We start the method by asking a couple of questions: "Do you know the key elements of the supply chain? How do you feel being in one or another role? What is your position in manufacturing textiles if you are a farmer?" The facilitator distributes the roles to the group in a specific or random order to each participant (12 or 24);

2. Participants have about 5 minutes to read their roles, find their teammates and sit at the chosen (or randomly picked) place.

3. The facilitator explains the flow of the simulation. Different retailers/companies will approach farmers, designers and factories and try to make a deal with them. To produce a **product** (e.g., a t-shirt), participants need to bargain and make a deal with each of the key players in the supply chain. A retailer must visit at least one farm, factory and design hub to complete the chain and produce an item. The participants get 20 minutes to visit and bargain with different companies (time can vary since the flow of different groups differs).

While participants are trying to make a deal, remind them to write everything down and record all the simulated contracts for later. While the participants bargain, the facilitator has time to prepare the table containing all the deals made by the companies (see the description below).

4. When time is over, invite the participants to sit in a circle and start writing down all the deals made by different companies, farms, factories and design hubs.

5. When all deals are written down, count the profits and losses of the companies.

6. Start the plenary discussion and analyse the results.

**Questions for a start:**

- How many and what kind of deals have you made?
- What principles, values, and approaches did you take during the trades?
- What were your strategies?
- Did you face any struggles or frustrations during the process?
- Was it easy to bargain and make a deal?
- What was the most challenging thing throughout the simulation?
- Have you heard about the system and the concept of Fair-trade?



**Additional remarks:**

When the roles are given to the participants, the facilitator can ask them to settle down for a couple of minutes (max 5 minutes) and try to feel their role, sediment it better: initiate a discussion about the purpose of the given role, what are the most important things to you and your role? (being a farmer, designer, factory worker or retailer).

**Extended version:**

This simulation can be played by having 24 or 30 participants. You will need to consider a couple of rules and make some changes:

1. To adjust the final table of deals and add more rows to it;
2. To prepare more roles and distribute them equally among your participants: the scheme of the game is 3 farmers + 3 factories + 3 design hubs and 9 retailers/brands, or 4+4+4 and 12 retailers, etc.;
3. The time needs to be extended for a bigger group, and the trade process might take around 30 or 40 minutes instead of the typical 20-25min.



**Annex:**

Role cards are attached on page 52 in Annex No.2  
An example of the table contains all the deals the companies/retailers made.

	Cotton Farm	Cotton Farm	Design Hub	Design Hub	Factory	Factory	Total
Retailer Name No. 1	1,00 Eur per item Total order 50	-	0,00	0,40 Eur per item Total order 50	0,30 Eur per item Total order 51	-	50 T-shirts
Retailer Name No. 2	1,50 Eur per item Total order 100	0,90 Eur per item Total order 500	1,50 Eur per item Total order 100	1,00 Eur per item Total order 500	2,00 Eur per item Total order 100	-	2000 T-shirts
Retailer Name No. 3	-	0,90 Eur per item Total order 500	-	-	-	-	0



# RETHINKING FAST FASHION AFTER BANGLADESH



Time:  
1,5 hours



Group size:  
Unlimited



Space and materials:

Internet access

Projector and speakers

Flipchart paper and pens (for additional assignment)



Description of the tool:

This activity invites the participants to rethink the production process by analysing and remembering the tragedy of the Rana Plaza Collapse in 2013. The activity is dedicated to getting deeper into topics such as working conditions, Human Rights violations, toxic living and the fast fashion business model.

## Part one:

1. Invite the participants to listen to an essay from Youth Radio. It is a self-reflection of one teenager's buying and shopping habits. She shares her experiences touring Bangladesh and hearing stories about the local factory conditions. She returns to the United States determined not to buy clothes made in sweatshops and raise awareness about fast fashion.

2. After hearing this episode, discuss and answer briefly the following questions: What did make her change her mind about clothes? What was the awakening moment for the girl in the episode? When does the problem become real? Do we need to experience it to believe and change behaviour?

## Part two:

3. When the discussion is over, invite the participants to watch a short documentary by the New York Times about the tragedy of Rana Plaza in Bangladesh in 2013 (Please, warn the participants that some images might be disturbing, and those who want can skip it).

4. After the documentary, continue with the discussion: ask again, when does a problem or an issue become real? What were the causes of this tragedy? Do you feel distant/more aware/neutral when something like this happens? Do you think before you buy?



Additional remarks:

If there is some time left, you can initiate 20 min. workshop after the discussion. You can ask participants to split into smaller groups and think of an awareness-raising strategy:

**What is the most effective and impactful way to present and deliver the message?**

With your group, discuss how to bring the production and consumption process closer to people and make them care about what they wear.



Annex:

**Part one:**

Podcast essay - Rethinking Fast Fashion After Bangladesh (2:26 min)



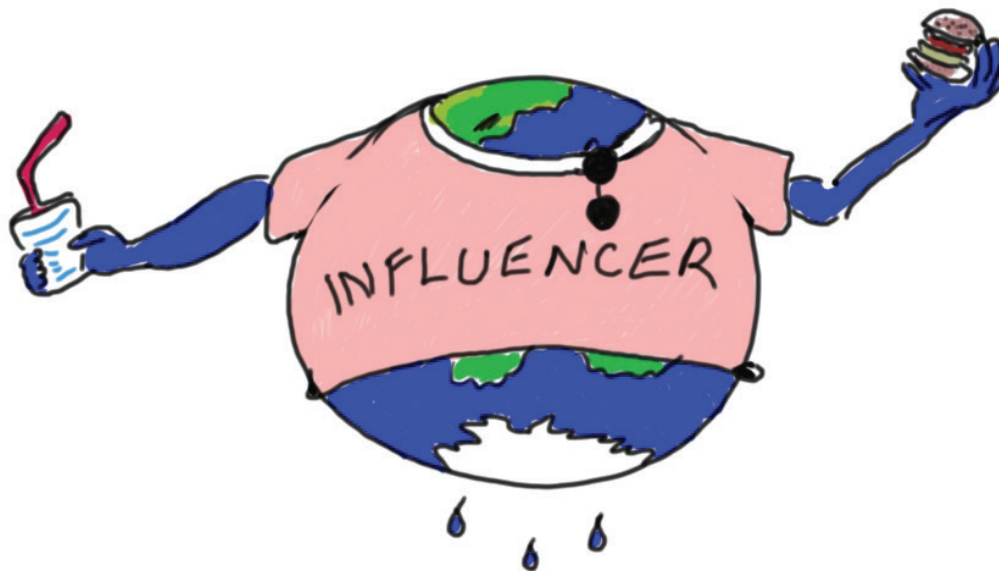
**Part two:**

Rana Plaza Collapse Documentary: The Deadly Cost of Fashion | Op-Docs | The New York Times (5:06 min)





## TAKE CARE OF : MARKETING AND PROMOTION



Promotion and marketing can be crucial in raising awareness about the garment industry and inspiring individuals, organisations and public bodies to take action. Storytelling is one of many effective ways to promote responsible behaviour and sustainable clothing patterns. It can include sharing personal stories of how buying and consuming habits have affected people or showcasing the positive impact of sustainable actions.

Another approach is to use emotional appeals and powerful imagery to demonstrate the urgency of the issue and the potential consequences of inaction. Marketing campaigns can also focus on highlighting the economic benefits of taking action on fast fashion strategies and excessive consumption, such as creating “healthier” slow fashion habits. It is also important to use inclusive language and ensure the message is accessible to all types of consumers. In addition, it is also essential to make sure that the campaign is not greenwashing, which is the practice of making an unsubstantiated or misleading claim about the environmental benefits of a product or service.

In this chapter, we will:

- explore sustainable marketing principles by initiating, practising and implementing various non-formal learning methods;
- get to know the concept of greenwashing;
- create sustainable campaigns and impactful messages.

# INFLUENCER FOR ONE DAY



Time:

45-60 min. (+ 24h)



Group size:

Unlimited



Space and materials:

Smartphone

Access to the internet

Badges or pieces of a sheet with the "Follow" button

Pens, sheets of paper



Description of the tool:

1. Together with the participants, initiate a discussion about the importance of ethical and sustainable fashion awareness. Collect some ideas, and share them with others. The leader of this activity can also print or read some definitions of Ethical and Sustainable fashion out loud and ask participants to choose one or another.
2. Dedicate about 10 minutes and ask the participants to go through their social media accounts or think about well-known influencers. Try to find at least several examples. Discuss some good and bad features of promoting ideas related to climate, sustainability, products and fashion. Discuss with them how they could do it better if they were famous influencers, what they would promote, and how they would do that.
3. Emphasise and highlight the idea that change comes from us, and we should be the ones that influence other people. If we succeed in influencing even one person, the environmental footprint reduces, which is already a significant change. It could also lead towards new movements and more sustainable practices.
4. Now is the time for action. Divide the participants into groups of 2-3 people and ask them to create a Social Media Profile (fictional or real) dedicated to expressing and promoting ethical and sustainable fashion. It can be done virtually, using social media accounts, Canva's platform, Photoshop or image editing software or simply on a sheet of paper with some creativity.
5. Give the groups around 25 minutes to prepare their "influencer" account: profile, pictures, infographics, videos, stories, reels etc.
6. After the preparation, invite the participants to present their "influencers". Ask each group to "pitch" their accounts and argue why their influencer has the best tactics and likeability.
7. By using the "Follow" badge, the participants vote for the best influencer and the person with the most followers at the end wins the title.



### Additional remarks:

The activity could also focus on different social media platforms. Each small group gets a different social media platform and tries to find the best “influencing” strategies.

The topics for this activity can be decided by the facilitator or the group itself. Some triggering or trending topics could be a good start.

# "I USED TO BE A T-SHIRT" CAMPAIGN



Time:  
1,5 hours



Group size:  
15-30



## Space and materials:

Each participant needs to bring an old T-shirt to the activity

Sewing kits with the basic materials for each group

At least one smartphone per group

A large table - workstation for each group

A list of do-it-yourself videos for small, simple things made of fabric

A list of facts about the fashion industry's environmental footprint: it is also good to go more into what it takes for one T-shirt to be created - materials, resources



## Description of the tool:

1. Divide your participants into small teams (2 or 3 persons per team).
2. Give each team a sewing kit and make sure they have 2 or 3 T-shirts.
3. Ask the teams to take a photo of their old T-shirt before the start of the workshop.
4. Open the space for creativity and experiments. Let the participants create something new: allow them to use the internet, provide a list of videos and tutorials, bring some booklets or DIY publications, and suggest some simple ideas like a key chain or a bag, or a scarf. Dedicate from 40 min to 1 hour for this assignment.
5. When the teams finish, ask them to make a social media post consisting of two photos BEFORE and AFTER. You can also add some facts, statistics or data related to fast fashion (e.g., By doing this action, I saved 3kg of carbon emissions), which would strengthen and give a bit of context to your post.
6. Spend 5 – 10 minutes discussing the results, the importance of your messages and ways to raise awareness.



## Additional remarks:

The facilitator can also give an extra task of competing for the most views and likes by sharing a print screen to a Whatsapp or Facebook group.

# SUSTAINABLE FASHION ACTION BINGO



**Time:**  
30 - 45 min.



**Group size:**  
10-30



**Space and materials:**

**In-person:**

Bingo sheets for each participant, pens

**Online:**

Internet connection

Using any interactive virtual platform where participants can take actions, react, choose posters or make bingo cards (e.g., Miro, Mural, Stormboard, Limnu, Conceptboard, Jamboard)



## Description of the tool:

Give each participant a **Sustainable Fashion Action Bingo Card**. For each question on the Sustainable Fashion Action Bingo, participants need to find a person in the group who would relate to the question. For example, find a person with only 10 pairs of socks in their wardrobe. Continue the game until every participant has every box filled in.

**Variation:** You can shorten this activity to 10 minutes by applying the rules of Bingo. The first person to fill out a row horizontally or vertically shouts, "Bingo," and the game ends.

Tell everyone to "Begin!" The person who fills out their card entirely shouts "Bingo!", and the game ends.

This method aims to work on the group's feelings about and experiences of sustainable fashion. After this activity, leave some time for a short discussion.

### Here are a couple of questions for your start:

- Did you learn anything new about other people in the group?
  - Were there statements that a lot of people agreed/disagreed with?
  - How do you find talking about sustainable fashion? Is it easy or difficult?
- What other actions have you taken on climate change? What motivates you to take action?



## Annex:

Bingo sheets are attached on page 59 in Annex No. 3



# HOW TO MAKE MARKETING & PROMOTION SUSTAINABLE?



Time:  
60 min.



Group size:  
Unlimited



Space and materials:  
Flipcharts, coloured paper, magazines  
Pens and markers  
Smartphone, laptop



## Description of the tool:

1. Take 5 minutes and explain the concept of marketing. The management process through which goods and services move from concept to the customer. "Putting/promoting the right product in the right place, at the right price, at the right time." (Promoting – Product – Place – Price).

2. Take 5 more minutes and introduce the marketing concept and the 4P to elaborate a marketing campaign. A unique selling proposition (USP) is one thing that makes your business better than the competition. In short, USP is a specific and clear benefit that makes your business stand out compared to other businesses in your marketing campaign and the concept of Unique Selling Proposition (USP).

While introducing the marketing concept, try to identify the main principles of good marketing strategy. It is important to give a concentrated idea of a marketing campaign.

3. Divide the participants into smaller teams of 2 or 3 people.

4. Prepare a series of "situations and events" beforehand and ask the groups to develop a Marketing & Promotion Strategy for an occasion.

### Examples of events and occasions:

- You are holding a Vintage Fashion show next month in your city;
- You are a local designer who owns a small laboratory using the principles of reusing, recycling, and upcycling, and you are launching a new collection;
- You are working in a fast fashion brand, and you are about to launch a new collaboration with a celebrity in your country;
- You are a young person who has just started a new entrepreneurial path; You create clothes made on the concept of "do it yourself", and you are just entering the market;
- You are a company that was accused of greenwashing, and now you have to re-brand and launch a new marketing strategy;
- You own a vintage/secondhand shop in your city. You want to fight the prejudice that used clothes are trash/not sanitary and for people who cannot afford to buy new ones;

- You are the owner of a small on-demand fashion brand. Between your products, you also sell plant-based leather garments;
- You are about to go bankrupt and are desperate to make customers see that sustainable products are as beautiful as the ones produced by known brands.

**5.** Review the “situations and events” list and adapt it to your group (you can also brainstorm different scenarios with them).

**6.** Write the occasions and events down on sticky notes and distribute them to each group in a specific or random order.

**7.** Give the participants about 20-35 minutes to prepare their strategy according to the 4P approach.

**8.** Present results in the plenary.

**9.** Reflect and discuss in the plenary: what do you need to make a successful marketing campaign? Have you used or were tempted to use false information in your given context? What would you call a sustainable marketing campaign?

# WHAT IS GREENWASHING?



Time:  
25 min.



Group size:  
15-30



Space and materials:  
Flipchart paper  
Pens and markers



Description of the tool:

1. Write the word GREENWASHING in the centre of a flipchart and hang the poster on a visible surface.
2. Split your participants into smaller (depending on how big your group is, it can be from 3-4 or up to 5-6 per group), equal groups and prepare a flipchart for each of them.
3. Invite the participants to discuss and share their views and understanding of the concept of greenwashing.
4. Ask your smaller groups to write the keywords for every letter of GREENWASHING. Keep in mind that the words you come up with have to be related to the term and fit the concept.
5. Take a round of presentations and let everybody present their outcomes. To save time, you can skip the repetitive words.
6. After presentations, you can read an official greenwashing definition out loud and initiate a small conversation about it.





### Additional remarks:

Before the assignment, you can set up some **rules**, for example:

- Using the internet is forbidden;
- No synonyms are allowed;
- Also, it is important to set up a certain level of expectation. If your group is new to the concept, let them use the internet. If a group is advanced, ask them to think deeper and bring new perspectives while filling out the letters.

# MY GREENWASHING CAMPAIGN



**Time:**  
1,5 hours



**Group size:**  
15-30



## Space and materials:

Paper, magazines, laptop, wi-fi, scissors, glue stick, sticky tape

Objects to use for the activity (cans of vegetables, packages of cookies, chocolate bars, tea bags, coffee without labels, electronics, an old phone, skin or hair products, etc.)

Projector

Internet access



## Description of the tool:

1. Invite the participants to watch a 5-minute-long video about greenwashing and the case of Fiji water:

### Greenwashing: A Fiji Water Story



2. For 5 minutes after the video, discuss the main aspects of greenwashing: features and characteristics, symbolism, labelling tricks, marketing secrets, misleading images, zero-proof facts, etc.

3. Divide the participants into smaller, equal groups and ask them to create a greenwashing example for a product they like: a garment, jewellery, accessories, skin and hair products, home products, food products, sweets, etc. Ask them to be creative and think out of the box: they can draw new labels, make a marketing campaign, and make up some facts and proofs.

4. Give the participants about 25 – 30 minutes to prepare their presentations, whether using digital tools or paper.

5. Present your results and products in the plenary.

6. Reflect and discuss in the plenary: tackle the issue of ethics, comment on greenwashing marketing tricks and try to identify the main characteristics of greenwashing.





## TAKE CARE OF : MARKETING AND PROMOTION



Consumption in the garment industry has numerous consequences, mostly negative, on individuals and society as a whole. Of course, there is a slightly positive side; the fashion industry provides employment, drives economic growth, and allows individuals to express their style and identity through clothing. However, the negative consequences of fashion consumption are way more significant and include environmental degradation, exploitation of labour in low-wage countries, and a culture of overconsumption and waste. As mentioned previously, the fast fashion business model, in particular, contributes to these negative impacts by encouraging a cycle of constant consumption and disposal of cheap, low-quality clothing. Addressing these challenges requires a combination of individual responsibility, government regulation, and industry-led initiatives to promote more sustainable and ethical practices in the fashion industry.

So let's start from the individual level! In this chapter, we compiled several methods related to consumption for young people, youth workers and those who would like to move towards a greener and less harmful consumption style.



# SELF-ORGANISED "KNOWLEDGE WARDROBE"



Time:  
2 hours



Group size:  
Up to 30



Space and materials:  
Computer/tablets or handouts  
Clothes  
Pen and papers  
Your wardrobe



## Description of the tool:

This tool helps to create a personal space for learning and getting to know different aspects of garment consumption. Furthermore, the method guides participants through a self-reflective process by inspecting and analysing their wardrobes.

**First Part.** Take a quiz, read several publications and go through some advice (all the bellow mentioned materials are accessible and free to use; use your search engine/browser either on your phone or laptop).

1. Take a quiz, "How much do I know about sustainable consumption?" and reflect upon the group's answers

"How much do I know about sustainable consumption?"



2. Make a short introduction to the topic of consumption and show a short documentary episode, "The ugly truth of fast fashion".

3. Suggest the participants read some articles or other pieces of information on how to become a responsible consumer:

- "An Environmental Perspective on Clothing Consumption: Consumer Segments and Their Behavioural Patterns" (article)
- "Reducing personal clothing consumption: A cross-cultural validation of the comprehensive action determination model" (article)

4. Explore the ways to reduce unnecessary consumption:

"How Much Do Our Wardrobes Cost to the Environment?"



**Second part.** From theory to practical activities.

1.

“10 Easy Ways You Can Make Your Wardrobe a Little More Sustainable”



2. Get to know an “a la mode” but a responsible one!

3. Dress up by combining old and new clothes and post it on social media. Be an influencer and create awareness. “A la mode” is an interesting approach to explore.

4. Dos and don'ts of responsible consumption: Create a list of cards, either alone or with your group, friends, or colleagues, about dos and don'ts of responsible consumption. Try to identify (by searching, discussing and analysing) at least 5 DOS and 5 DON'TS.

5. Upcycling therapy. Get to know more about this concept! You could use some of it for yourself.

Upcycling therapy is an antidote to retail therapy and can help to filter expensive or meaningless habits.

6. Analyse your wardrobe. Use our methods below and research your clothes:



**Additional remarks:**

To make this method more approachable, we recommend generating QR codes for each link and stick them somewhere in your working room or leave on a table. QR codes help to create a working station for your participants.

There are more publications and information to read and get to know the topic of consumption in the garment industry. Here are a few more links:

- “Sustainable Fashion: Responsible Clothing Consumption”



- An Environmental Perspective on Clothing Consumption: Consumer Segments and Their Behavioural Patterns (article)

- Reducing personal clothing consumption: A cross-cultural validation of the comprehensive action determination model (article)

- “How Much Do Our Wardrobes Cost to the Environment?”



# THE STORY OF A PAIR OF JEANS



**Time:**  
60 min.



**Group size:**  
15-30



**Space and materials:**

World map (preferably large size)

Pens, pencils, flipchart papers (if necessary)

Colourful thread (if needed – to present the product's travelling timeline visually)

Colour sticky notes or stickers



**Description of the tool:**

Tell the story of a pair of jeans using a large world map. Each group gets a piece of cloth or a piece of jeans (it can also be a label or a look at the label of jeans somebody is wearing) and tries to come up with the journey of a pair of jeans. Each group presents the story from the beginning: where it all started (from growing cotton on farms) to the stage of waste.

Each group receives questions from other groups, and the facilitator explains the logic and principles behind their decisions. This activity aims to understand the supply chain's complexity and reveal the world's most significant impacts and problems caused by the garment industry.

Key questions to stimulate the thinking process during the activity or afterwards: How is it transported? Where does it come from? Who is involved? Where do they travel from? What resources do they need? Where do they come from? Where do they go next?

To emphasise shipping, travelling, energy waste, and consumption – it is possible to use colourful cotton or wool threads and mark the whole route of a pair of jeans. Participants can do it by themselves while presenting their stories, or the workshop facilitators can do it. The threads could help build a stronger image towards the impacts and could shed more light on how our supply chains are operating worldwide.



**Additional remarks:**

To extend the method and to highlight certain parts of the supply chain of the garment industry, each group can pick a section of the story and draw a timeline of what happens in that part of the supply chain (e.g., one group is depicting and drawing production and its processes, the other draws elements and process of work in factories, the third – disposal).

When the part of the supply chain is done, you can put them into an order and stick it to a wall or board for your visual perspective.

# THE WARDROBE SURVEY



Time:  
1,5 hours



Group size:  
Unlimited



Space and materials:

Sheets of paper or sticky notes

Pens

Clothes from your suitcase or wardrobe

Access to the internet

Printable "Wardrobe Survey" template (Annex No.4)



Description of the tool:

This method aims to collect data about the clothes in your suitcase or wardrobe.

1. During the activity, invite the participants to go to their rooms and count the percentage of clothes they wear and use (from the amount they have brought) and the resources that went into making them, directly enabling them to reflect critically on their consumption habits. In short, the participants need to collect and calculate approximately how many resources went into making their clothes (water, land and carbon) and count the percentage of clothes they wear and use (during the project's stay or during a week, month etc.).

2. Give the participants a "Wardrobe Survey" worksheet to follow and analyse their garments. There are also multiple ways how this activity could be developed further:

**One way** is to let participants go to their rooms (or go home and make it as homework) and count the resources (water, land, carbon) by themselves. By doing that, participants will have to research emissions and consumptions themselves (e.g., how much water is used to make a pair of shirts) and count the percentage of used clothes.

**Another way** is to give the frame of numbers – how much land was used to make a pair of jeans, how many litres of water this piece of clothing used in the production process, etc. Participants can calculate and generate their wardrobe footprint faster with the given approximate numbers.

On average, participants can get from an hour up to 2 to make the survey – based on the direction of the activity (whether it is more difficult and personal – to count the numbers yourself, or faster – to sort and analyse your wardrobe according to the given table of numbers).

If the framework of resources/numbers was given during the activity, participants get around an hour of analysing their garments.

3. After an hour, a facilitator initiates a group discussion for 30 minutes. Some follow-up questions for your reflection time:

- How many items of clothing do you have in your wardrobe in total? Remember to count socks (as a pair!), swimwear and underwear.
- How many pairs of jeans do you own?
- How many items from your wardrobe do you never or rarely wear? Give examples of why you don't wear them, e.g. too small, don't like, too warm for my place etc.
- How many items in your wardrobe were bought not new? (For example, hand-me-downs from their siblings or items purchased from a secondhand shop).



#### Additional remarks:

Participants can also create their own project, e.g. drawing/taking photos of their wardrobe and transitioning their data into bar/pie charts.

You can also ask participants to identify where their clothes were made or what they were made from. You could add this to the worksheet, e.g. "List all of the countries where your clothes were made; List the types of fibres from which your clothes are made".

Participants could chart the countries where their clothes are made on a map. This information should be found on the care label or via the brand's website.



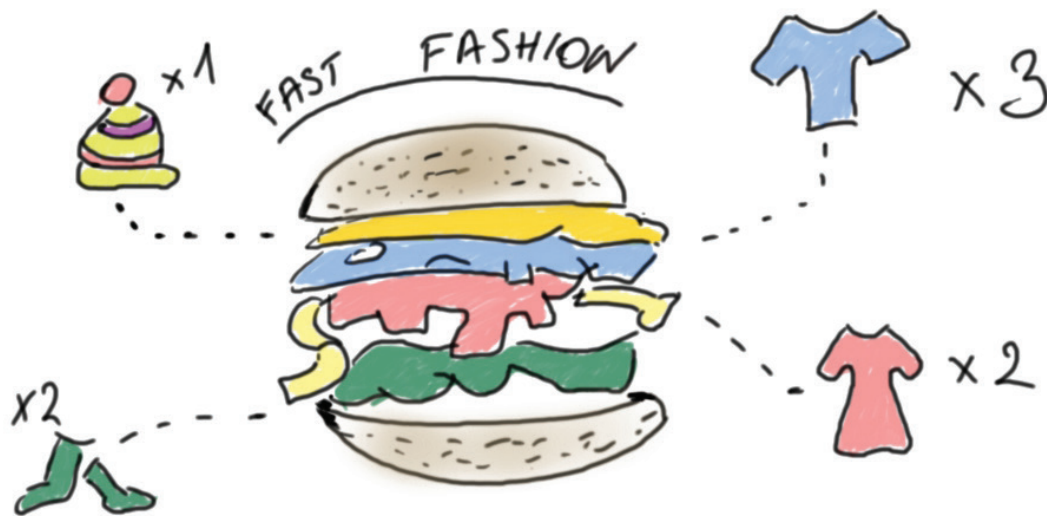
#### Annex:

Wardrobe survey is attached on page 60 in Annex No.4





## TAKE CARE OF: DISPOSAL/REDUCING/ REUSING



Disposal, reducing and reusing of garments are major sustainability issues in the fashion industry.

**Disposal:** Fast fashion practices have led to a massive increase in clothing waste, with many items ending up in landfills where they can take decades to decompose.

**Reducing:** The production of clothing has a significant impact on the environment due to the use of natural resources such as water, fossil fuel, also energy, and chemicals. It has led to the need to reduce the amount of clothing produced and consumed.

**Reusing:** Encouraging the reuse of clothing can help extend its life and reduce waste. It can be achieved through repairing, upcycling, or simply wearing items for longer.

To address these issues, consumers and younger generations can consider sustainable fashion options such as buying secondhand clothing, choosing clothing made from sustainable materials, and supporting environmentally friendly brands. In this chapter, we will introduce several practices to extend, bring back to life and upcycle your old, stained clothes in an interactive and educational way.



# BLIND DESIGN



Time:  
2 hours



Group size:  
15-30



Space and materials:

Tables and chairs

A scarf/bandana or any type of cloth (to close your eyes)

Sheets of paper

Markers, textile markers, carbon paper, sticky tape

Old garments (old T-shirts, jeans, blouses, sweaters, etc.)



Description of the tool:

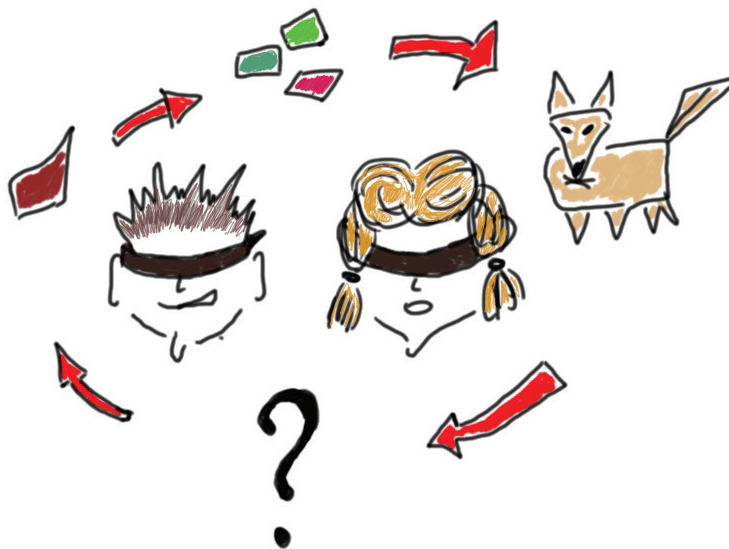
The activity intends to explore different human senses with the help of textiles. It stimulates creativity and encourages participants to step out of their comfort zone.

1. Participants prepare a piece of paper and a pen/pencil to draw. Participants don't know what will happen, so they follow the rules of the facilitator.

2. The facilitator explains and discusses with participants the 5 given senses of the human body: sight, hearing, taste, smell and touch.

It is important to bring the participants into a mood of exploring and working without one or more senses. When the following process is done, ask everybody to close their eyes and ask to start drawing for 1 minute their sketches on paper.

After 1 minute of drawing, ask everybody to open their eyes and adjust their sketches without changing the structure or adding more details. To be more precise, ask the participants to complete their drawings without drawing anything else.



3. When the sketches are ready, invite the participants to finalise their work by colouring and filling empty spots.

Important to mention that an improvised image does not necessarily have to be clear, understandable and obvious. It can be an abstract form, symbol or very minimalistic drawing.

4. Invite the participants to transfer their finalised sketches on a T-shirt, sweater or pair of jeans by using carbon paper. Give 20-30 minutes to complete their drawings.

5. The participants get around 20 minutes to finalise their drawings. Feel free to use markers, textile markers, paint, brushes and any other tools your participants want to use to complete their drawings.

6. Present your results, forms and creative decisions. Take some time and reflect on the garments:

- Do you think this T-shirt/sweater you worked on has a new meaning or a memory attached to it?
- What are you going to do with this item after the workshop?



#### Additional remarks:

Depending on the group, the facilitator can suggest drawing a specific object, an animal or something related to a particular topic.



# MOOD BOARD



Time:  
2 hours



Group size:  
15-30



Space and materials:

Tables, chairs, A3 colour paper (possible to use card boxes), leftover paper pieces, etc.  
Sticky tape, glue sticks, pencils, pens, markers  
Magazines, labels from packages, commercial booklets



Description of the tool:

Depending on the group size split the participants into equal groups of up to 5 participants per group. Every group gets a set of materials to work on their mood boards.

1. Participants have to come up with a topic in their groups (it is important to find a word, title, keyword or quote that unites and identifies the mood of the whole group).
2. When the topics are clear, ask the participants to research given materials (magazines, images, pieces of garments, etc.) and create a collage. Participants have **around an hour** to prepare their collages (e.g., glueing, sketching, sticking, and cutting).
3. Each group presents their collage (result) and explains the creation process. The facilitator asks to discuss struggles, conflicts, ideas, and ways of addressing certain issues.
4. After the participants present all collages, they start reflecting and drawing some conclusions on their project ideas, future fashion/design collections or product.





### Additional remarks:

It is recommended to do the activity after team-building activities or when participants know each other better. The activity requires teamwork on a common topic; therefore, working on certain values before the activity is better.

Participants can also create 3D objects on their boards, e.g. a 3D cube or a 3D visualisation. Participants are also free to use textiles, pieces of objects or trash and play freely with their creativity.

This method could also serve as an awareness-raising campaign and create great results for visibility.



# INSPIRE, QUOTE, WRITE DOWN ON YOUR PAIR OF JEANS!



**Time:**  
Up to 3 hours



**Group size:**  
25 up to 30



**Space and materials:**

Tables, chairs, laptop  
Fabric markers or textile prints and brushes  
Paper, pencils, pens, carbon paper  
Old or stained pair of jeans or a jacket  
Creative lettering books



**Description of the tool:**

The objective of the method is to upcycle and save from landfill a stained pair of jeans or an old jacket that your participants no longer use or want to throw away. A new meaning for your garment piece could be built very simply yet effectively and creatively.

**1.** Inform the participants that they need to think or look for some quotes, slogans, tags or linguistic expressions they like, follow or live by in the music they are listening to. In other words, ask them to collect texts, refrains or phrases they would like to write down/ engrave on their stained pair of jeans or a jacket from their favourite songs.

(If such freedom is too overwhelming, you can formulate a common message, e.g., climate change, fast fashion, sustainability, nature and listen to some specific songs, e.g., John Lennon's "Imagine", ask the participants to think about quotes, slogans or tags they love related to these topics).

This process usually takes 15-25 minutes.

**2.** Pick the lines, expressions or refrains and discuss them for 5 minutes in the plenary. Move your discussion towards the meanings and hidden messages behind the chosen lines, words and phrases.

After identifying the essential quotes for your participants, proceed to recreate them on paper by choosing any lettering style. In short, provide some lettering and styling examples of how your participants could write their lines down. You can do it by bringing some lettering materials or printing out some free resources available on the internet. The participants can also look for a lettering style themselves. After they select a lettering style, ask your group to re-write their quotes, lines, and slogans using their chosen style. The approximate time for this step is 25 - 30 minutes.

**3.** Distribute carbon paper and let the participants copy or transfer the stylised messages on their clothes. (if there is a stain, they can work on it by writing and engraving on top of it or incorporating it – in other words, a stain can be part of their message).

The approximate time for this step is 25 - 30 minutes.

4. Open the space of creativity and improvisation: let your participants make their own design, styling, colouring method (brushes, textile markers, paint). Also, remind them that they can hide their stains by colouring and blending them as part of a message.

This last part could take about 30-40 minutes.

For the closure of this workshop, invite everybody to present their results and discuss the chosen messages, difficulties, connections to the clothes, possibilities to bring these garments back to their wardrobes, etc.



#### Additional remarks:

It is recommended to spend some time building a creative and collaborative atmosphere by playing songs participants chose to work on or songs they like to hear.

Leave your jeans and jackets to dry for 24 hours, and iron them before washing.

Depending on the group, a facilitator can choose various topics as a concept for the workshop (movies, books, TV series, an issue).



# UPCYCLE YOUR OLD T-SHIRT AS A JACKSON POLLOCK PAINTING



Time:  
2 hours



Group size:  
Unlimited



## Space and materials:

Space on the floor

A laptop or a screen to show the pictures

Fabric colours, wooden sticks, squeezed bottles (like those for ketchup and mayonnaise)

Cardboard sheets or plastic cloth to cover the ground

Old, used, stained T-shirts



## Description of the tool:

The activity aims to upcycle and save from landfills a pre-loved white or coloured T-shirt that participants no longer use or consider discarding. Through an amusing and creative process, the method allows to restore and re-create your old garment pieces by using Jackson Pollock's artistic approach and art pieces inspired by Pollock.

1. The facilitator initiates a discussion with participants about the artist and his painting principles: participants learn about JACKSON POLLOCK, his career, ideas and the most famous pieces. During the discussion time, try to identify his working principles. There are some examples below (See the examples in the Annex).
2. Split the participants into two or more equal groups. Each group needs to prepare and protect the floor by laying down unfolded carton boxes, cardboard sheets or plastic cloth on the ground. When the floor is ready, the groups can lay down their T-shirts or garments they intend to colour next to each other.
3. Make sure that there is one big canvas or a carpet connecting all your groups' T-shirts.
4. Inform the participants that they can take their squeezed bottles, plastic packages, used plastic or aluminium cans and dip or fill them with paint. Release your creativity and paint your T-shirts using all sorts of movements, mixing combinations, splashing techniques and touches. Take about 20 – 30 minutes for the participants to experiment and create a new connection with their garment pieces.



5. After the workshop, gather for a plenary discussion. Let the participants express their feelings, outcomes and possible connections with their new creations. Here are a couple of questions for a start:

- Do you find your T-shirt/blouse/sweater different after the workshop?
- Is there any attachment between you and your outcome?
- Would you wear it now?



#### Additional remarks:

This method can have multiple outcomes and directions to work on. One of them could be to focus on teamwork. Your participants may need more time to get to know each other; therefore, it could be an enjoyable team-building activity.

Participants of this activity could also formulate a topic or a message and, based on the chosen narrative, create a series of T-shirts (e.g., a series of T-shirts against the fast fashion industry or a collection of T-shirts to raise awareness about climate change).







# ANNEXES

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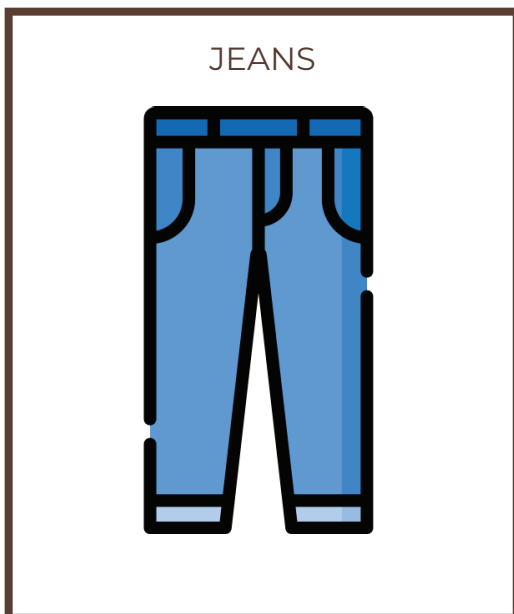
For the purpose of facilitating convenient access to the annexes, the included QR code may be scanned using a smartphone. Doing so will lead you to a downloadable PDF containing all of the annexes that can be easily printed for reference.

# ANNEX NO.1 - GET TO KNOW YOUR FABRIC

Cards for garments:



Cards for garments:



Cards for about the origin of the fabric:



## POLYESTER

Polyester fibers are formed from a chemical reaction between an acid and alcohol;

Approximately 60% of synthetic fabrics are derived from fossil fuels;

Every year, half a million tons of plastic microfibers, the equivalent of 50 billion plastic bottles, are poured into the ocean;



## COTTON

Cotton fibres come from cotton plants;

It is made from the fibres that surround the seeds of cotton plants, which emerge in a spherical, fluffy shape after the seeds mature;

It grows as a perennial tree-like plant in tropical climates but is typically grown as a shrubby annual in temperate climates;

# ANNEX NO.1 - GET TO KNOW YOUR FABRIC



## POLYESTER

It is a synthetic woven material known for being durable and relatively inexpensive to produce;  
A synthetic textile created by polymerizing petroleum;



## COTTON

Natural fiber;  
It is very water absorbent, but it also dries quickly, which makes it highly moisture wicking;  
You can wash cotton in high heat, and this fabric drapes well on your body;

Cards with basic info about the fabrics:



## POLYESTER

Polyester fibres take hundreds of years to decompose. As it breaks down, it releases toxic chemicals and greenhouse gases;  
It can be recycled in two ways: mechanically and chemically In mechanical recycling, plastic is melted to create new yarn This technique can only be repeated a few times before the fibre quality degrades;  
Chemical recycling entails dissolving plastic molecules and reconstructing them into yarn;



## COTTON

Cotton waste is recycled using stripping machines, which break the yarns and fabric into tiny pieces before pulling them apart into fiber;

Cards about the recycling of the fabric:



## POLYESTER

Formal clothes are often manufactured from 58-inch-wide fabric;  
A jacket will require 2 meters or 2.18 yards of fabric for the average person;



## COTTON

It takes more than 20,000 lites of water to produce just one kilogram of cotton, which roughly equals one T-shirt and a pair of jeans;  
Cotton threads are used in the sewing of clothing;  
Cotton fibres are used to make a variety of fabrics: outdoor, sportswear, activewear, and so on;

Cards for usage on the garments:

## ANNEX NO.2 - LET'S HAVE A DEAL



Cotton Dreamers' Farm

You are a cotton farm. You are pretty successful, but it depends on how much of your cotton you can sell.

You sell cotton PER ITEM, which means that you get a certain amount of money for each produced T-SHIRT. In other words, if the Brand/Retailer offers you 0.50 Eur or 1.50 Eur PER ITEM, you get this amount for each produced T-Shirt.

Brands and retailers will approach your farm and probably try to bargain, but keep in mind that you need to pay workers who work for you, you use enormous amounts of water to moisturise cotton fields, and you also want a good deal.

VERY IMPORTANT. You have intensive competition; there are more Cotton farms that can offer better or worse prices and can get all the deals. So be clever, bargain, and make sure you have enough deals from retailers/brands to continue your business and expand your farm. In the end, we will count profit.



Fluffy Makers farm

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## ANNEX NO.2 - LET'S HAVE A DEAL



Mike brand/retailer

You are a Brand/Retailer. You need to make the whole supply chain and find cotton farmers, factories and design hubs to print your BLUE T-shirt collection.

Your budget is 30 Eur PER ITEM, and it is the price you will sell your T-shirt in different shops.

So when you pay farmers, factories and studios per item, everything that is left from 30 Eur counts as your profit. So make a profit, bargain for prices and grow your company.

Keep in mind that you have big competition, and other companies/retailers can offer more or less to farmers or factories.

You aim to make a contract - supply chain and revenue/income and produce your BLUE T-SHIRT.

FARMERS, FACTORIES AND DESIGN HUBS DO NOT KNOW YOUR BUDGET! (THAT YOU HAVE 30 EUR PER ITEM)



FFLADIDAS brand/retailer

You are a Brand/Retailer. You need to make the whole supply chain and find cotton farmers, factories and design hubs to print your RED T-shirt collection.

Your budget is 30 Eur PER ITEM, and it is the price you will sell your T-shirt in different shops.

So when you pay farmers, factories and studios per item, everything that is left from 30 Eur counts as your profit. So make a profit, bargain for prices and grow your company.

Keep in mind that you have big competition, and other companies/retailers can offer more or less to farmers or factories.

You aim to make a contract - supply chain and revenue/income and produce your RED T-SHIRT.

FARMERS, FACTORIES AND DESIGN HUBS DO NOT KNOW YOUR BUDGET! (THAT YOU HAVE 30 EUR PER ITEM)



Flatagonia brand/retailer

You are a Brand/Retailer. You need to make the whole supply chain and find cotton farmers, factories and design hubs to print your BROWN T-shirt collection.

Your budget is 30 Eur PER ITEM, and it is the price you will sell your T-shirt in different shops.

So when you pay farmers, factories and studios per item, everything that is left from 30 Eur counts as your profit. So make a profit, bargain for prices and grow your company.

Keep in mind that you have big competition, and other companies/retailers can offer more or less to farmers or factories.

You aim to make a contract - supply chain and revenue/income and produce your BROWN T-SHIRT.

FARMERS, FACTORIES AND DESIGN HUBS DO NOT KNOW YOUR BUDGET! (THAT YOU HAVE 30 EUR PER ITEM)

## ANNEX NO.2 - LET'S HAVE A DEAL



ZigZara brand/retailer

You are a Brand/Retailer. You need to make the whole supply chain and find cotton farmers, factories and design hubs to print your GREEN T-shirt collection.

Your budget is 30 Eur PER ITEM, and it is the price you will sell your T-shirt in different shops.

So when you pay farmers, factories and studios per item, everything that is left from 30 Eur counts as your profit. So make a profit, bargain for prices and grow your company.

Keep in mind that you have big competition, and other companies/retailers can offer more or less to farmers or factories.

You aim to make a contract - supply chain and revenue/income and produce your GREEN T-SHIRT.

FARMERS, FACTORIES AND DESIGN HUBS DO NOT KNOW YOUR BUDGET! (THAT YOU HAVE 30 EUR PER ITEM)



BennyHilfinger brand/retailer

You are a Brand/Retailer. You need to make the whole supply chain and find cotton farmers, factories and design hubs to print your YELLOW T-shirt collection.

Your budget is 30 Eur PER ITEM, and it is the price you will sell your T-shirt in different shops.

So when you pay farmers, factories and studios per item, everything that is left from 30 Eur counts as your profit. So make a profit, bargain for prices and grow your company.

Keep in mind that you have big competition, and other companies/retailers can offer more or less to farmers or factories.

You aim to make a contract - supply chain and revenue/income and produce your YELLOW T-SHIRT.

FARMERS, FACTORIES AND DESIGN HUBS DO NOT KNOW YOUR BUDGET! (THAT YOU HAVE 30 EUR PER ITEM)



Jack and Rose brand/retailer

You are a Brand/Retailer. You need to make the whole supply chain and find cotton farmers, factories and design hubs to print your WHITE T-shirt collection.

Your budget is 30 Eur PER ITEM, and it is the price you will sell your T-shirt in different shops.

So when you pay farmers, factories and studios per item, everything that is left from 30 EU counts as your profit. So make a profit, bargain for prices and grow your company.

Keep in mind that you have big competition, and other companies/retailers can offer more or less to farmers or factories.

You aim to make a contract - supply chain and revenue/income and produce your WHITE T-SHIRT.

FARMERS, FACTORIES AND DESIGN HUBS DO NOT KNOW YOUR BUDGET! (THAT YOU HAVE 30 EUR PER ITEM)

## ANNEX NO.2 - LET'S HAVE A DEAL



### Quarmark brand/retailer

You are a Brand/Retailer. You need to make the whole supply chain and find cotton farmers, factories and design hubs to print your INDIGO COLOR T-shirt collection.

Your budget is 30 Eur PER ITEM, and it is the price you will sell your T-shirt in different shops.

So when you pay farmers, factories and studios per item, everything that is left from 30 Eur counts as your profit. So make a profit, bargain for prices and grow your company.

Keep in mind that you have big competition, and other companies/retailers can offer more or less to farmers or factories.

You aim to make a contract - supply chain and revenue/income and produce your INDIGO COLOR T-SHIRT.

FARMERS, FACTORIES AND DESIGN HUBS DO NOT KNOW YOUR BUDGET! (THAT YOU HAVE 30 EUR PER ITEM)



### Nasty Mango brand/retailer

You are a Brand/Retailer. You need to make the whole supply chain and find cotton farmers, factories and design hubs to print your PURPLE T-shirt collection.

Your budget is 30 Eur PER ITEM, and it is the price you will sell your T-shirt in different shops.

So when you pay farmers, factories and studios per item, everything that is left from 30 Eur counts as your profit. So make a profit, bargain for prices and grow your company.

Keep in mind that you have big competition, and other companies/retailers can offer more or less to farmers or factories.

You aim to make a contract - supply chain and revenue/income and produce your PURPLE T-SHIRT.

FARMERS, FACTORIES AND DESIGN HUBS DO NOT KNOW YOUR BUDGET! (THAT YOU HAVE 30 EUR PER ITEM)



### Fershka brand/retailer

You are a Brand/Retailer. You need to make the whole supply chain and find cotton farmers, factories and design hubs to print your VIOLET T-shirt collection.

Your budget is 30 Eur PER ITEM, and it is the price you will sell your T-shirt in different shops.

So when you pay farmers, factories and studios per item, everything that is left from 30 Eur counts as your profit. So make a profit, bargain for prices and grow your company.

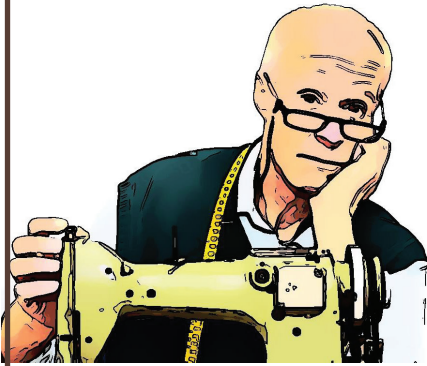
Keep in mind that you have big competition, and other companies/retailers can offer more or less to farmers or factories.

You aim to make a contract - supply chain and revenue/income and produce your VIOLET COLOR T-SHIRT.

FARMERS, FACTORIES AND DESIGN HUBS DO NOT KNOW YOUR BUDGET! (THAT YOU HAVE 30 EUR PER ITEM)



## ANNEX NO.2 - LET'S HAVE A DEAL



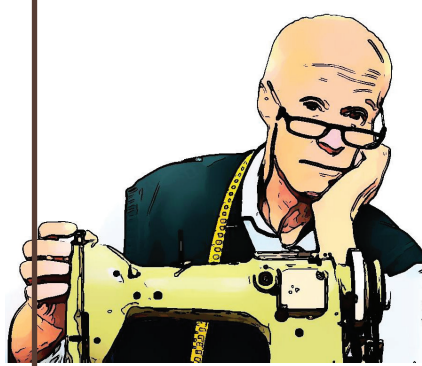
### Tokshiba sewing factory

You are a sewing factory. You do all the necessary procedures: bleaching, drying, applying chemicals and preparing the textile for further design.

You provide service PER ITEM, which means that you get a certain amount of money for each finalised and prepared material for a T-SHIRT. In other words, if a Brand/Retailer offers you 0.50 Eur or 1.50 Eur PER ITEM, you get this amount for each prepared material for a T-Shirt.

Brands/retailers will approach your factory and probably try to bargain, but keep in mind that you need to pay workers; you also have facilities, machines, chemicals and other things to provide.

Your GOAL is making as many deals as possible and making a better profit than other factories. In the end, you want to expand your business and open more factories. KEEP IN MIND that you have intensive competition; there are more factories that can sell for less or more and steal your deals. Make some measurements and make a deal!



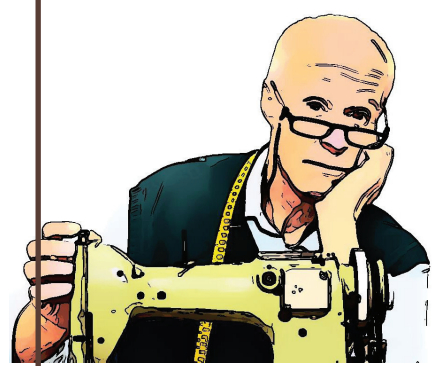
### Hiroshi sewing factory

You are a sewing factory. You do all the necessary procedures: bleaching, drying, applying chemicals and preparing the textile for further design.

You provide service PER ITEM, which means that you get a certain amount of money from each finalised and prepared material for a T-SHIRT. In other words, if a Brand/Retailer offers you 0.50 Eur or 1.50 Eur PER ITEM, you get this amount for each prepared material for a T-Shirt.

Brands/retailers will approach your factory and probably try to bargain, but keep in mind that you need to pay workers; you also have facilities, machines, chemicals and other things to provide.

Your GOAL is making as many deals as possible and making a better profit than other factories. In the end, you want to expand your business and open more factories. KEEP IN MIND that you have intensive competition; there are more factories that can sell for less or more and steal your deals. Make some measurements and make a deal!



### Solomon sewing factory

You are a sewing factory. You do all the necessary procedures: bleaching, drying, applying chemicals and preparing the textile for further design.

You provide service PER ITEM, which means that you get a certain amount of money for each finalised and prepared material for a T-SHIRT. In other words, if a Brand/Retailer offers you 0.50 Eur or 1.50 Eur PER ITEM, you get this amount from each prepared material for a T-Shirt.

Brands/retailers will approach your factory and probably try to bargain, but keep in mind that you need to pay workers; you also have facilities, machines, chemicals and other things to provide.

Your GOAL is making as many deals as possible and making a better profit than other factories. In the end, you want to expand your business and open more factories. KEEP IN MIND that you have intensive competition; there are more factories that can sell for less or more and steal your deals. Make some measurements and make a deal!

## ANNEX NO.2 - LET'S HAVE A DEAL



Zoliandier brand/retailer

You are a Brand/Retailer. You need to make the whole supply chain and find cotton farmers, factories and design hubs to print your PURPLE T-shirt collection.

Your budget is 30 Eur PER ITEM, and it is the price you will sell your T-shirt at different shops.

So when you pay farmers, factories and studios per item, everything that is left from 30 Eur counts as your profit. So make a profit, bargain for prices and grow your company.

Keep in mind that you have big competition, and other companies/retailers can offer more or less to farmers or factories.

You aim to make a contract - supply chain and revenue/income and produce your PURPLE COLOR T-SHIRT.

FARMERS, FACTORIES AND DESIGN HUBS DO NOT KNOW YOUR BUDGET! (THAT YOU HAVE 30 EUR PER ITEM)



Zumzumzuma brand/retailer

You are a Brand/Retailer. You need to make the whole supply chain and find cotton farmers, factories and design hubs to print your SKY BLUE COLOR T-shirt collection.

Your budget is 30 Eur PER ITEM, and it is the price you will sell your T-shirt in different shops.

So when you pay farmers, factories and studios per item, everything that is left from 30 Eur counts as your profit. So make a profit, bargain for prices and grow your company.

Keep in mind that you have big competition, and other companies/retailers can offer more or less to farmers or factories.

You aim to make a contract - supply chain and revenue/income and produce your SKY BLUE COLOR T-SHIRT.

FARMERS, FACTORIES AND DESIGN HUBS DO NOT KNOW YOUR BUDGET! (THAT YOU HAVE 30 EUR PER ITEM)



Nicos&Chicos brand retailer

You are a Brand/Retailer. You need to make the whole supply chain and find cotton farmers, factories and design hubs to print your BROWN T-shirt collection.

Your budget is 30 Eur PER ITEM, and it is the price you will sell your T-shirt in different shops.

So when you pay farmers, factories and studios per item, everything that is left from 30 Eur counts as your profit. So make a profit, bargain for prices and grow your company.

Keep in mind that you have big competition, and other companies/retailers can offer more or less to farmers or factories.

You aim to make a contract - supply chain and revenue/income and produce your BROWN T-SHIRT.

FARMERS, FACTORIES AND DESIGN HUBS DO NOT KNOW YOUR BUDGET! (THAT YOU HAVE 30 EUR PER ITEM)

## ANNEX NO.2 - LET'S HAVE A DEAL



### Kardashian design producers

You are a design hub/factory. You cut, stitch, sew, prepare prototypes, adjust colours, and finalise the product.

Retailers/Brands will approach you because they need your design factory services.

You provide service PER ITEM, which means that you get a certain amount of money for each prepared T-SHIRT. In other words, if a Brand/Retailer offers you 0.50 Eur or 1.50 Eur PER ITEM, you get this amount for each produced T-Shirt.

Brands and retailers will approach your hub and probably try to bargain, but keep in mind that you need to pay workers; you also have facilities, machines, colours, needles and everything to provide.

Your GOAL is to make as many deals as possible and make a better profit than other design producers. KEEP IN MIND that you have intensive competition; there are more design producers who can sell for less or more and steal your deals.



### Sweet Sheep Yongo design producers

You are a design hub/factory. You cut, stitch, sew, prepare prototypes, adjust colours, and finalise the product.

Retailers/Brands will approach you because they need your design factory services.

You provide service PER ITEM, which means that you get a certain amount of money for each prepared T-SHIRT. In other words, if a Brand/Retailer offers you 0.50 Eur or 1.50 Eur PER ITEM, you get this amount for each produced T-Shirt.

Brands and retailers will approach your hub and probably try to bargain, but keep in mind that you need to pay workers; you also have facilities, machines, colours, needles and everything to provide.

Your GOAL is to make as many deals as possible and make a better profit than other design producers. KEEP IN MIND that you have intensive competition; there are more design producers who can sell for less or more and steal your deals.



### Neormani design producers

You are a design hub/factory. You cut, stitch, sew, prepare prototypes, adjust colours, and finalise the product.

Retailers/Brands will approach you because they need your design factory services.

You provide service PER ITEM, which means that you get a certain amount of money for each prepared T-SHIRT. In other words, if a Brand/Retailer offers you 0.50 Eur or 1.50 Eur PER ITEM, you get this amount for each produced T-Shirt.

Brands and retailers will approach your hub and probably try to bargain, but keep in mind that you need to pay workers; you also have facilities, machines, colours, needles and everything to provide.

Your GOAL is to make as many deals as possible and make a better profit than other design producers. KEEP IN MIND that you have intensive competition; there are more design producers who can sell for less or more and steal your deals.

# ANNEX NO.3 - SUSTAINABLE FASHION ACTION BINGO

## B I N G O

<p>Someone who buys in secondhand shops and sites, flea markets, etc.</p> <p>_____</p> <p>Name</p>	<p>Someone who has participated in a swap party of swaps clothes with friends</p> <p>_____</p> <p>Name</p>	<p>Someone who has repaired a garment (sewed a button, repaired a hole)</p> <p>_____</p> <p>Name</p>	<p>Someone who has re-fashioned or upcycled something from the clothing they own</p> <p>_____</p> <p>Name</p>	<p>Someone who is wearing a vintage/secondhand clothing piece at the moment</p> <p>_____</p> <p>Name</p>
<p>Someone who has changed their habits to help the environment (e.g. Buy less and buy better)</p> <p>_____</p> <p>Name</p>	<p>Someone who talks with family and friends about sustainable fashion</p> <p>_____</p> <p>Name</p>	<p>Someone who has bought something only because it was very cheap</p> <p>_____</p> <p>Name</p>	<p>Someone who owns more than 7 pairs of shoes</p> <p>_____</p> <p>Name</p>	<p>Someone who buys garments only when they really need it</p> <p>_____</p> <p>Name</p>
<p>Someone who uses rental services (e.g. renting a dress for an occasion)</p> <p>_____</p> <p>Name</p>	<p>Someone who reads the list of materials when purchasing a garment</p> <p>_____</p> <p>Name</p>		<p>Someone who is conscious of vegan fashion</p> <p>_____</p> <p>Name</p>	<p>Someone who tries to support brands that have a positive impact (e.g. eco-friendly and ethical brands)</p> <p>_____</p> <p>Name</p>
<p>Someone who ensures their clothes have a second life (e.g. selling, donating)</p> <p>_____</p> <p>Name</p>	<p>Someone who is aware of the greenwashing done by the fashion brands</p> <p>_____</p> <p>Name</p>	<p>Someone who is aware of the consumption (water footprint) in the clothing industry</p> <p>_____</p> <p>Name</p>	<p>Someone who knows what is the movement "fashion revolution"</p> <p>_____</p> <p>Name</p>	<p>Someone who knows what is fast fashion</p> <p>_____</p> <p>Name</p>
<p>Someone who buys fast fashion products</p> <p>_____</p> <p>Name</p>	<p>Someone who buys clothes at least once per month</p> <p>_____</p> <p>Name</p>	<p>Someone who knows at least 3 sustainable clothing brands</p> <p>_____</p> <p>Name</p>	<p>Someone who has managed to create a sustainable wardrobe</p> <p>_____</p> <p>Name</p>	<p>Someone who bought a wrong size piece of garment and threw it away without wearing it</p> <p>_____</p> <p>Name</p>

# ANNEX NO. 4 - WARDROBE SURVEY

## WARDROBE SURVEY

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How many clothes do you have in your wardrobe/suitcase in total?  
Remember to count socks (as a pair!), swimwear and underwear.  
Make a tally below:

How many pairs of jeans do you own?

Do you own any items that you wear every week?  
Give examples of what they are:

Do you own any items that you rarely or never wear?  
Give examples of why you don't wear them, e.g. too small, don't like, too warm for some seasons etc.:

Do you own any items that were not bought new? (e.g. hand-me-downs from your siblings or items purchased from a secondhand shop) How many? Where are they from?

# PARTNERS OF THE CARE WHAT YOU(TH) WEAR! PROJECT



**Global Citizens' Academy (Lithuania)** - project coordinator

Web: <http://www.globalcitizen.lt/>

Facebook: <https://www.facebook.com/pasaulio.pilietis/>

Instagram: <https://www.instagram.com/globalcitizen.lt/>



**IASIS (Greece)**

Web: <http://www.iasismed.eu/>

Facebook: <https://www.facebook.com/iasis.athens>

Instagram: [https://www.instagram.com/iasis\\_gr/](https://www.instagram.com/iasis_gr/)



**Associazione TDM 2000 (Italy)**

Web: <http://www.tdm2000.org/>

Facebook: <https://www.facebook.com/associazionetdm2000/>

Instagram: <https://www.instagram.com/associazionetdm2000/>



**Global Initiative for Exchange and Development (Philippines)**

Web: <http://www.volunteergied.org/>

Facebook: <https://www.facebook.com/GIED.Official>

Instagram: [https://www.instagram.com/gied\\_official/](https://www.instagram.com/gied_official/)



**Volunteers Initiative Nepal (Nepal)**

Web: <https://www.volunteersinitiativenepal.org/>

Facebook: <https://www.facebook.com/VolunteersInitiativeNepal>

Instagram: <https://www.instagram.com/vinnepal/>



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