

# LEADING LADIES LUNCHEON

SECRETARÍA GENERAL ADJUNTA DE COMITÉS ESPECIALIZADOS



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## 1. WELCOMING LETTER FROM THE DAIS/CHAIR

Dear Delegates, it is a pleasure for us to welcome you to the Leading Ladies Luncheon committee in MUNUS 2019, a gathering that we expect encourages discussion about current events, especially surrounding the role of fashion and media in development, the impact of the fashion industry in sustainability and other topics that might evolve from these ones, such as gender issues, corporate responsibility, etc. We hope this committee brings a productive and transformative experience for your personal and academic lives, with challenging debates, accounting for the experiences of the multiple characters you are to portray, with the prospect of getting you all to embrace and understand the different challenges that people currently face and draft all the possible solutions that are comprehensive and all-inclusive.

It is now that we encourage you to dive into this experience with sensibility and eagerness, so that you can enrich it with the knowledge of topics that are certainly not treated as often and as seriously as they ought to. We hope that you leave this committee with a better conscience of the impact fashion carries in the actual world and of how you as an individual may help. May it be a remarkable experience for all of us.

Sincerely,

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## 1.1 About the Dais

My name is Laura Valentina Burbano and I am a fourth semester student of International Relations and Law at the Pontificia Universidad Javeriana, it is a pleasure to welcome you and to serve as your dais for this edition of MUNUS 2019. Through my MUN experience I have found this particular model to be one of the most formative experiences for my academic and personal growth and that is precisely what I hope to provide in your experience during this committee.

I would like to encourage all of you to assume this challenge as one to look at the world critically and with nuance, striving to achieve solutions that could affect the real world. Additionally, embracing critical thinking may bring you to different topics within gender studies, and becoming informed about them can bring new elements to your own personal growth. Finally, I hope you all dare to accept this challenge and rise up to it.

My name is Sofía Catalina Huertas Romero and I am a second semester student of Law at the Universidad Externado de Colombia. It is a pleasure to welcome you to the 2019 edition of MUNUS and to be serving as your dais in the aforementioned edition. This model is specially close to my heart since it was my first university model and has, since I first participated on it, met every expectation I've had of academic exigence and human quality, demands I will be making as your dais and that I hope you will be able to fulfill, rather for your growth as a delegate and a person than for what the chair demands of you. I hope the experience on this committee proves to be useful and enriching to you, enticing you to further your knowledge in topics such as fashion and how it impacts vital aspects of humankind such as culture, development, gender, poverty, equality, etc. To conclude, I hope you leave this experience changed for the better and that at the end of the day, you have learned something you did not know.

## 1.2 Invitation to the Leading Ladies Luncheon



### 1.3 Purpose of this meeting

Deriving from Evie Evangelou's platform with the support of Ban Ki Moon "Fashion 4 Development", the Leading Ladies Luncheon aims to gather impactful personalities in the world of fashion and media to discuss responsibility and sustainability in the field, aiming to reach compromises that can address issues in a wholesome manner. For this meeting, we expect to address all aspects of current practices in the fashion industry that are not entirely responsible or sustainable and how they can become just that with

compromises from the representatives of different fields of the fashion industry. Additionally, the role of smaller communities and underprivileged classes should be discussed, as the role of fashion increasingly becomes a viable way of representation and a path to earn a livelihood in these communities. Therefore, the purpose of this meeting is to create well informed discussions surrounding the issues previously mentioned with a desired outcome that results on comprehensive, grounded commitments.

## 2. DESCRIPTION OF THE COMMITTEE

### 2.1 Mandate, scope and goals

The Leading Ladies Luncheon was proposed as a result of the success of the First Ladies Luncheon, in its goal of reuniting influential women from different fields, like philanthropy, politics, fashion, and the different arts. In its conception in 2015, it was intended to go hand in hand towards addressing one issue: the fight against AIDS, tuberculosis and Malaria with partnerships with several organizations such as the Global Fund to Fight AIDS. The mandate initially was to involve as many leading women in different fields as possible to raise awareness towards this issue and as such, in positions of power to reach certain commitments in their fields of work.

Currently however, the Leading Ladies Luncheon has expanded to cover a different range of topics that affect women across the globe, hence its scope relies entirely on the individual decisions taken by those figures who attend and the compromises they deem suitable to their interests and the interests of women around the world in furthering their empowerment in a road towards complete equality. Finally, the goals of the committee seems clear: to further the empowerment of women across the world and support the UN Sustainable Development goals to ensure healthier

practices in the fashion industry, in a way that encourages exchange: “The Leading Ladies Luncheon is an intimate gathering of influential female figures committed to making a difference to the lives of women and girls (...), through an exchange of creative ideas and determined commitments.” (F4D, n.d)

### 2.2 Who attends the committee?

As is has been established by now, the Leading Ladies Luncheon aims to reunite primarily leading women in different fields who have the power to make commitments that affect current practices, usually in the fashion industry. However, this does not mean that only heads of different businesses attend the luncheon, notable musicians, actresses, writers and entrepreneurs have attended and have been recognized for their work either in their fields, in philanthropic or community services related to the United Nations system. Some awards and recognitions given in the past include the Eco Award for recognition of environmentally friendly practices in the fashion industry or The Women’s Empowerment award.

## 2.3 Structure of the F4D Initiative.

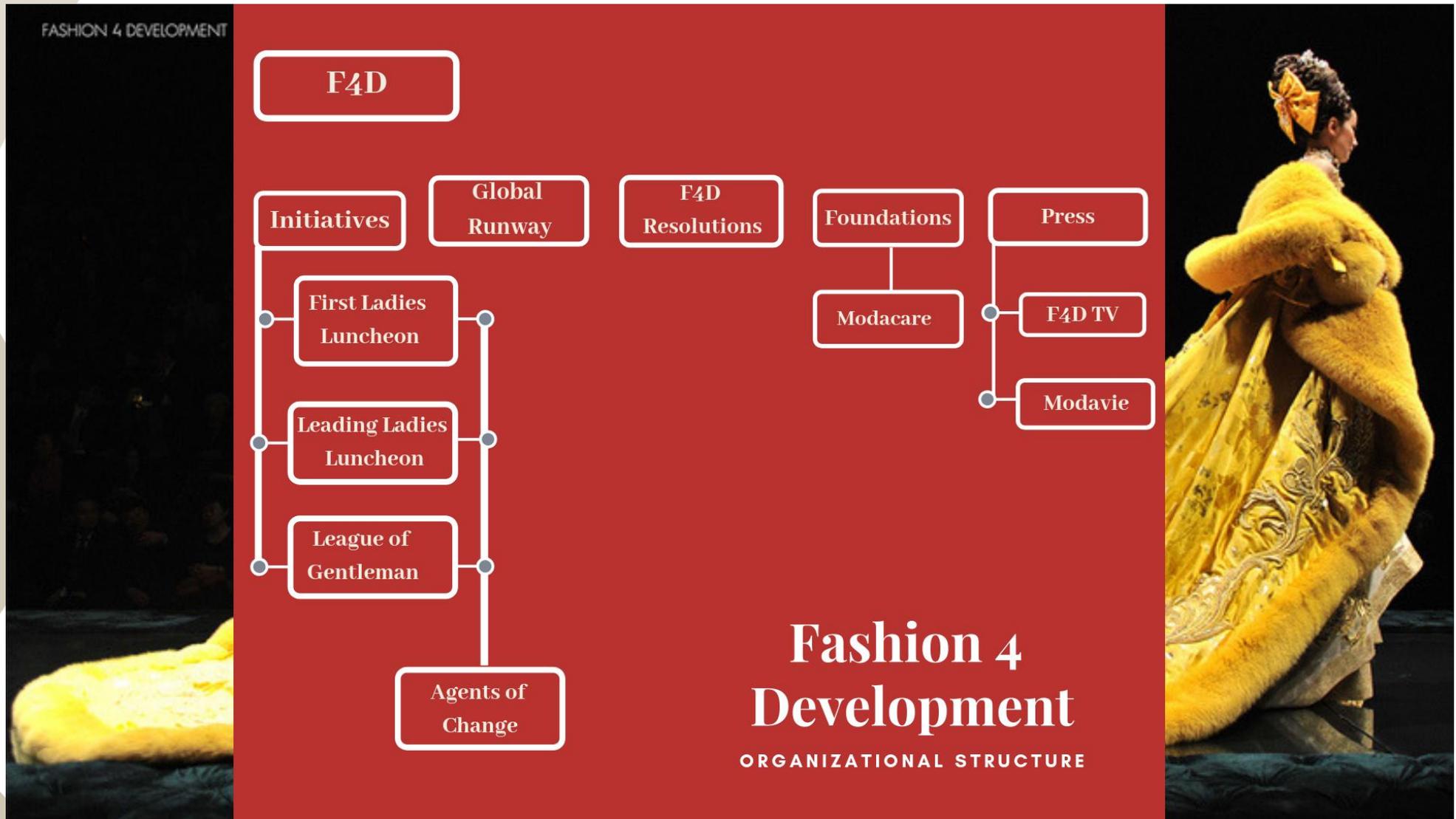


Figure 1. Chart with the structure of Fashion 4 Development.

## 2.4 Notable previous guests and their impact.

Evie Evangelou is not only one of the most important guests to attend the Leading Ladies Luncheon, she is also the founder and CEO of the Fashion 4 Development initiative.

Devoting her life to cultural diplomacy and uniting the fashion industry with International diplomacy, she works within the organisation to promote small creators and to build up the prestige of brands from small and underdeveloped nations to create a sustainable avenue to have this communities a certain livelihood, reflected in initiatives like “Discovered in Africa” within F4D.

Additionally, Edwina Dunn, celebrated in the 2018 version of the Luncheon was the recipient of The Women’s Empowerment award, recognising her work in the creation of “The Female Lead”, a platform in which women from around the world can share their stories of success as an example to others. Overall, most of the attendees of the Leading Ladies Luncheon have created an effort to advance the goals of the F4D initiative, especially while empowering women of different background and with different stories, this composition of the Luncheon is what brings the opportunity for critical and informed, practical discussions that lead to fruitful compromises.

## 3. HISTORICAL BACKGROUND

### 3.1 The F4D Initiative

Founded in 2011 by Evie Evangelou, the Fashion 4 Development is a platform, focused on uniting figures and companies to recognise more sustainable practises and encourage the advancement of female empowerment, which works in the entire world. Its UN connection is a result of the initiative “Every Woman, Every Child” lead by former Secretary General Ban Ki Moon, however the connection between both initiatives came when F4D committed to support and promote the UN Millenium Goals and to work under the guidance of the “4Es”. With the experience of Evie Evangelou in International Relations and Cultural Exchanges, Fashion 4 Development has focused on the use of “(...) business, diplomacy, media, fashion and the creative industries to fight poverty by giving people in developing countries the tools to help themselves. Its guiding principles are the 4Es’s: educate, empower, enhance and enrich.” (Hearts on Fire, n.d). Under these guiding principles and business model, initiatives have been launched in over 20 countries to promote action with fashion towards sustainability, the maintenance of culture and the promotion of small enterprises.

### 3.1.1 Important Figures: Ban Ki Moon and Evie Evangelou.

As it was mentioned previously, Ban Ki Moon and Evie Evangelou were essential to the creation and development of Fashion 4 Development and its derivative initiatives that are currently functioning across the globe. Evie Evangelou, as was touched upon before, is an entrepreneur and philanthropist who founder Fashion 4 Development as well as the co-founder of Sustainia Living. She previously worked in the field of International Relations focusing mostly on Culture, Entertainment and fashion. Through this work, she worked as interim Deputy Secretary General for the World Federation of the UN as well as a Special Consultant for Cultural and Educational Affairs and programs within UNDP/PI among other posts in the UN System.



On the other hand, Ban Ki Moon, was famously the eighth Secretary General of the United Nations who introduced in his mandates the UN Millennium Goals and pushed for the creation of UN Women, as well as several initiatives towards increasing awareness in key issues like rape and violence against women.



### 3.1.2 *Every Woman, Every Child*

“Every Woman, Every Child” is a global movement pushed forward by Ban Ki Moon regarding the health challenges of children, teenagers and women around the world. It

proposes a union between governments, the private sector and civil society amongst others to work together in bettering health conditions for the communities specified before. This initiative is said to be relevant because of the benefits of proper healthcare will increase the amount of saved lives from preventable deaths. This movement is an example as well, of initiatives that combine the private, public sectors and the civil society, which is a similar proposal as to that of F4D, an initiative that supports this very movement.

### **3.1.3 The First Ladies Luncheon and the birth of the Leading Ladies Luncheon**

The First Ladies Luncheon was born in 2010 and aimed to gather all the spouses of different diplomatic figures in the hopes of creating an environment that would thrive on the topics of diplomacy and the empowerment of women. Through its sessions, the First Ladies Luncheon evolved to be an initiative that gathered multiple women of influence in the international space, incorporating fashion as an element to bond them all.

The First Ladies Luncheon brought to the forefront fashion and how it could be used for the benefit of small communities towards responsible development. Witnessing the success of the initiative and how other figures were

getting involved (other than first ladies) the Leading Ladies Luncheon was born. With a similar concept as its predecessor, the Leading Ladies Luncheon took previous initiatives to the next level, involving show cases from designers, recognising work in the field and opening itself up as a place for discussion and compromise.

### **3.1.4 Fashion and Development**

Surrounding academic fields and social sciences, development became a topic of discussion and relevance in the middle of the XXth century, the argument was founded in the notion that communities needed certain standards for living which were based on the post-industrial revolution era and its commodities in European countries and North America. Eventually this notion of development became tightly wound with economic growth and enrichment rates, this led to the conceptualization of a First, Second, Third and Fourth “worlds”.

Currently, the notions of different “worlds” have mostly been eradicated and nations that do not comply with traditional notions of development and have considerable struggles are considered “underdeveloped”, at the same time, the definition of development has grown to include different aspects of life, to include development as freedom (Sen, 1999), under a definition like the one

provided by Amartya Sen: “Development consists of the removal of various types of unfreedoms that leave people with little choice and little opportunity of exercising their reasoned agency” (Cliffton, 2013). Other contributions by Sen, such as the Human Development Index, take into account more than economic growth as a measure of development, including categories like education, infrastructure and access to said resources.

Thus, the notion of development has met a new inclusion, that is, the one of sustainability. Entering the XXIst century the world was confronted with the seriousness and the reality of climate change and the real effects of what exploiting the earth for gain could have in our lives, thus the idea of responsibility and subsequent sustainability came into play. This was reflected in the establishment of the 17 UN Sustainable Development Goals in vision of the 2030 agenda during the 2015 UN General Assembly. In conclusion the concept of sustainable development has become to be defined as “meeting the needs of the present without compromising the ability of future generations to meet their own needs.” (Onibalusi, 2018).

On the other hand, fashion has grown exponentially to become an industry that in 2016-2017 amassed 2.4 trillion dollars, which signifies a large proportion of capital that requires gigantic measures of production and now in that

process two opportunities have risen: to transform fashion production into a more sustainable process that is friendly towards the environment and secondly, to take fashion as an avenue to support heritage and culture while offering a way of sustent to communities.

### **3.1.5 Using fashion to support Women’s and Girl’s rights**

It is easy to create a connection between fashion and female empowerment, since fashion advertisement has stereotypically been always more focused towards females. In history, we can see in it a progression of the role of women in society; from wanting to adhere to their spouses’ needs and appear desirable to projecting power and diversity, women and fashion have always been intricately connected.

That is why, different projects have surfaced aimed to utilize fashion as an avenue for the empowerment of women. It has to be noted that when looking at Women’s and Girl’s rights through the lens of fashion, not only the product and creativity placed into it come into play, but the entire process of the industry and its supply chain becomes relevant. Women and girls are often used in factories where they are overworked and underpaid under abusive policies that focus on mass production and leave women

and girls often in disadvantaged positions of poverty and dependence. This prevents girls from earning an education and forces them to continue in a vicious and neglectful cycle. (refer to [Mark Stefanovich] (2017, September 18). SES 360 PBS China Blue Jeans Globalization PBS 2007 [Video file] Retrieved from <https://www.youtube.com/watch?v=o9gO9MgSO7A>)



By demanding accountability and promoting sustainability these practices in the fashion industries' production system can change and thus protect the rights of those involved.

In addition to that, grass roots movements and petitions demand change in risky and irresponsible advertisement (such as overly skinny models, all caucasian campaigns, etc) are also creating change and protection towards the rights of women and children in the world. At the moment, the place in which there is a boom of utilising fashion for development and the protection of rights of women and children is Africa, nations like Nigeria have growing industries that use fashion in small communities as a way to earn a livelihood that trigger ripple effects such as girls being able to attend school and gain a different path from their elders, women being able to create and manage their businesses and promoting self-love and healthy routines in daily lives.

### 3.1.6 Commonwealth Fashion Exchange Initiative

Along with Evie Evangelou, Livia Firth is an important figure in the movement for sustainable fashion, she is the founder of Eco-Age, a consultancy based on responsible and sustainable practices in the fashion industry, that helps brands in a well-rounded manner, addressing communications, advertisement and production processes. Livia Firth additionally, is the co-founder of the Commonwealth Fashion Exchange with Secretary-General of the Commonwealth Rt Hon Patricia Scotland, it essentially

reunites designers and creatives from the 53 countries belonging to the British Commonwealth and also promotes cultural exchange within the members of the Commonwealth utilising fashion. (refer to [EcoAgeTV] (2018, March 7). The Commonwealth Fashion Exchange at Buckingham Palace [Video file] Retrieved from <https://www.youtube.com/watch?v=dNwEUHGsGa4>)

## 4. PROCEDURE

The following procedure describes the different points and motions that will be used inside of the committee given its particular features, however all disciplinary matters, qualification and conflict resolution mechanisms will be handled in accordance to the MUNUS 2019 handbook.

### 4.1 Motions

Motions are used to moderate debate in a MUN. They are proposals for courses of actions set forth by a member of the committee to be approved by the committee and to guide the course of the debate.

#### 4.1.1 Motion for welcoming statements

This motion acts as a way of introducing the first intervention of the participants of the committee, intended to act as an opening speech.

#### 4.1.2 Motion for a Tea Discussion

This motion is used as what would traditionally be called a debate by placards or moderated caucus. During the Tea Discussion members of the committee can redact documents and communicate with each other through floor messaging.

#### 4.1.3 Motion to hear the Luncheon.

This motion acts as a device to listen to the as a whole through quick individual interventions that will last a maximum of 40 seconds to establish the position of each member of the committee regarding a particular topic.

#### 4.1.4 Motion to introduce a Public Directive

This motion introduces a Public Directive to the dais and subsequently triggers the voting process for the approval of it, when introduced and passed the dais will consider all Public Directives sent in the order of arrival.

#### 4.1.5 Motion to read a Press Release

This motion directs the dais to read a Press Release that has been sent.



#### **4.1.6 Motion to start the F4D TV transmission**

This motion acts as a way of opening the session, taking into account that all matters to be discussed will be public and transmitted live.

#### **4.1.7 Motion to suspend the F4D TV transmission**

This motion suspends the session.

#### **4.1.8 Motion to finalize the F4D TV transmission**

This motion ends the session.

### **4.2 Points**

Points are a tool to interject in the debate for matters that can be directly related to the debate or outside of it.

#### **4.2.1 Point of Personal Privilege**

Is used to signify a personal necessity to the dais, it can also be used to approach the dais. It is interruptible.

#### **4.2.2 Point Information/ Point of Information to the Chair.**

It can be used towards a speaker or towards the chair and is meant to ask questions about interventions taking place or relevant information that a delegate may need from the chair. It is not interruptible; speakers must be opened to it.

#### **4.2.3 Point of Order**

It relates to a breach in protocol.

### **4.3 Documents emitted by the committee**

Every committee is expected to have a work product of the discussions and debate that take place in it, the following are the expected products from this committee.

#### **4.3.1 Committee Press Releases**

When the committee as a whole has reached a consensus on a decision, decisions or action plans to enact and wishes to place them into a public record, the committee press release is used. It contains the place and date of the meeting and the official title of the committee as a header, its subsequent redaction has no specific format, but it must be signed by the committee as a whole.

#### **4.3.2 Individual Press Releases**

The Individual Press release is available to all the members of the committee and does not require a voting to be admitted into the dais, only a Motion to read a Press Release for it to be acknowledged by the rest of the committee, it outlines individual opinions and decisions taken by a member of the committee that wished to be expressed to others.

### 4.3.3 Public Directives

Public directives are the main document to be expected from the committee, it outlines clearly the actions and compromises that have been reached through the discussions in the committee, it has no restrictions in length but must have at least 5 clearly defined actions that the committee will enact. The public directive can be drawn up by each topic.

### 4.3.4 Statements in support for Women & Girls

This document serves as the representation of a unilateral action that a member of the committee is going to take, it has to account for the powers and resources of the individual writing it and is drafted as a declaration to be read in front of the committee establishing the actions that the individual is going to take, if approved its actions can be introduced to the committee through an individual press release.

## 4.4 Order of procedure

### 4.4.1 Order of the day

It dictates the order in which different procedures should take place.

1. Motion to start the F4D transmission.

2. Motion for Welcoming Statements.
3. Motion for a Tea Discussion with the topic of \_\_\_\_.
4. Any and all relevant point and motions for the debate.
5. Motion to suspend the F4D transmission (when in recesses).
6. Motion to start the F4D transmission (when back from recesses).
7. Motion to end the F4D transmission (when closing session).

### 4.4.2 Precedence of motions.

The precedence of motions is determined by the level of their disruption that they bring to the debate, it may vary from the motion in which the committee is at the moment, the following is the general rule to be applied:

1. Motion to hear the Luncheon
2. Point of Personal Privilege
3. Point of Order
4. Point of Information to the Chair
5. Motion for welcoming statements
6. Motion for a Tea Discussion
7. Point of information to the speaker
8. Motion to introduce a Public Directive
9. Motion to introduce a Press Release
10. Motions to start, suspend and end the F4D transmission



#### 4.4.3 Recommendations for procedure

Because of its status as an specialized committee the Leading Ladies Luncheon has a special procedure that is designed entirely to emulate the environment of a Luncheon while also fostering academic debate in which all individuals can participate, that is why we have tweaked different motions to adapt to this purpose. Our recommendation is to utilize all the tools that have been provided to you wisely and in accordance as to how you want to manage the debate that will take place, we also encourage you to be creative. If you find the need for an additional motion or point you can always put it up to the consideration of the chair.

Finally, this is also a committee that encourages you to produce writing to advance the narrative of the committee by giving you the power of taking actions on your own and as a group, we hope you utilize all this tools to your benefit and the benefit of the committee.

## 5. TOPIC DEVELOPMENT: ADVANCEMENT AND ADOPTION OF SUSTAINABLE PRACTICES IN THE FASHION INDUSTRY

### 5.1 Sustainability from an integral perspective in fashion

Giving a concrete definition of sustainable fashion, is impossible. There is no current industry standard of what constitutes sustainable fashion (Zuritskova, 2017), definitions that are given take into account terms like green or slow, which aim to correct wrongs in the industry like animal cruelty, child labour or water waste (Bin quoted by Zuritskova, 2017). To approximate ourselves to a definition of this term, it is important to understand sustainability, at its core, it means that what is done in the present does not affect the means of existence for those of the future, this involves inherently the adoption of this generation's responsibility towards future generations, that is how a consensus on sustainability is built.

Furthermore, for the purpose of this committee we will understand sustainable fashion in a very holistic way: fashion that was, throughout its whole creation (as in creative conception), production, distribution and consumption process, respectful of the environment, aiming

to protect and conserve it, respectful of the human and cultural capital used to create it, aiming to conserve it and maintain it in a position of importance (not engaging in exploitation or child labor) and that is not unnecessarily cruel with animals; for example, the use of leather for fashion is not sustainable because for it to be used an animal must die, while the use of yarn is sustainable because it does not imply suffering for the animal. The ultimate goal of sustainable fashion is to reduce the production and consumption of non-renewable resources and animal based products, to create an industry, that right now is one of the biggest in the world that receives an income of about 2.4 trillion dollars (Amed, Berg, Brantberg & Hedrich, 2017) that contributes to the world, rather than takes from it and that can also function as an avenue to promote cultural exchange and the empowerment of women and girls.

### **5.1.1 Environmental perspective of sustainability**

The environmental perspective of sustainability can be addressed in primarily the following points: energy reduction, waste reduction, recycling, protection of soil, protection of ecosystems and biodiversity and water consumption reduction (including protection of water sources) (Zuritskova, 2017). This is a relatively old

perspective of fashion, at least in the protection of biodiversity: since the 80's organizations like PETA have been campaigning to end the use of fur and animal skins (especially those of endangered animals) in fashion products (Zuritskova, 2017).

All of these aspects to environmental sustainability are linked with the production of clothes, whether it is via raw material acquisition or production. In general, environmental sustainability is aimed more to the stages prior to the arrival of clothing to stores, though many companies have taken steps to make consumption more responsible, by encouraging their customers to recycle their clothes (H&M, 2019) and even having eco-efficient stores (Inditex, 2019).

With this general concept in mind, we will proceed to further explain the fallouts the fashion industry has in their processes and how sustainable alternatives are appearing to avoid them or relief them.

### 5.1.1.1 Major environmental problems on the production chain

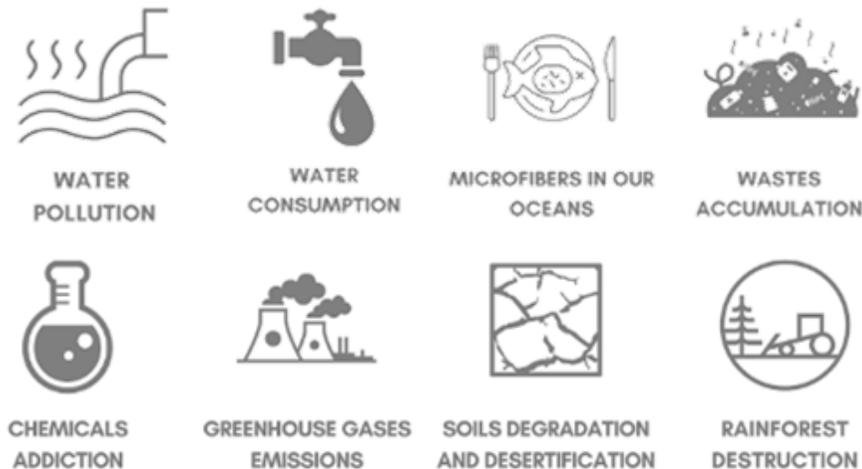


Figure 2. Representation of pollution resulting in the process of production in the fashion industry. Taken from <https://www.sustainyourstyle.org/old-environmental-impacts/#anchor-link-water-pollution>

Above we see some of the environmental issues that current practices in the production processes in the fashion industry result in. In fact, according to Sustain Your Style, the fashion industry is the second largest polluter in the world, only behind the oil industry.

The main issue of pollution in the fashion industry is the fact that waste is not properly managed and standards for the cultivation of primary resources -like cotton- are low and

thus result in incredible amounts of water being wasted in factories, dyes used to color fabrics end up in sources of water along with dangerous chemicals because the standards and supervision for the disposal of waste are not rigorous.

Besides, a major problem is the fact that not many mainstream solutions and changes in practices have occurred. The following figures clearly illustrate the many environmental issues in which current irresponsible practices in the fashion industry lead to pollution and that individual change, while valuable, will not do much to impact:



Figure 3. Chart illustration different pollution issues in the fashion industry. Taken from <https://www.sustainyourstyle.org/old-environmental-impacts/#scroll-to-top>

### **5.1.1.2 Major environmental problems on the distribution chain**

The *Supply Chain* is the process that describes the different stages during the production of clothes in the fashion industry, it has mainly three stages: The source of raw materials, the factories that transform those materials and the distribution network through which the finalized products (clothes) are delivered to consumers. The final stage is what this segment is devoted to, the issues of distribution and their impact on the environment.

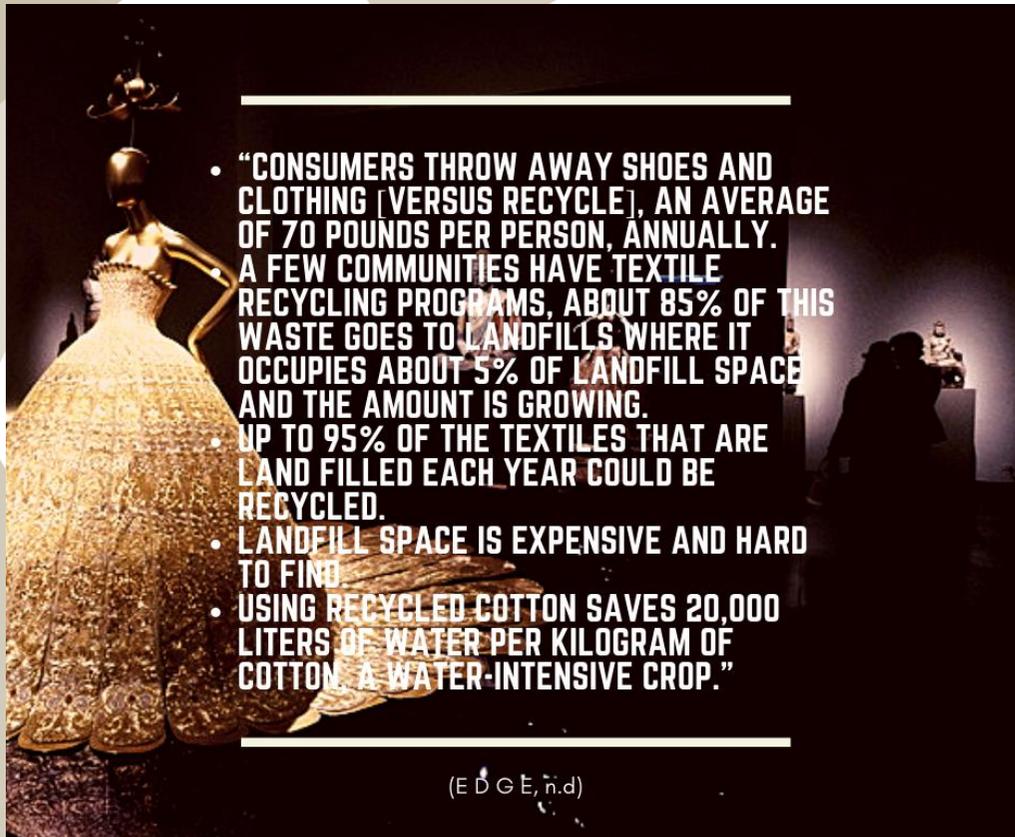
It is therefore easy to locate the beginning of the issue: distribution begins by gathering all the clothes from their producers -factories- and transporting them to their distributors. Usually, countries with cheap labor like Bangladesh, India or the Philippines are large manufacturers of clothes in bulk, in these places most people earn wages between 1 and 2 dollars (Jennings, 2017), meaning they are under the poverty line. Large retail distributors acquire large containers of clothes in bulk, transported in container ships -considering the amount of waste this level of transportation requires, the time commitment of these containers has proven to be dangerous, with cheap fabrics in moist environments, sometimes clothes grow bacteria which end up representing

either a waste of clothes that will not be sold or a risk for consumers (K3Software, 2017).

In the face of this challenges, solutions are scarce, in the current condition of the industry manufacturers and retailers seek how to face the constant change of seasons and interests rather than assume more responsible practices, because in the midst of rapid consumption, sustainability appears to not be profitable.

### **5.1.1.3 Major environmental problems on the consumption chain**

In the fashion industry, consumption is largely drawn through advertisement, which happens to be an important cornerstone of the industry. Advertisement generates interest and brands generate different classifications in what a product may represent, however, in the fashion industry engagement is not high in terms of commitment. With fashion weeks, runways, catalogs amongst other advertisement devices, each item is given a shorter lifespan which results in frantic consumption and waste. Solutions to this problem like donations and hand me downs have been proposed but are often not effective, the following are statistics by the network E D G E, or **E**merging **D**esigners **G**et **E**xposed show how efforts to recycle have failed (E D G E, nd).



The previous reflects an urgent need of serious commitment and mindfulness of consumers when acquiring and maintaining clothing products.

#### **5.1.1.5 Human based issues in the production chain**

Large factories focused on producing clothes in bulk have proven to be centers where gross Human Rights violations

are committed, from low wages that force workers to live under the poverty line, to jobs without any benefits were workers are extorted out of free time and have unhealthy work hours to harassment are just a few issues that garment workers, who are mostly women and children, face day to day in the workplace. Most of the responsibility that can be attributed here goes to the governments were these factories reside, but the policies of factories depend more in the demand that retail workers bring and the crunched time limits that they are given, so they proceed to overwork their employees to comply with deadlines so international regulations or governmental interference is easily ignored in favor of guaranteeing profit, below is one of the examples.

#### **5.1.1.7 Cultural appropriation: an escalating problem**

Fashion in its creative process of birth is purely an expression of the local culture and needs, communities have created tradition and history from what they wear, and most artisanal works carry immense history and meaning for each individual culture. However, in an interconnected world with an avenue for fast exchanges in communication, the sometimes denominated “Fourth Revolution” has brought some challenges as well.

To understand cultural appropriation, one must understand some aspects of concepts like colonialism, globalization and the tensions of modernism.

Firstly, one must begin with the notion that in the world there are dominant culture, usually Eurocentric and Anglo Saxon cultures who have dominated the production of knowledge for millennia, and have control over what qualifies as “culture” and dictate what are the proper paths to knowledge, like academia. This dominant culture of course has a counterpart, that of the oppressed and underrepresented culture that lives in the south: Asia, Africa, South America are all usually parts where local cultures have been dominated by Eurocentric and Anglo-Saxon notions of life and culture.

Then, the interactions between cultures derive on different processes, like assimilation in which a non-dominant culture naturally, because of contact, transforms its own practices to emulate the ones of the dominant culture, that is not what cultural appropriation is.

Cultural appropriation is then the practice by which a member of a dominant culture takes elements that are representative or characteristic of a minority culture to gain from it -whether it be a monetary or social gain- without understanding its heritage, history and significance. This creates an issue, firstly because it invalidates and fails to

recognize the history of others, essentially “white washing” the experiences and history of others, in fashion it becomes more poignant as traditional garments become mainstream, like the bindi from India, or traditional headdresses from native American communities. Not only are the previously mentioned examples used by people outside of the context that they’re meant to be in (in this cases, rituals regarding union and rites of passage) but the cultures that these elements are taken from receive no profit from the massification of their culture, so their tradition is taken and put to produce profit without them receiving any benefit from it.

According to Cleverism, cultural appropriation has 4 characteristic elements: The power dynamic, Symbolism, Gains and Claims. (Anastasia, 2018).

Finally, this is one of the most relevant issues in fashion since it involves the massification through clothes and traditional headdresses of minority cultures that do not receive any profit from them, without mentioning the disrespect that is presented to them.

## **5.2 Responsibility of the international community**

In the previous section it has been touched upon that there is responsibility for the disasters of the fashion industry in several levels, the next sections will cover the different

dimensions of responsibility. It has been shown that there international conventions for labor and responsible extraction practices, but since they happen to not be binding many countries bypass them at the cost of damaging the environment and violating human rights, that is why the role of international watchdogs and advocacy groups becomes more and more relevant.

### **5.2.1 Governments' responsibility**

In the international sphere, sovereignty is one of the most valued boundaries between nations. That is why, governments are responsible in the fashion industry of mainly two things: creating policies and standards of practice designed to target practices like the proper disposal of chemical residuals, the proper way of producing cotton without damaging the environment, the minimum standards that factories should follow and the conditions of work for garment workers, their salaries and work benefits. On the other hand, governments are also responsible as the entity that holds factories and employers accountable, institutions of supervision should exist as well as the figures of syndicates for workers, this guarantees the compliance of industries and employers towards more responsible and sustainable practices.

### **5.2.2 Company responsibility**

Most large companies have a section dedicated towards social responsibility that guarantee that nearby communities are not affected by the production of the company, this usually brings benefits from the government to company owners and promotes philanthropy, however in the fashion industry the relation between factories, workers and nearby communities is not healthy at all. In countries like China, the nearby community *is* the workers, who usually live in the factories or in small residences close to their place of work. Companies fall into these types of irresponsible practices because they are cheaper and bring in more profit for them, and because of their revenue, some governments are unable to hold them accountable for their actions and this the population is under protected. All in all, companies are in theory responsible only to the standards set up by governments, and in that they have maneuvering space to guarantee their benefit with the cost of the environment and under protected classes. Without proper governmental supervision and demands, companies can get away with a lot.

### **5.2.3 NGO's responsibility**

Non-governmental Organizations set their own priorities when founded, currently there are plenty of NGOs

dedicated to creating more sustainable practices of leaving, protecting women and children and providing basic means to under protected and vulnerable communities. This means that NGOs are the proper type of watchdog that companies and governments require to function responsibly. However, there are still some NGOs that in their own organization are neglectful of appropriate practices, PETA is a clear example of that, with their extensive publicity against animal cruelty and controversial actions, they still are controverted because of their decision to put down hundreds of rescue animals in their facilities. Thus, no entity that carries responsibility is always correct, and in the next section we'll see how things can improve.

#### **5.2.4 Consumer responsibility**

The final level of responsibility is the one of the consumers, as it has been established before, some of the simplest solutions for several issues that derive from the fashion industry come from the decisions of consumers to support sustainable brands, to renew their lifestyle for one with less waste and more mindfulness about the products that are being acquired.

It is clear that the fashion industry is driven by advertisements and consumerism, so the decisions of what products to support are truly impactful, since brands have

to listen to what their consumers desire. Living more responsibly and sustainably is the responsibility of all consumers.

### **5.3 The products of advocacy**

#### **5.3.1 Results of advocacy in sustainable brands**

There are two clear examples of advocacy in brands that intend to be sustainable: Sustainia Living, the sustainable lifestyle brand created by Evie Evangelou that pushes for responsible consuming and awareness of what brands are sustainable.

On the other hand, more mainstream brands like the association between Fenty and Rihanna answered to the requests of consumers to be more inclusive in their palettes, as well as being cruelty-free, their success in their launch was essential to forwarding more brands towards releasing palettes with more diversity in their colours and with cruelty free and vegan processes.

## 5.4 Possible brands to support and sponsor: a review of the Commonwealth Exchange and other possible suggestions

The Commonwealth Exchange proposal is one of the most ambitious in the industry, setting up goals to aid the career of budding designers around the world, who have committed to sustainable luxury fashion (Eco Age, 2018). The initiative, that has specific goals and counts with the support of brands like Woolmark, aims to reduce poverty, gender inequality, increase local jobs and economy, protect cultural heritage and strengthen relationships between countries of the Commonwealth. The initiative has been preached by the Queen itself (The Commonwealth, 2018) and has proven successful after the 2018 events that surrounded it (Leading Ladies Luncheon, London's Fashion Week, Commonwealth Heads of Government, etc.).

This has proven that sustainable brands have a place in the fashion industry and are being sought after, it is only a matter of giving them the space in which to thrive. This is why we have reunited a small list of brands that can be considered for funding or even inclusion to the Commonwealth Fashion Exchange project (or even the opening of a new one similar in character, since some of the

brands presented here are not originally from Commonwealth countries):

- **Freitag:** the company creates in groundbreaking materials that leave no waste, encourages local works and has a transparent supply chain. Their designs are unique, and they are a powerful brand in urban trends all around Europe (Freitag, 2019).
- **Amara:** this Tulum-based confectioner of bathing suits is, according to Forbes (2018), a must. The brand has one of the cleanest production chains and gives a product that is not very much offered through the market: sustainable bathing suits.
- **Amur:** this New York based brand believes that luxury and style should not come at the cost of nature or human life. They have an integral approach towards fashion seeing sustainability as a human rights and environment rights matter, ensuring that workers are well paid, and artisans are benefitted from working with them, all while using materials that are not harmful to ecosystems.
- **Reformation:** this lady's clothing store designs elegant but effortless garments for women. They have a great sourcing process that is very responsible of the environment, as well as a wide offer of sizes in clothing, something that is also vitally

important in an industry like fashion, where body positivity is just beginning to be a concern. As a plus, they have factories in countries like Turkey and Thailand because they believe on the necessity of creating economic growth there, which they do without the exploitation usually linked to these places (Reformation, 2019).

- **NAK:** this is a relatively new vegan-shoe brand that believes that there is other options aside from leather, which involves a great deal of contamination for water sources. The shoes are waterproof and designed and manufactured in Italy, not only ensuring the sleek and elegant style of Italian fashion craft, but also the correct labor practices.

## 6. STUDY CASES: DO'S AND DON'TS

### 6.1 Inditex

#### 6.1.1 Founding and development of the Inditex Company

The Inditex company is one of the world's largest fashion retailers, owning brands as big and recognized as Zara, Pull&Bear, Oysho, Stradivarius, Bershka, etc (Inditex, 2018).

#### 6.1.2 Rana Plaza Tragedy

The next memorable chapter on the story it's a tragic one. The Inditex group had already become a reference in the fashion world for spinning the way it was consumed: many have dubbed the mark as the pioneers of fast fashion (Siegle, 2014) something that pleased its consumers immensely while sparking concern among its critics and those who were being abused under the growing greed and exploitation of the industry (The True Cost, 2015).

Inditex always prided itself on being a company offering "accessible" prices for their clothes while bringing a continuously renovated and wide offer (Siegle, 2014). This changed the way fashion had been viewed for a rather long time: instead of having seasons, useful for establishing a time when clothes were up for sale and other in which designers took the time to sketch and plan, fashion suddenly became an industry that operated all the year, clock-around (The True Cost, 2015).

Worry sparked and it was not unfounded: this pressure developed into a completely brutalizing system. In order to keep selling cheap and fast, companies started shifting to countries like Bangladesh and Cambodia to manufacture their clothes. The costs in these countries were minimum, as the labor laws were extremely loose, allowing for long

shifts, terrible workplace conditions and salaries that barely reached the 2 dollars (Siegle, 2014). This as well created a culture of disposable clothes: a shirt that was worth 4 dollars barely lasted a month since it could be easily swapped by something else, meaning higher profits for the company. This kept feeding the problem, thus creating a circle of exploitation hard to break.

A lack of visibility was also the problem. People rarely knew of how their clothing was manufactured or how the industry exploited its workers: before the Rana Plaza disaster, 71 retail workers died in fires yearly due to the lack of proper safety conditions, a problem large overlooked, ignored and even mocked (See The True Cost, 2015 Fox News bits).

This changed after the Rana Plaza disaster. 1134 people died and around 2250 (Siegle, 2014) were killed in a tragedy that would have been easily avoided. The building that fell in Dacca, Bangladesh suffered from great infrastructural damage, which had already been reported to the factory's owners who refused to act and forced their workers to resume their jobs in dangerous conditions. 28 different and renowned marks were linked to the factory, including Zara. This brought unwanted but urgent attention to the practices of the fashion industry: the 24th of April has been declared the Fashion Revolution Day and treaties like

the Alliance for Bangladesh Safety have been drafted since this terrible fall-out, including huge steps like the demands on accountability for these companies.

Despite these advances, much remains to be done. 2013 and 2014, the year of the 4 biggest tragedies in history in the retail industry, were also years in which these companies reported their higher sales (Siegle, 2014). It is also a source of concern the fact that companies continue to press for low prices while demanding better conditions: owners have repeatedly asked the international brands how do they expect to sustain such a model (Safir and Rushe, 2018).

### **6.1.3 Company response**

Inditex claims that it was not linked to any retailer working in the Rana Plaza (Inditex, 2018), nevertheless this company has been repeatedly accused of so by different NGOs and press organizations and even donated a staggering 1.633.430 dollars to the relief of those who found themselves victims of this tragedy, which other companies like Primark found themselves doing in order to account for the loss they created, as part of the Clean Clothes Initiative which aims to collect money for the indemnification of those affected (Clean Clothes Initiative, 2018).

This is clearly a mixed message: to claim innocence while paying for the damage. It is difficult not to see the efforts of the company undermined by their actions: they continue to fail to address the root issued and to acknowledge their responsibility.

#### 6.1.4 Actions taken since

The aforementioned hypocrisy in companies has transformed into what has become one of the most common excuses in the fashion industry: subcontracting (The True Cost, 2015). Their claim is that they did not know that their manufacturers were hiring under such poor conditions and hence could do nothing about it.

Despite this refusal, there has been certain progress that must be highlighted, both in the labour and environmental aspect: Inditex has joined:

- The Alliance for Bangladesh Worker Safety
- The Clean Clothes Initiative
- The Carbon Disclosure Project
- The Accord on Fire and Building Safety.
- The Zero Discharge Hazardous Chemicals (their efforts have even been recognized in this matter by Greenpeace (Inditex, 2018) which has claimed a true change and a real commitment).
- The Better Cotton Initiative.

This has actually bettered the so-called sweatshops: the fabrics now comply with international parameters of safety and according to The Guardian (2018) there are few remaining factories in Bangladesh that can be called deathtraps. This, plus an empowerment of unions, have been steps that have thoroughly helped with creating a more sustainable fashion industry.

In environmental sustainability, it is also useful to highlight the use of recycling campaigns for no longer wearable fabrics.

Nevertheless, the steps are as flawed as they are useful. Companies like Inditex demand better salaries and working conditions but refuse to pay more to their retailers, something that is becoming common among members of the Alliance, since it doesn't legally force the companies to back with fund their claims for better conditions, making it impossible to really change the industry (Evaluation of H&M Compliance with Safety Action Plans for Strategic Suppliers in Bangladesh, 2015) .

They have also largely abandoned the project of the Alliance and the Accord in its final stages: in 2018 it was reported that unions were scattered, underfunded and undermined as badly as before the Rana Plaza tragedy (Safir and Rushe, 2018). Though the system of monitoring

and auditing established helped better the conditions of the factories in Bangladesh, several are still working in poor conditions since they are ascribed to the government and sell their already finished product to international companies to what seem clean channels (Safir and Rushe, 2018). This makes it rather daunting to have real statistics of the advance that has been made as well as to push for better labor laws, since the government is complicit in the exploitation of their own people. The fact that factory owners are also eager for the end of these initiatives is demoralizing many have speculated over a possible regression.

It is also to be considered that though Inditex has committed to better working conditions in Bangladesh, as it was exposed, it cannot be said the same of all their factories around the globe. In 2017, the company was involved in a massive scandal surrounding claims and protests of retail workers in Turkey, who were being exploited in factories that worked with the brand. The case reached unparalleled attention after many clothes in Zara stores were found with a note hidden by the retail workers, claiming they weren't being paid for the clothes they were making (Girit, 2017). Though Zara assumed its responsibility and set up a fund to pay the workers overdue three-month salary and it was primarily shown that the Bravo Tekstil owners were the

prominent responsible (they fled to avoid criminal charges and undesired attention) (Girit, 2017) this brought light over the uncomfortable fact that Inditex may have been working for better labor conditions in Bangladesh, but that these actions did not necessarily extend to other countries in which the brand produced clothes.



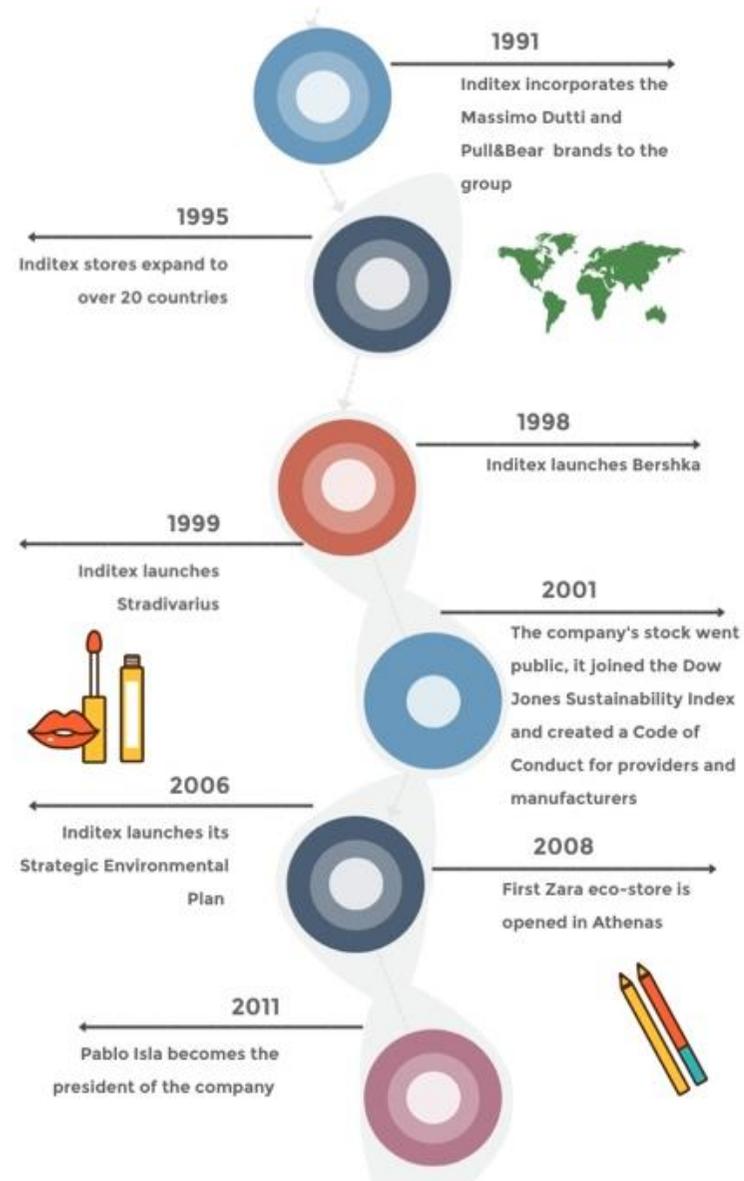
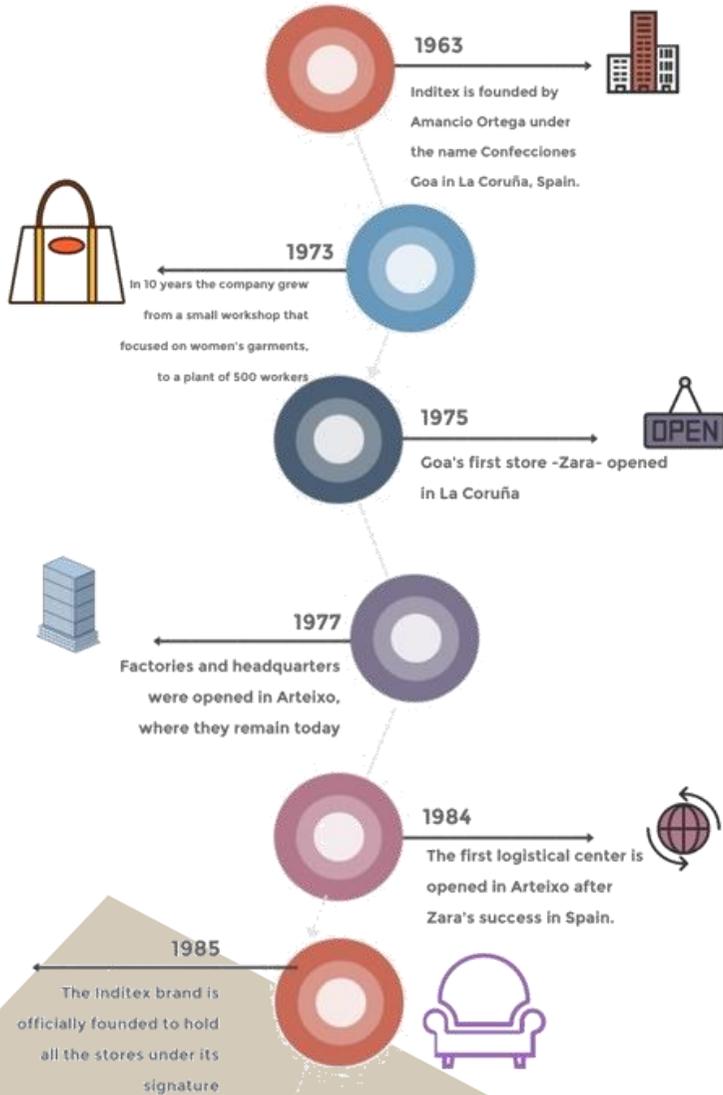
Taken from the BBC

Inditex worrying track of halfway commitment does not end there: it has also committed to be the best ranked in the DJSI, something they've achieved, and which has made a positive impact in those who work with the company. But a closer look to the statistics show the true depth of the problem: Inditex has 68/100, a relatively low grade and yet it is the retail company with the best score, surpassing by 45 the average of the industry (Inditex, 2018).

Something similar happens with its recycling and water reduction program: Close the Loop and the Global Water Strategy. They are both well-constructed under international premises like the CEO Water Mandate, but they have a loose use of concepts and goals mostly, which undermines the process taken. In terms of water reduction for example, it demands that it be shortened by 2020 in a 50% and that it is divulged through its employees the guidelines for these (Inditex, 2011), but though this is through in many facilities like the one in Arteixo, what the company is truly doing is shortening the water usage in stages where these measures have a lesser impact, letting vulnerable communities take the brunt.

# Founding & Development

## Inditex



## 6.2 Sandy Leong

### 6.2.1 Founding and development of Sandy Leong

Sandy Leong is a jewelry designer born in Portland, Oregon. Her desire to create a sustainable brand of fashion was born of a rooted desire and a casualty alike: Sandy didn't expect her hobby to become a career (Sandy Leong, 2019) but once she entered the fashion industry she decided to commit her brand first and foremost to sustainability.

The brand's true development began barely 10 years ago in 2009 but has become a big success since then. In 2009 for example, the brand became an official sponsor of the TED Fellows as it donated several pins, bracelets and other pieces of jewelry in the traditional circle style of Sandy with the cut-out TED logo in an effort to positively visibilize the brand (Bellable, 2018). This helped the brand gain visibility as well as customers and deals: since then the brand has been repeatedly featured in fashion magazines of high prestige such as Harper's Bazaar, InStyle, Glamour, etc (Sandy Leong, 2019). The designer of the brand as well has been acclaimed and awarded in several occasions: she was awarded the Women's Jewelry Association Scholarship in 2013 and is part of several different charities and campaigns such as No Dirty Gold or Positive

Luxury, whose purpose is to create conscience of the environmental and human impact the jewelry industry has worldwide (Sandy Leong, 2019).

### 6.2.2 A new perspective: the jewelry industry

All of the anterior examples portrayed the clothing and accessory portion of the fashion industry, which is the portion getting the most attention. Other aspects of the fashion industry, such as make-up and jewelry, are getting even less attention than the general fashion industry, an industry that at large has been held accountable much less in the responsibility of sustainability by its consumers, if compared with industries like the food one (Kutsenkova, 2017).

This is a rather preoccupying issue as industries surrounding the fashion one has as much or even bigger impact than that of the clothes portion. Matters like water contamination due to unethical gold mining, blood diamonds and trafficking of gemstones surround the jewelry industry. The No Dirty Gold Initiative (2019) calculates that 70% of gold is destined exclusively to the jewelry industry, making them the first responsible for the malpractices in the process of gold mining. This is a preoccupying issue considering the fact that gold mining carried out irresponsibly deeply contaminates

water sources and ruins the livelihood of the communities affected by it.

This is an example of why it is so deeply important to draw attention to the fact that the fashion industry is more than the clothes's sector, encompassing other industries that have their own responsibilities to face. The key to this problem is that industries like the jewelry have been largely treated as a separate industry and not as a vital component of the fashion industry, as it ought to be treated. Runways, stores and fashion magazines all feature jewelry-and they all profit from it, hence making this matters their responsibility. Your duty as a delegate is to bring these companies and these discussions to the table in order to create real accountability in the whole fashion industry and create conscience that sustainability must permeate every sector and not only specific portions of the couture world.

### **6.2.3 Sandy Leong impact and commitment**

Sandy Leong's work has been following the path of collaboration and expansion of conscience throughout the fashion industry. For Sandy, "design is the first stage of philanthropy" (Sandy Leong to Jewelers of America, 2018). This is why the brand has consistently worked in a sustainable, responsible way. Aware of the impact mining has in the environment, Sandy Leong only uses recycled 18

karat yellow gold and in occasion champagne and white recycled gold for her jewelry pieces. The gemstones she uses are conflict-free, using providers Sandy herself has selected and deemed ethical sources (Sandy Leong, 2019). The production process takes place in New York via sustainable manufacturers and some products of select natural material, such as the Ziya collection (Sandy Leong, 2019), are manufactured in Kenya, in order to support the local communities as well to maintain traditional design methods.

It is also notorious the many collaborations, alliances and memberships that Sandy Leong belongs to which strive for a better, more comprehensive fashion industry. As mentioned before, Sandy Leong is part of the:

No Dirty Gold (NDG) initiative (initiative that linked up big players as Cartier and Tiffany and Co into pledging to follow the standards of the NDG, known as *Golden Rules* (Earthsource, 2017)).

Positive Luxury community (#brandoftrust) being awarded the Butterfly Mark.

Voss Foundation, donating part of her sales in select collections to the charity which strives for better living conditions in Sub Saharan Africa to enhance community development.

Continuing with the highlights of Sandy Leong's cooperation with other brands to create a more conscious and sustainable jewelry industry, several collections of the brand stand as examples of great collaborative work. The Ziya collection for example, was made conjoint with local artisans of Kenya using ethically sourced cow horn, recycled 18k yellow gold and conflict-free white diamonds, and part of its profits will go the Voss Foundation (Sandy Leong, 2019).

Two other great examples of the collaboration Sandy Leong has championed in order to enhance sustainability in the fashion industry are the collections the brand has carried out with Rio Tinto: Harmonic and Rain. Both collections were part of the Diamonds With a Story initiative that Rio Tinto has and for which Sandy Leong has been picked two years in a row, in order to collaborate with the diamonds' mine due to her work and campaigning in the jewelry industry to trace back materials to its source (Sandy Leong, 2019).



Taken from: Sandy Leong, 2018.

What is most important and most notorious on the case of Sandy is the integral approach she has taken towards sustainability, as well as the praise, fame and success of her brand. Sandy Leong is not only a brand that has committed to uphold responsible standards in environmental practices, but also in the human labor and the cultural products employed to the creation of its pieces. She has not only committed through responsibility but by philanthropy as well: she has used the visibility and resources of her brand to aid those who most need it, like the communities in Sub Saharan Africa the Voss Foundation helps (Sandy Leong,

2019) or the children benefited by the Black and White benefit (Sandy Leong, 2019).

It is uncommon indeed for such popular brands to use their space in the fashion industry and its fame to campaign in favor of these matters, being such a sensitive topic. Many in the fashion industry will consider avoiding these matters to avoid profit loss or fights among the industry (The True Cost, 2015). The case of Sandy Leong proves that a brand does not need to compromise its fame and its profit in order to gain visibility and renown. Since its birth, the brand has followed a sustainable path and has succeeded through it. In this sense, Sandy Leong stands as a bright light to guide other brands in the jewelry world to a better future.

### **6.3 Sustainability model: comparative analysis of the study cases**

We could divide the sustainability model of these companies largely in two aspects: human and environmental. The first contemplates labour practices, wage, union support, working conditions, empowerment of communities and even cultural appropriation (considering the type of business we are discussing). The second one contemplates water consumption, recycling processes, energy saving and other processes that could help a

company's production, distribution and consumption process be greener and leave less of an environmental print.

For the first, we could divide the successful sustainable models in two at large: the one used by Sandy Leong in which she doesn't necessarily shy away from working in developing countries and with the communities in there and the one used by Freitag, in which all the production is maintained mostly locally and there is minor outsourcing. Both models have plus and cons: in a model with less outsourcing is easier to control the state of providers, the way the workers are treated and in general is easier to have a stronger hold on the way the guidelines are enforced. It also helps local economy, but it takes away the opportunity of bringing fair and clean industry and development to the so-called "third-world countries".

Sandy's method of connecting with artisans also helps to maintain culture, traditions and ancestral knowledge, as well as empowering communities with less opportunities. Though this may be a challenge (hiring intermediaries that will be a clean link in the chain and willing to commit to guidelines), Sandy has proven it is possible and that it enriches her collections. It is a matter of supervision, staff and corporate values.

This of course contrasts with H&M or Inditex, who have proven to be unable to get a strong grip on their operations. It could be argued that the size of these two companies is a hindrance: they are two of the world's largest retailers and it is a hard to keep track of every operation. Though this may be true it is no excuse: different strategies have been suggested (take the Alliance for example) and in general, accountability and better auditing have proven to boost working conditions largely (Safir and Rushe, 2018). If we are brutally honest it is a matter more directed to company's profit and liability: Inditex and H&M are brands that require high profit for low costs, or so they see it. It is then logical that they continue to outsource and underpay: they save legal trouble and they keep prices low. The use of more effective measures would imply a cost as well as the correction of already known issues within its structure.

This of course leads to the thick of the problem: is there something inherently wrong with H&M or Inditex? Their size makes it impossible for them to be sustainable? Their track record? This is a delicate matter that requires your full analysis as well as the questioning of the current strategies used by H&M and Inditex among others. These are two companies that have invested important financial resources on sustainability strategies, constructing schemes like the

Close the Loop one implemented by Inditex (Inditex, 2018) or the different strategies that H&M has been "leading" such as the Fair Wage Initiative. Nevertheless, their activism (which has not been cheap), has proven to do less than other less loud and less known actions taken by brands like Freitag or Sandy Leong. Is this a flaw of the strategy or a flaw of the company? This is a delicate question, especially since the water restriction programs between Freitag and Inditex for example, resemble greatly in method but have significantly different results.

It is your duty as a delegate to further investigate these strategies, nuances and differences to determine what can be extracted from each one to implement on the other. Comparison is a great way of pointing flaws that may have gone unnoticed and of challenging the way we see them. Bring discussions like this one to the table and work upon what can be done to encourage a better understanding and better action from part of these brands from your position in the committee.

## 7. IMPORTANCE OF THE INITIATIVE

The importance of the F4D initiative has been repeatedly highlighted by different organizations like the UN. The initiative has been effective in linking up big players in the

industry like Vogue and designers like Victoria Beckham (F4D, 2019) in its program Agents for Change. The initiative has reached communities worldwide and has proven the importance of sustainable fashion and how profitable it can be, as well as how committed consumers may be. The Commonwealth Exchange initiative for example is a clear way to understand the aim and reach of F4D: this is the largest sustainable fashion collaboration, linking grassroots movements, communities and empowering vulnerable individuals, as well as promoting new businesses.

## **7.1 Creating and affecting grassroots movements**

Impacting communities is one of the core principles of F4D, Modacares, one of its programs, aims to impact young designers who search for sponsorship and are committed to community growth and sustainable production. In this sense, grassroots movements have become a priority for F4D, since this promotes the creation of sustainable alternatives that aren't limited to a specific region.

In this sense, F4D is also a great contributor of new grassroots movements: its work with the Commonwealth Exchange Initiative expanded local work and created a network of cooperation among these nations and designers,

who brought together a show none could have pulled all alone. The sponsorship of such events allows for the growth of grassroots movements and incentivize others to be enterprisers, since one of the strongest motivations not to do so is the lack of support (F4D, 2019).

## **7.2 Active effects of activism**

### **7.2.1 Partnerships with different organizations and sponsors**

The F4D initiative has reached numerous organizations and has important and recognized sponsors. In its program Agents of Change, F4D has effectively linked sponsors like Iman, Victoria Beckham, Beatrice Borromeo-Casiraghi, Franca Sozzani (former editor in chief of Vogue Italy), Nadja Swarovski, Naomi Campbell, Charlize Theron, etc. (F4D, 2019).

It has also worked with other UN agencies like ECOSOC, UNICEF and UNECE in order to impulse the fashion industry down the SDG road, discussing matters like living wages, poverty, child labor, gender equality, etc.

### **7.2.2 Results of partnerships and initiatives**

The great publicity and visibility that has been brought upon sustainable fashion has been largely due to the F4D

initiative. Take for example the collaboration between Sandy Leong and Swarovski, which was motivated by Nadja Swarovski in his roles Agent of Change and increased Sandy's visibility as a sustainable jewelry designer (Sandy Leong, 2019).

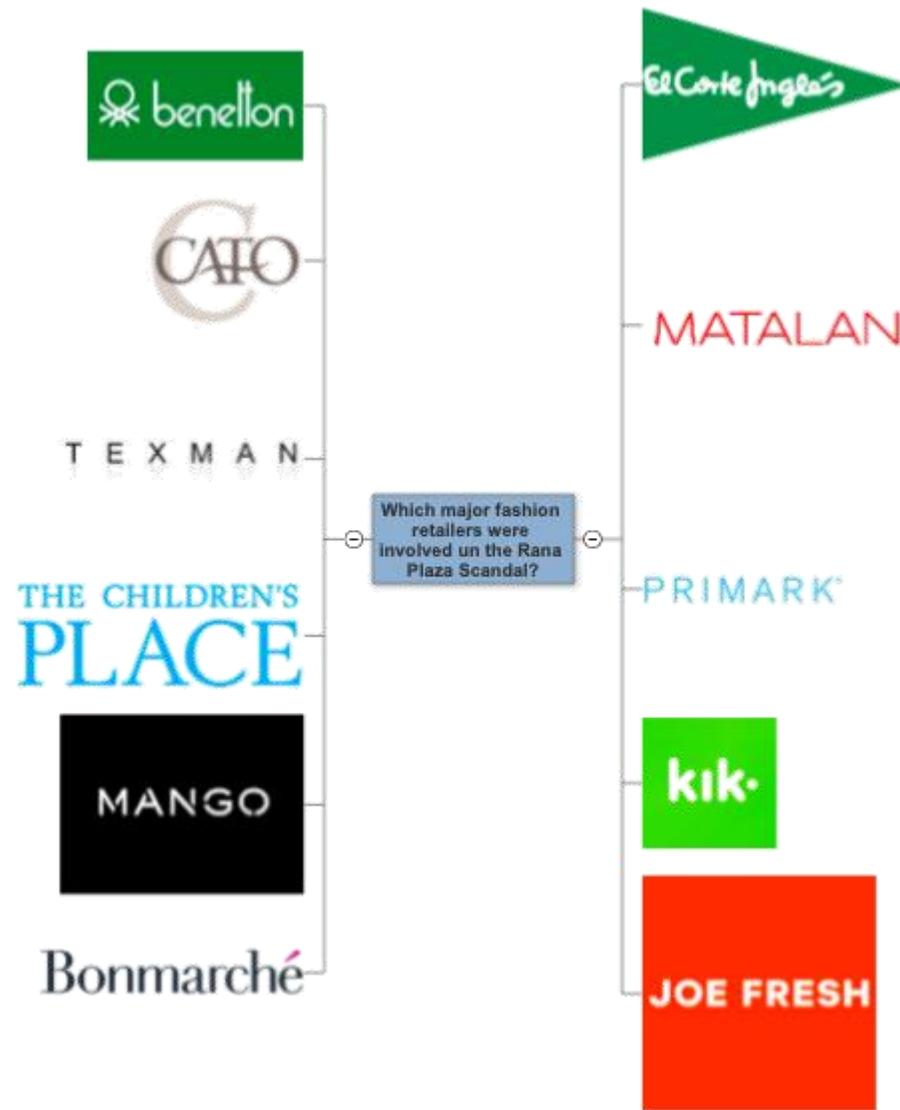
The result of the partnership with Vogue is also to notice. Other fashion magazines like Marie Claire and Harper's Bazaar have been featuring more and more sustainable fashion brands and there have been larger segments dedicated to sustainability in the fashion industry. The fact that several celebrities also back the initiative has contributed, since it gives a bigger platform for the cause. Emma Watson and Ellie Goulding, both attendees of former Ladies Luncheons have publicly spoken about sustainable fashion, and many have been inspired to follow their lead (Harper's Bazaar, 2018).

This initiatives and partnerships have indeep given a most satisfying result and cannot be ignored. The fact that this is even a topic of discussion among the highest circles bring forward the labour of the F4D initiative and show the results that activism, cooperation and open dialogue can have if put properly in use.

### **7.3 Statistics on results of the initiative**

To understand the progress on these initiative one needs separate results and data, but they overall indicate a trend of increased interest in the public towards making fashion sustainable. The following are statistics of the growth of engagement of the initiative “#whomademyclothes” and the Fashion Transparency Index, both of whom seek to create more accountability for fashion brands and transparency in the information they spread so that consumers can choose wisely. The Fashion Transparency Index shows how brands responded to the question “Who made my clothes?” and whether they were willing to disclose information about their practices.

## 7.4 Influence charts



## 8. GLOSSARY OF TERMS

**a. Fast Fashion:** “Mass-production of cheap, disposable clothing. Countless new collections per year make us feel constantly out of date and encourage us to keep buying more.” (Sustain Your Style, n.d)

**b. Sustainable Development:** "Development that meets the needs of the present without compromising the ability of future generations to meet their own needs."(Bruntland Report for the World Commission on Environment and Development, 1992)

**c. Sustainable fashion:** fashion that was, throughout its whole creation (as in creative conception), production, distribution and consumption process, respectful of the environment, aiming to protect and conserve it, respectful of the human and cultural capital used to create it, aiming to conserve it and maintain it in a position of importance (not engaging in exploitation or child labour) and that is not unnecessarily cruel with animals; for example, the use of leather for fashion is not sustainable because for it to be used an animal must die, while the use of yarn is sustainable because it does not imply suffering for the animal. The ultimate goal of sustainable fashion is to reduce the production and consumption of non-renewable resources and animal based products.

**d. Cultural appropriation:** the unacknowledged or inappropriate adoption of the customs, practices, ideas, etc. of one people or society by members of another and typically more dominant people or society (Oxford Dictionaries, 2019).

**e. Luxury brand:** “luxury is defined as something that is **more than necessary** (e.g. by Bearden and Etzel 1982, p. 184; Mühlmann 1975, p. 69; Reith and Meyer 2003, p. 10; Sombart 1922, p. 85). The distinction between necessity and luxury is based on the **availability or exclusivity** of resources. While necessities are possessed by virtually everyone, luxuries are available exclusively to only a few people or at least only on rare occasions (Bearden and Etzel 1982, p. 184). Brands who produce goods that fit into these descriptions are those commonly known as luxury brands (Upmarkit, 2012)”.

**f. Slow fashion:** “movement opposed to fast fashion which aims to decrease the speed of production, consumption and disposing by placing **greater appreciation** on one’s purchase. Carefully considering an acquisition, connecting with clothes instead of having just another addition to the wardrobe which may be only worn for one occasion (Green Fashion Week, 2016)”.

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## 10. QARMAS

- What are the pillars of living a sustainable life?
- How can fast-fashion brands like H&M be more sustainable?
- How can the initiative help solve environmental and humanitarian issues in the production chain?
- How can artisan and cultural knowledge be included in fashion in a respectful way?
- Why haven't the current measures been enough?
- How does your character relate to the topic?
- What would be your character's main concern on the topic?



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