

Sustainable Sensibilities:

Exploring approaches to supporting and developing sustainability focused learning for textile design higher education at the Glasgow School of Art

Appendix

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Figure 2.1- TED's The TEN cards, Textile Toolbox, UAL x MISTRA Fashion Futures. Photo - Earley et al. 2016

Figure 2.2 - Designing re-connectedness - Six Spheres of Sustainability framework. Akama et al. 2014

Appendix 1: GSA Sustainability Events

On behalf of GSA Sustainability, I coordinated a series of events that took place intermittently from October 2021 to April 2022. The events explored various aspects of textiles' relationship with sustainability and were in the format of online symposiums, panel discussions, lectures and in-person workshops.

Many GSA fashion and textile design alumni took part and offered their expertise. Contributors included,

Kialy Tihngang, Christina Wong and Nikissi Serumaga discussed colonialism in textiles, past and present, through cotton production and the second-hand clothing trade.

Kat Rulach and India Wills presented their slow, nature inspired approaches to practice. Kat also facilitated an in-person block printing workshop.

Bevan O'Daly, the proprietor of Bawn textiles, provided examples of sustainable and ethically produced fabrics and fibres.

Cassandra Belanger, founder of The Stitchery, shared her zero waste approach to fashion design and facilitated an in-person zero waste design workshop.

Abigail Jubb and Morag Seaton, aka Worn Workshop, shared their practice which explores the emotional value of garments.

Nikki Taylor, textile designer and researcher, discussed capitalism, consumerism and the impacts of the fast fashion industry.

Recordings of the online sessions can be found at: <https://www.gsasustainability.org.uk/resources>



Figure 2 - Allan, M. (2022) Montage of GSA Sustainability Event Posters. Source: Author's Own

Appendix 2: Sustainable Design Toolkits

The Textile Toolbox is a website consisting of public resources to support an exploration of sustainable approaches to textile and fashion design. Within the toolbox resides 'The TEN,' a set of ten cards that act as provocations or strategies to inspire critical thinking and reflection within the design process (fig. 7). To test the function of the cards, the researchers ran workshops with MA students at UAL, reporting positive results of student engagement and participation (Earley et al. 2016). It is again worth noting the lack of engagement with undergraduate students. However, UAL has incorporated a 'Responsible Design Practice' module into their course outline for second year BA(Hons) textile design students, encouraging an exploration of sustainable and ethical design (UAL 2022).



Figure 2.1- TED's The TEN cards, Textile Toolbox, UAL x MISTRA Fashion Futures. Photo - Earley et al. 2016

Vuletich (2015) was one of the researchers involved in the development of The TEN and examined The TEN's parallels with her four-level framework, inspired by the theory of Manzini & Vezzoli (see previous section). Vuletich specified that The TEN's strategies do not encourage a deep level of personal reflection that she believes is required of designers if they are to engage in effective sustainable thinking. She developed the 'TED Green Question Cards' (2015) to accompany The TEN and support dialogue surrounding personal motivations, values, and interpretations of sustainable design.

Design researchers, including Yoko Akama, share Vuletich's theory that designers (and design students) should engage in self-reflection to better understand their personal motivations and relationship with the concept of sustainability. Ermer (2018) believes that design education must consider the 'psychological perspective of the learner in order to actually initiate real transformative learning processes.' Akama et al. (2014) developed and proposed a '*designing re-connectedness*' framework (fig. 8) for design education. The framework aims to equip students with methods that enable self-reflection through interaction with their proposed 'six spheres of sustainability,' urging students to observe the wider interconnected system and the relationships between social, political, technological, environmental, and economic issues through their interpretations of sustainable design.

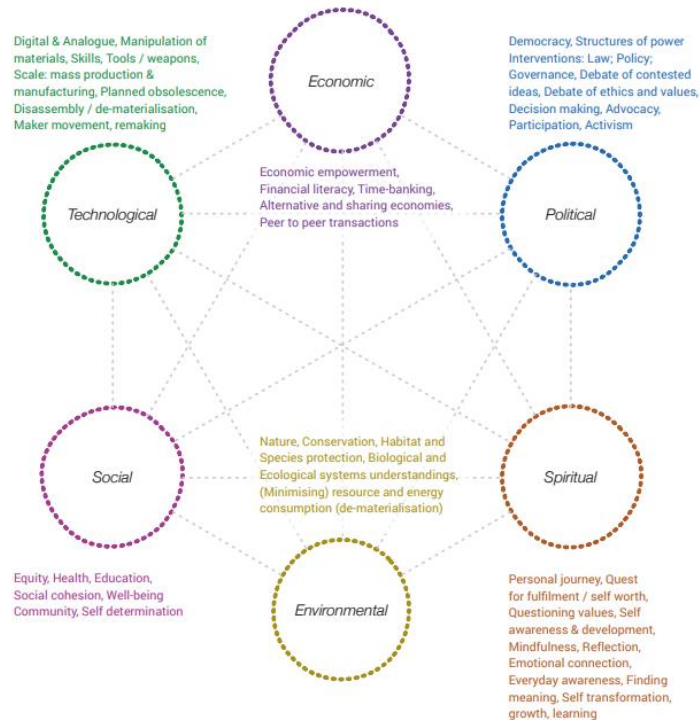


Figure 2.2 - Designing re-connectedness - Six Spheres of Sustainability framework. Akama et al. 2014

The researchers presented their framework at a participatory workshop with design educators from universities teaching theoretical and practical sustainability courses. They reported that the environmental and technological dimensions were most significant to the participants, suggesting an existing deep-rooted attachment to industrialisation and commercial design (Akama et al. 2014). At this point it is worthwhile noting, as Kent and Ifeagwu (2019) remind us, various financial constraints and 'complicated, siloed bureaucracies' restrict and influence change within higher education.

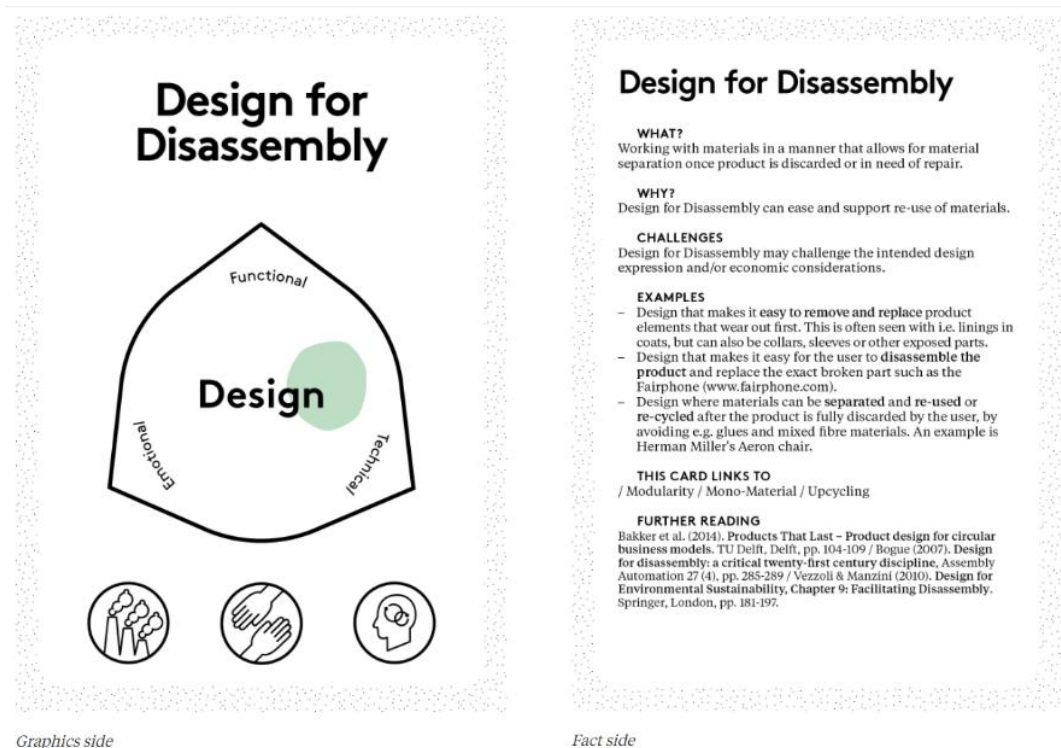
The *Sustainable Design Cards* were developed in 2017 by Ulla Ræbild and Karen Marie Hasling at Design School Kolding (DSKD). Comprising of 28 cards, the deck acts as a learning tool for designers and aims to inspire a strategic approach to responsible design, with a focus on product longevity. Their creators state,

The concept of sustainability is both far-reaching and complex. The cards focus on clarifying different ways in which design can support sustainable development or sustainable thinking.

The cards were first created during a research project in collaboration with Copenhagen Fur, resulting in a focus on industry and corporate production. However, following a re-evaluation, based on research into the teaching of sustainable development at DSKD, the cards were adapted in order to assist students, across all courses, in building a responsible design practice.

To briefly explain their format, the cards are double-sided with a large graphic on the front presenting a sustainable approach to design (as shown in the image above), for example, 'Design for Disassembly,' 'Co-Creation' or 'Environmentally Friendly Materials.' The diagram on the front was named 'the longevity compass,' and a colourful watermark signifies where the approach is positioned regarding its influence on the 'emotional lifetime,' 'functional lifetime' or 'technical lifetime' of a product. The back of each card provides written information concerning the particular method, detailing what it is about, why it is valuable, any challenges it may present, examples of the method in action, other cards it links to

and suggestions for further reading. This format allows cards to be applied alone, or as part of a selection.



In their report *Experience of The Sustainable Design Cards: Evaluation of Applications, Potentials and Limitations*, Ræbild and Hasling (2018), confirm the cards are adaptable and flexible as users have integrated them into their practice in a variety of ways, stating,

The deck was used as part of presentations, as supplementary learning aid, and as means for shorter exercises. Conversely, we can see that respondents also apply the deck throughout longer processes in projects and courses, either as full decks that are implemented by individuals or groups in their work, or in a curated manner, where respondents have selected particular cards to emphasize a chosen theme, as for example product lifetime.

By producing the *Sustainable Design Cards*, Ræbild and Hasling aim to assist designers in focusing on product longevity.

Appendix 3.1: Example Interview Information Sheets

INFORMATION SHEET

About this project:

This research project explores the potential tensions between individual, institutional and industry approaches to sustainable textile design.

Building on the work of Akama et al., this research aims to encourage and support textile designers to explore their relationship with sustainability through self-reflection. It will provide time and resources for participants to assess their creative practice and access sustainable approaches to textile design.

This project is informed by the concept of communities of practice (Wenger), and aims to facilitate the development of a supportive community, allowing participants to learn about sustainable approaches together. It will provide a safe space for honest and transparent conversations with peers, drawing on inputs from students, educators and practitioners.

What is the purpose of this interview?

The interviews are intended to be convivial with the aim to gather an understanding of what sustainability means to you and your practice.

Through an initial phase of 12 interviews, I aim to develop a deeper understanding of the challenges and opportunities that textile designers face while developing a sustainable practice. These insights will inform the development of a design-led intervention (for example, an engagement tool or workshop) to support participants to explore sustainable approaches through their work.

Why have I been invited to take part?

I have asked you to participate in this project as your professional practice resides in the textiles and/or education industry. I would value your opinion on sustainable approaches to design; if you feel there are any barriers to developing a sustainable practice or opportunities to make influential and positive change.

Details of participation:

Taking part is entirely voluntary and you are free to leave the project at any point without having to provide a reason. If you do withdraw from the project, I will ask for your consent to use what you have contributed up to the point of withdrawal.

Individual interviews will take place over Zoom at a date and time that suits you and will last as long as you are comfortable, no longer than one hour. You can stop the interview at any point, and you do not have to answer any questions you do not want to.

With your consent, the interview will be recorded (video and audio) and used by me as reference for the purpose of this research only. Recordings will not be seen or shared publicly. You do not have to turn your camera on for the interview and you can choose not to be recorded at all. In my final published thesis, your identity will be anonymised.

If you would like to participate in this research but are limited on time I can email you a questionnaire to be completed in your own time and returned by a date we agree upon. You can

select this option in the accompanying consent form where you can also consent to being contacted about involvement in the second phases of this research project.

What will happen to the recording of my interview?

The recording of your interview will be deleted after it has been manually transcribed by me, exactly as spoken. Transcripts and questionnaires will be stored on a password protected file, accessible to me and my supervisors. They will be stored for up to ten years and then deleted. You will have the opportunity to receive a copy of the transcript and request alterations or amendments before publishing. Full transcripts will not be published, only verbatim quotes and they will be fully anonymised.

Consent forms will be deleted after they have been printed onto paper and these hard copies will be stored in a locked cabinet in the Haldane building on the GSA campus. They will be destroyed after one year.

This project is part of my Master of Research degree at The Glasgow School of Art. The results of this study will be part of a written thesis and may also be used in other written papers to further knowledge in this area.

What are the benefits and risks of taking part?

I hope you will benefit from participating in this project and view it as an opportunity to reflect on your own creative practice. You might also learn some new sustainable approaches, make new connections with fellow creatives and discover tools and support that you can take into your next project.

There are no foreseen risks in participating in this research project.

If you have any questions or require more information about this project, don't hesitate to get in touch with me using the following contact details:

Megan Allan - Research Student, The Glasgow School of Art

Email: m.allan4@student.gsa.ac.uk

Phone: 07707565447

If you have any concerns about this project or if you wish to make a complaint about the conduct of the study, please contact the programme Leader Professor Lynn-Sayers McHattie:

Design Director - Postgraduate Research, The Glasgow School of Art

Email: l.mchattie@gsa.ac.uk

Thank you for reading this information sheet and for considering participating in this project. Please hold onto this sheet for future reference and contact me you have any further questions.

References

Akama, Y., Ivanka, T., Duque, M., Sanin, J., Jacob, V., Akama, Y. and Sanin, J., 2014. *Designing future designers: a propositional framework for teaching sustainability*.

Wenger, E., 2011. *Communities of practice: A brief introduction*.

3.2 Example Focus Group Information Sheets

INFORMATION SHEET

About this project:

This research project explores the complex discourse surrounding sustainable textile design. It aims to encourage and support textile design students to explore their relationship with sustainability through critical thinking and reflection. It will provide time and resources for participants to assess their creative practice and learning experience.

This project aims to facilitate the development of a supportive community and encourages participants to discuss their thoughts together. It will provide a safe space for honest and transparent conversations with peers. It also focuses on learner experience and aims to better understand the role of textile design education and learning for sustainability.

What is the purpose of this focus group?

The focus group intends to be a safe space for textile design students to explore the concept of sustainable textile design, reflect on their own approaches and imagine alternative futures. The project intends to develop new principles for textile design education, with input from current textile design students.

What will happen at the focus group?

The researcher and participants of the focus group will meet for approximately 2 hours, once a week for 4 weeks, in the Reid Building on the GSA Glasgow Campus.

Week 1 - The researcher will introduce the research project and the purpose of the focus group. Participants will be asked to briefly introduce themselves.

Participants will be invited to take part in a mapping exercise, to pin-point our collective values and understanding of sustainable textile design.

Participants will be given some questions and prompts for reflection to take away with them. They can use them to reflect on their creative and learning experiences between meetings.

Weeks 2&3 – The researcher and participants will work together to explore and discuss their personal reflections and findings to uncover examples of best practice, resources and alternative approaches to sustainable textile design.

Participants will be invited to share their reflections from the week however they choose; notes, drawings, samples, colour exploration...

Week 4 – The final session will focus on student and learning experience. The researcher will ask participants to reflect on how they learn for sustainability, and we will work collaboratively to create re-imaginings of textile design education for sustainability.

At each meeting, participants will be asked to complete a written feedback questionnaire, to share how they found the reflection exercise that week and to comment on the format of the focus group.

Why have I been invited to take part?

I have asked you to participate in this project as you are an undergraduate textile design student. This research project aims to explore the role of textile design education in learning for sustainability and I would value your opinion on this subject.

Details of participation:

Taking part is entirely voluntary and you are free to leave the project at any point without having to provide a reason. If you do withdraw from the project, I will ask for your consent to use what you have contributed up to the point of withdrawal. Participating in this project will have no impact, whatsoever, on your coursework or grades.

The focus group will take place in-person, on The Glasgow School of Art Glasgow campus. It will last approximately two hours a week.

With your consent, photographs of you and/or your work will be taken for the purpose of this research only. With your consent, the photographs may feature in my final published thesis. Your name will not be featured in my final published thesis; however, you may be identifiable through photographs.

Throughout the focus group you will be asked to share your opinions and reflections in writing. With your permission, your comments may feature as anonymised quotes in my final published thesis.

You will be asked to complete and sign a consent form to confirm your participation in this project. In line with GSA Data Protection Policy and the Data Protection Act 2018, hard copies of the consent forms will be stored in a locked cabinet in the Haldane building on the GSA campus, accessible only by me and my supervision team. They will be retained for one year and destroyed thereafter.

This project is part of my Master of Research degree at The Glasgow School of Art. The results of this study will be part of a written thesis and may also be used in other written papers to further knowledge in this area.

What are the benefits and risks of taking part?

I hope you will benefit from participating in this project and view it as an opportunity to reflect on your own creative practice. You might also learn some new sustainable approaches, make new connections with fellow creatives and discover tools and support that you can take into your next project.

As the focus groups are face-to-face, COVID-19 is still a risk for the researcher and participants. I will do all I can to minimise the risk for us all; work surfaces and equipment will be cleaned before the start of each session, participants will be asked to maintain a sensible social distance, the room will be well ventilated, hand sanitizer will be provided, the number of participants will be capped at 10.

If you have any questions or require more information about this project, don't hesitate to get in touch with me using the following contact details:

Megan Allan - Research Student, The Glasgow School of Art

Email: m.allan4@student.gsa.ac.uk

Phone: 07707565447

If you have any concerns about this project or if you wish to make a complaint about the conduct of the study, please contact the programme Leader Professor Lynn-Sayers McHattie: Design Director - Postgraduate Research, The Glasgow School of Art
Email: l.mchattie@gsa.ac.uk

Thank you for reading this information sheet and for considering participating in this project!
Please hold onto this sheet for future reference and contact me you have any further questions.

Dates and locations for focus group:

Wednesday 05/10/22 - Reid Refectory 11am-1pm

Wednesday 12/10/22 - Reid Refectory 11am-1pm

Wednesday 19/10/22 - General Seminar Room 1, Reid Building 11am-1pm

Wednesday 26/10/22 - General Seminar Room 1, Reid Building 11am-1pm

3.3 Example Interview Consent Forms

CONSENT FORM

Lead Researcher: Megan Allan
Contact Details: m.allan4@student.gsa.ac.uk
07707565447

I confirm that I have read and understand the participant information sheet for the above study;

I have had an opportunity to consider the information, ask questions and have had these answered satisfactorily;

I agree to being interviewed and audio/video recorded, and for these recordings to be transcribed as part of the research and understand that these will be kept anonymous;

I cannot take part in an interview, but I would like to participate through completing a questionnaire;

I understand that what I choose to share in the interview or questionnaire may be included in the researcher's thesis and in subsequent presentations, publication and reports for research and teaching purposes;

I agree to the results being used for future research or teaching purposes;

I agree to take part in the above study.

I am happy to be contacted about any future studies and agree that my personal contact details can be retained in accordance with the Data Protection Act 2018.

Name of participant Date Signature

Researcher Date Signature

Thank you for participating in phase one of this project.

If you are happy to be contacted for phase two, please leave your details below.

Name Email

3.4 Example Focus Group Consent Forms

CONSENT FORM

Lead Researcher: Megan Allan

Contact Details: m.allan4@student.gsa.ac.uk

07707565447

I confirm that I have read and understand the participant information sheet for the above study and have had any relevant questions answered satisfactorily;

I understand that participation is voluntary, I am free to withdraw at any point and the information I have given up to that point may still be used;

I understand that as this is face-to-face, COVID-19 is still a risk, the researcher will do all they can to minimize risk;

I agree to being photographed as part of the research and understand that these photos are for the purpose of this research project alone and may feature in the published thesis, I understand that my name will not be associated with any photographs but that I may be identifiable through the photographs;

I agree to my creative contributions (drawings, notes, maps) being photographed as part of the research and understand that these photos are for the purpose of this research project alone, I understand that my name will not be assigned to any photographs of my work;

I understand that what I choose to share in writing at the focus group, through questionnaires, may be included in the researcher's thesis and in subsequent presentations, publication and reports for research and teaching purposes;

I agree to the results being used for future research or teaching purposes;

I agree to take part in the above study.

I agree that my personal contact details can be retained for one year in accordance with the Data Protection Act 2018.

Name of participant

Date

Signature

Researcher

Date

Signature

Thank you for participating in this research project!

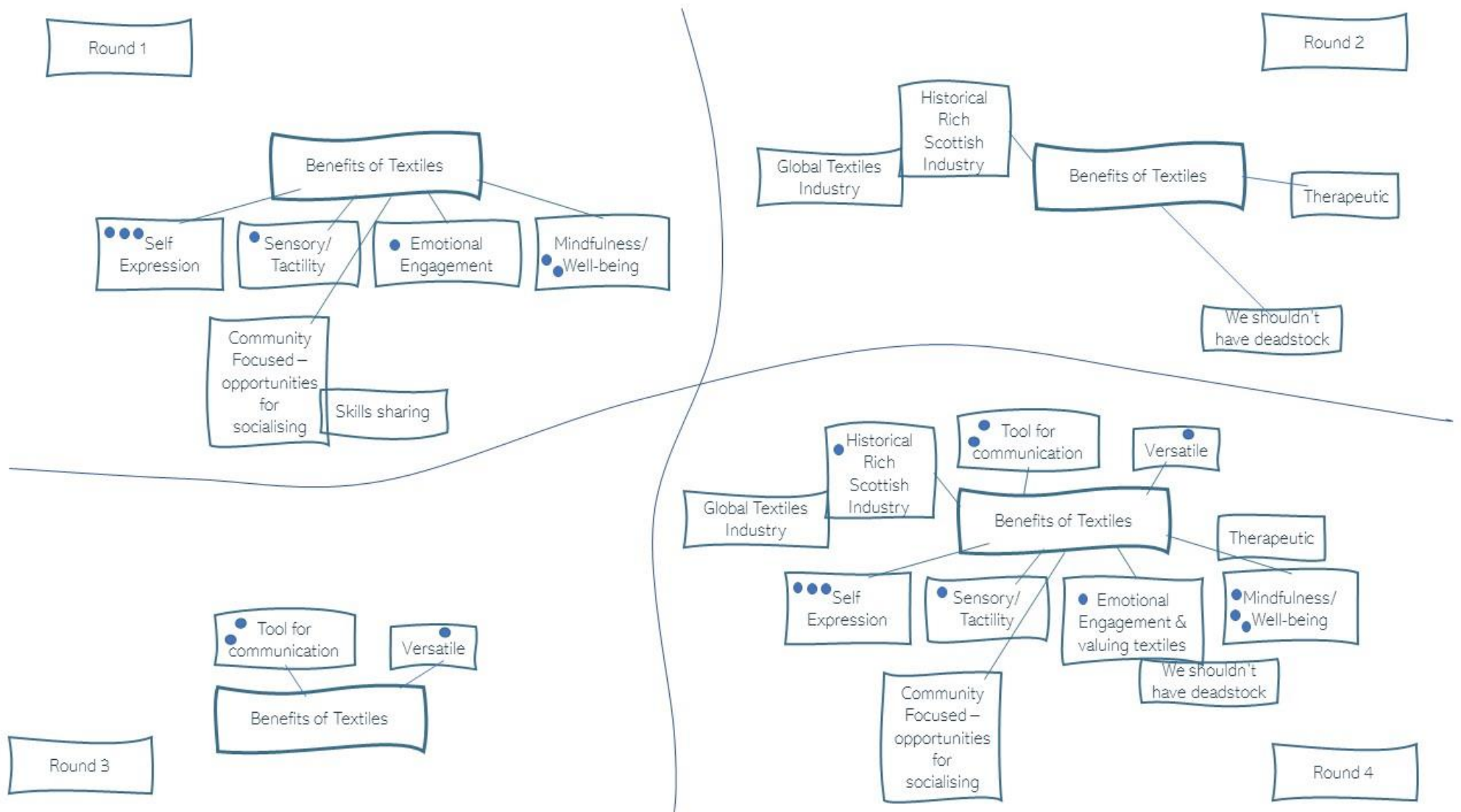
Appendix 4.1: Analysis Round 1: Revealing 'Barriers' and 'Access Points'

Codes and Categories from the transcripts were used to create situational maps.

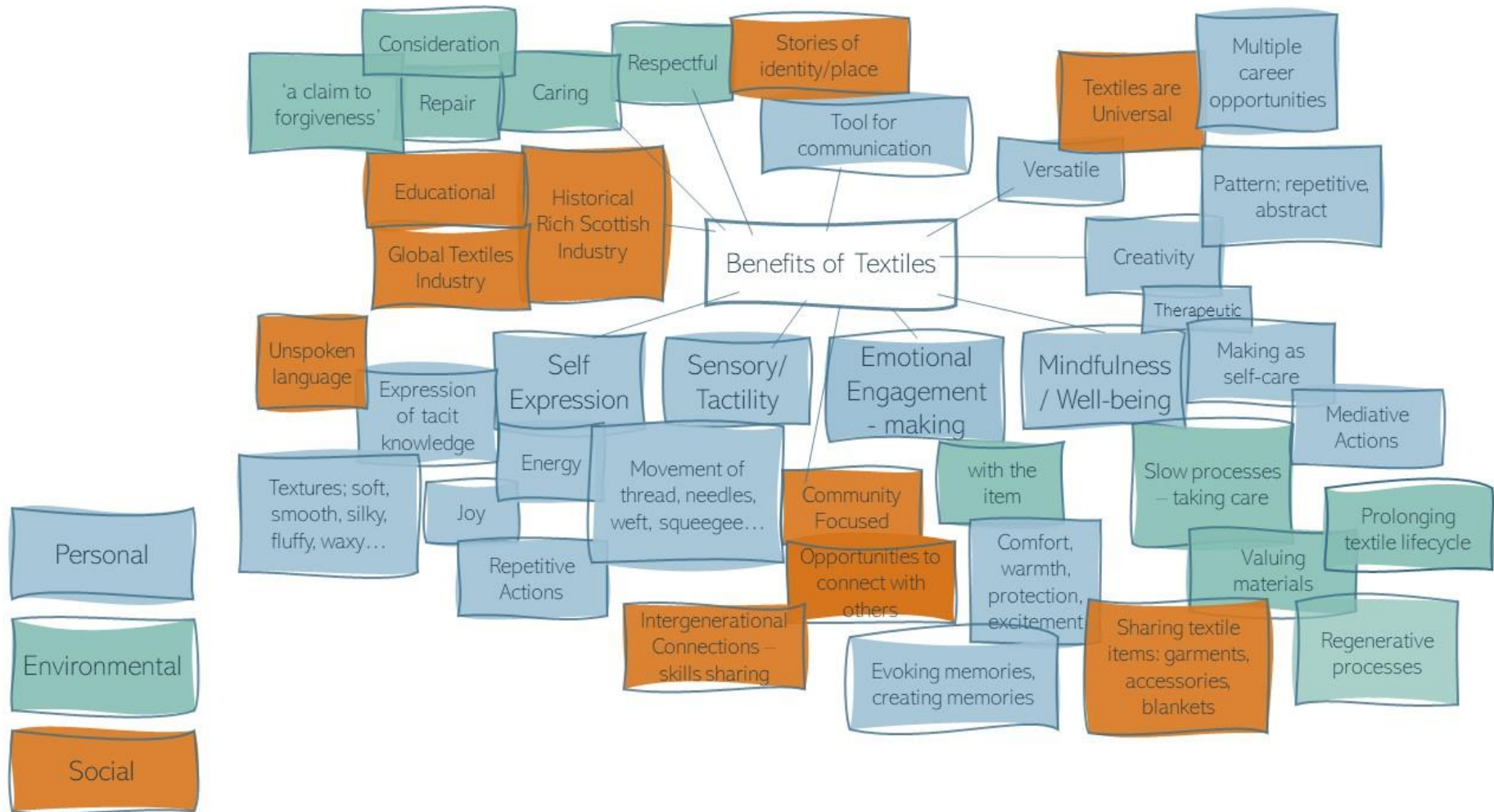


Red = Barriers, Green = Points of Access

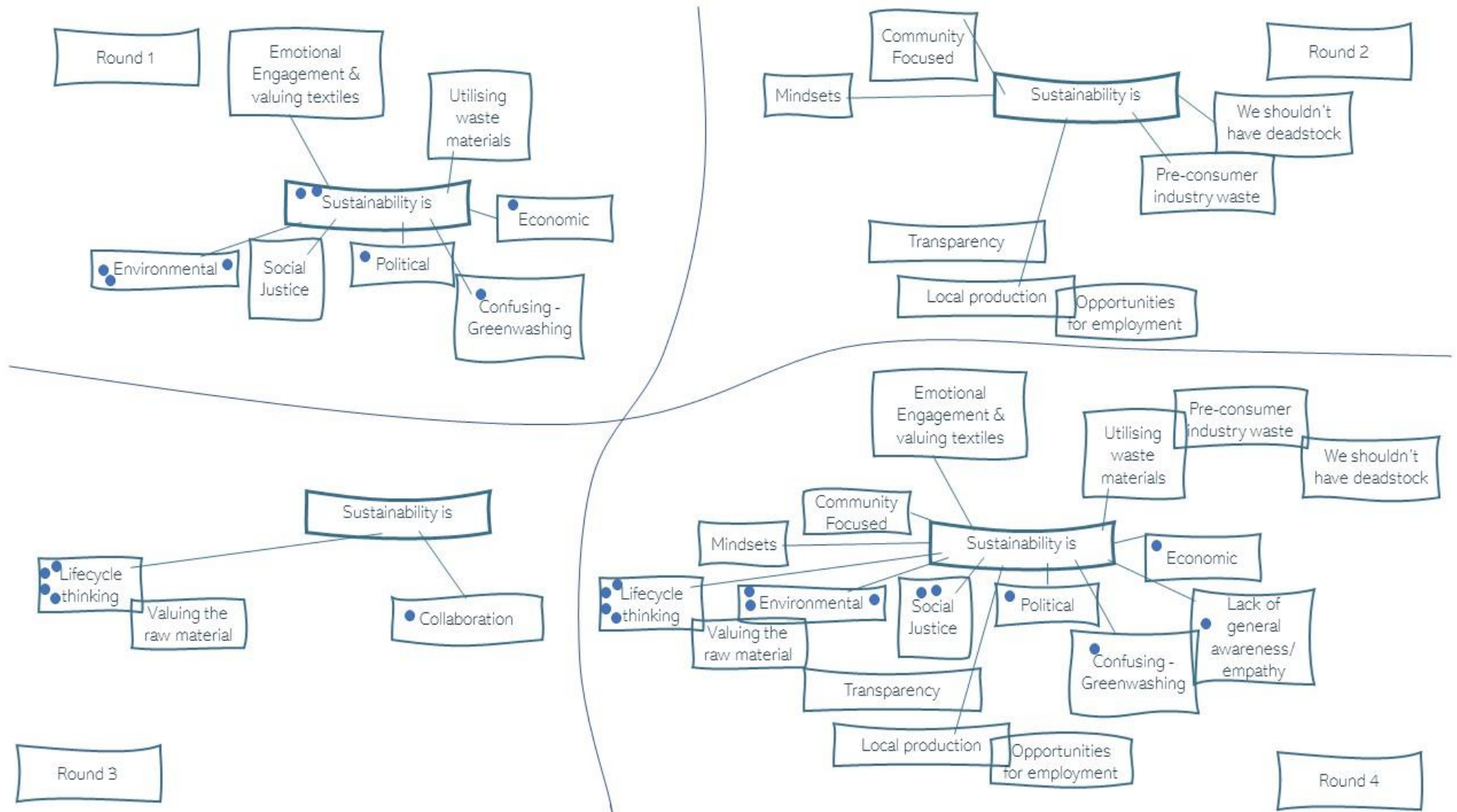
Appendix 4.2: The Benefits of Textiles: Analysis, Situational Maps



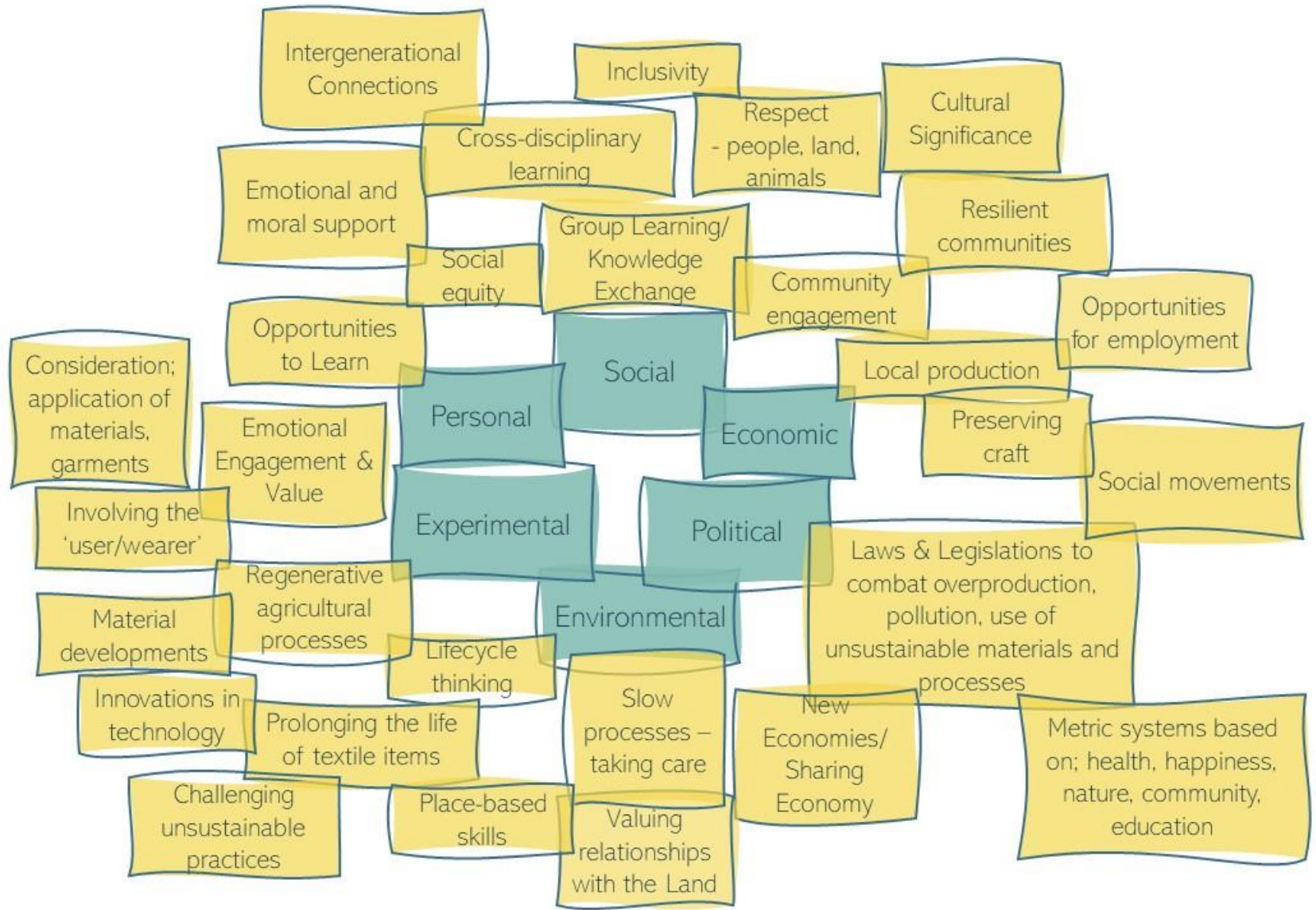
Appendix 4.2.1 : The Benefits of Textiles: Analysis; Categorising



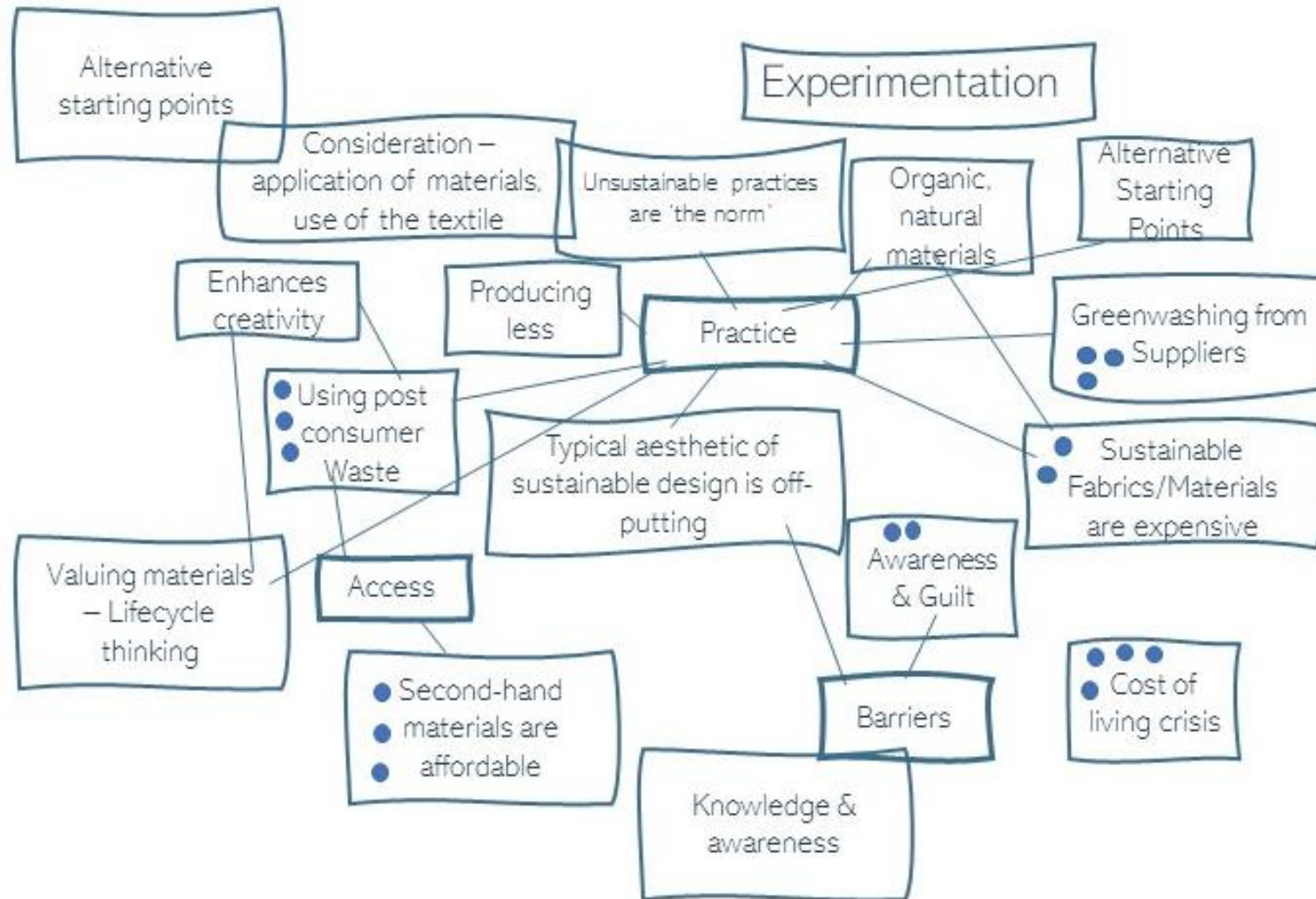
Appendix 4.3: Defining Sustainability: Analysis, Situational Maps



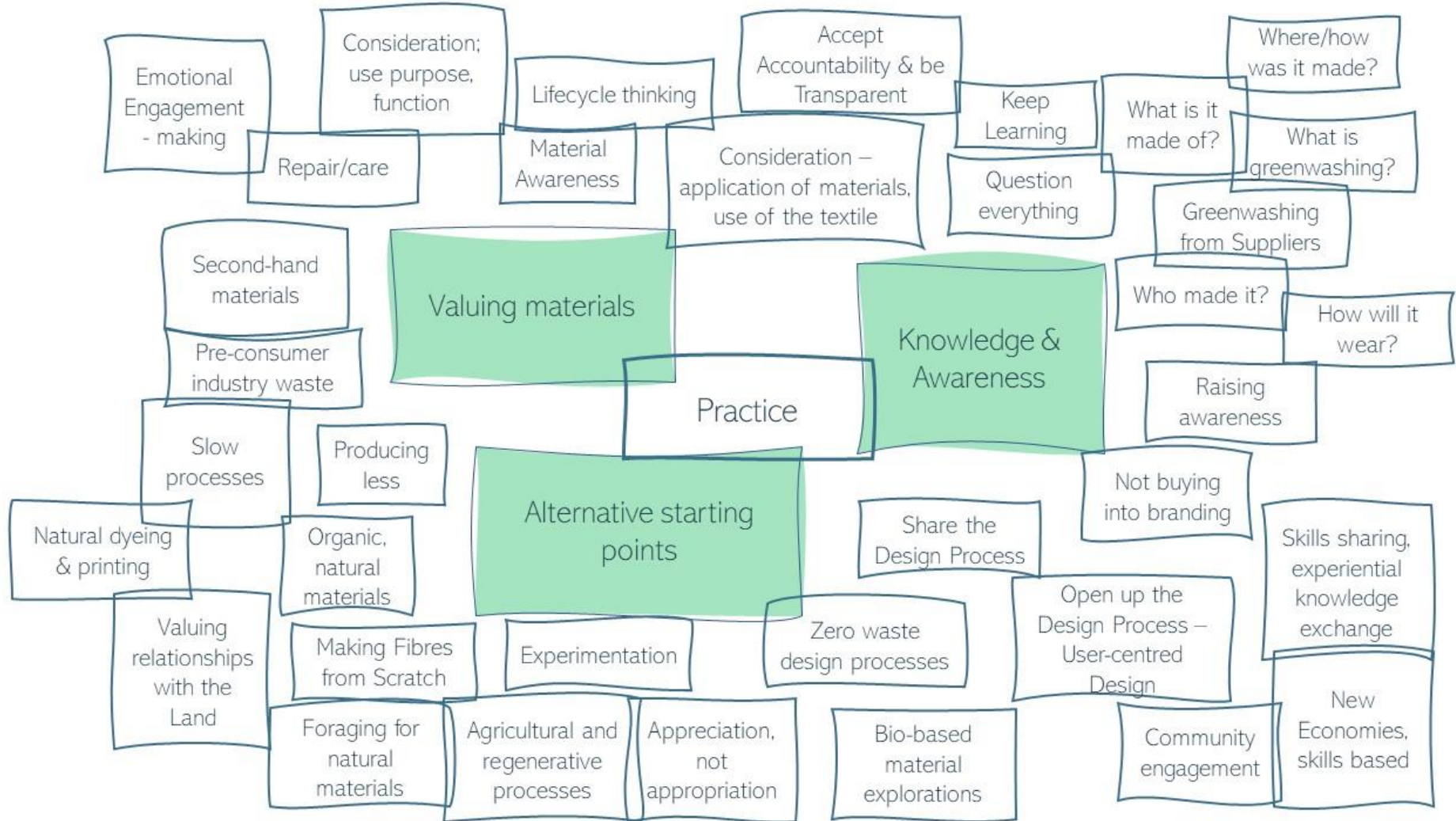
Appendix 4.3.1: Defining Sustainability: Analysis: Categorising



Appendix 4.4: Defining Sustainability: Analysis, Situational Maps



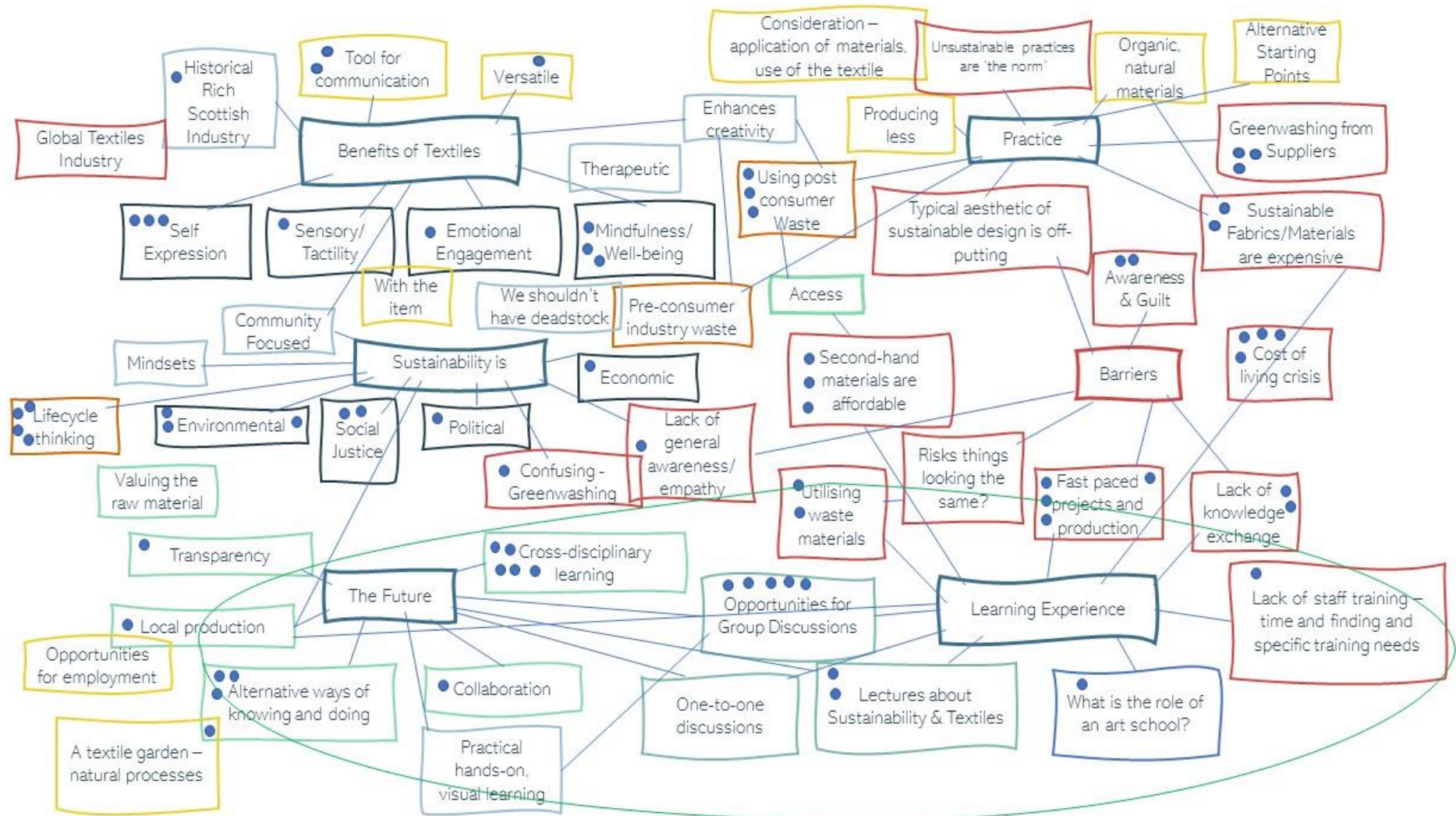
Appendix 4.4.1: Defining Sustainability: Analysis, Situational Maps



Appendix 4.5: Learning Experience, Barriers and Access: Categorising

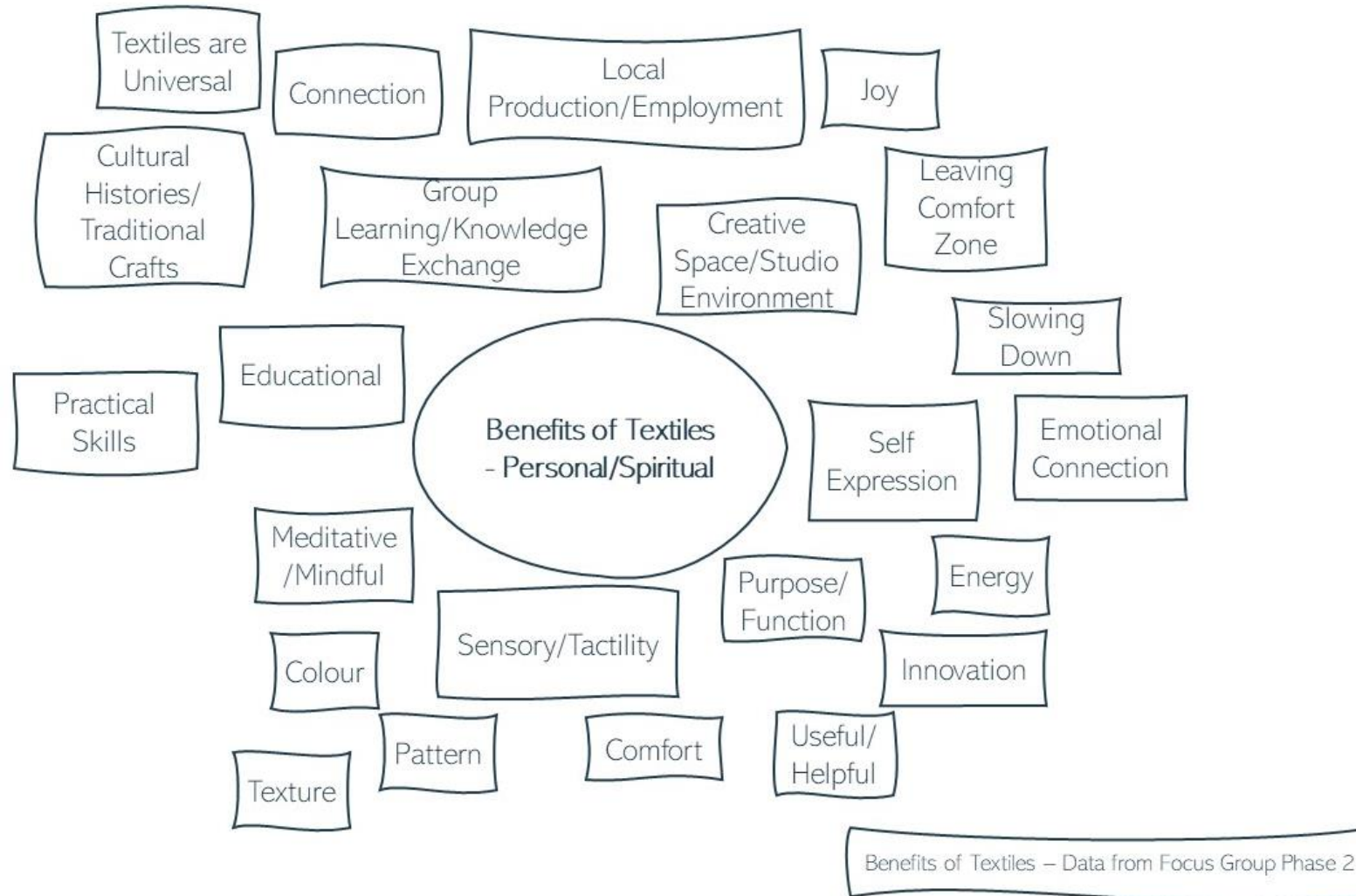


Appendix 4.6: Relational Map of All Areas: exposing area for further study

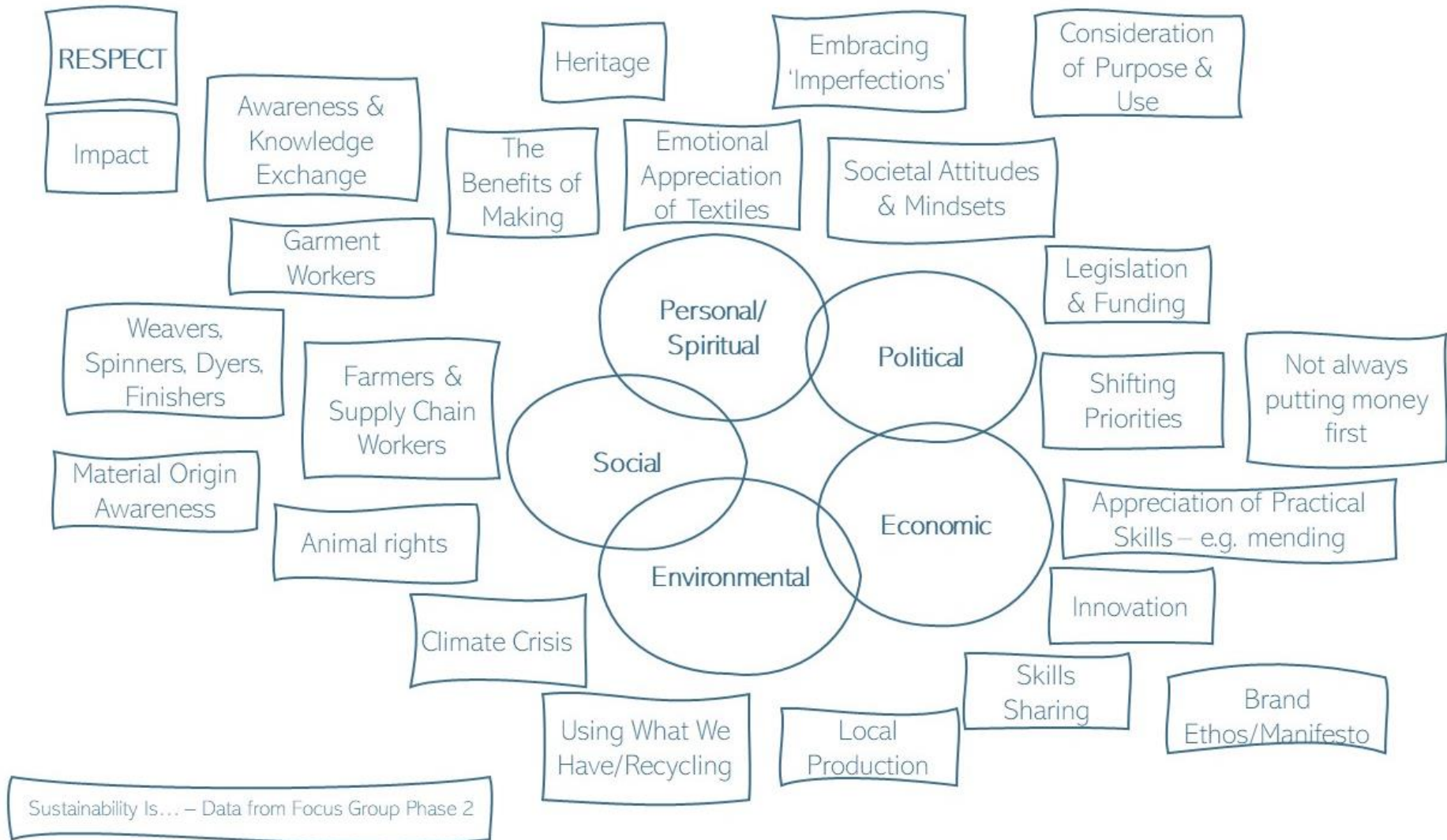


Appendix 5.1: Analysis of Introductory Session Data – Contextual Immersion Phase

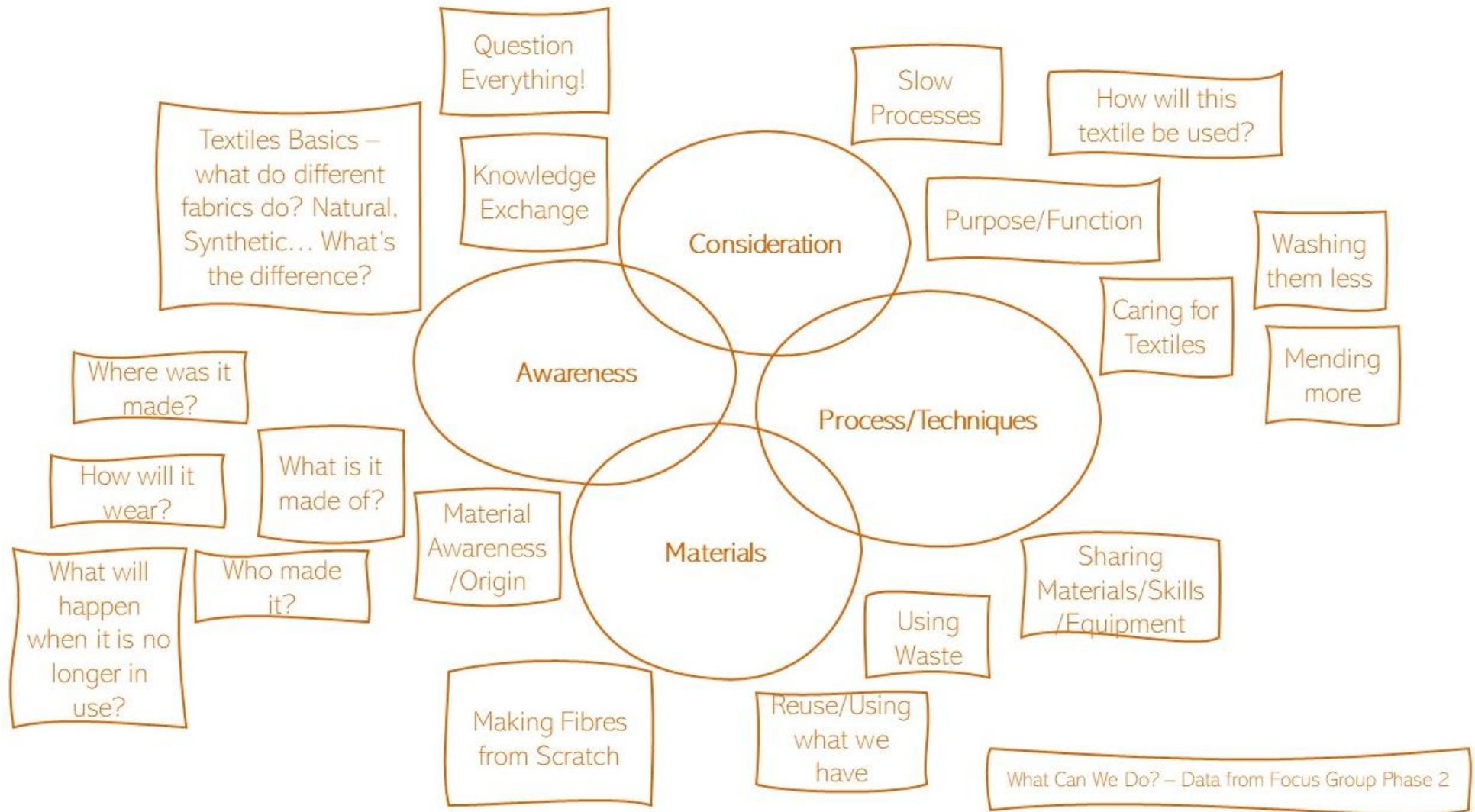
Appendix 5.1.1: The Benefits of Textiles: Analysis



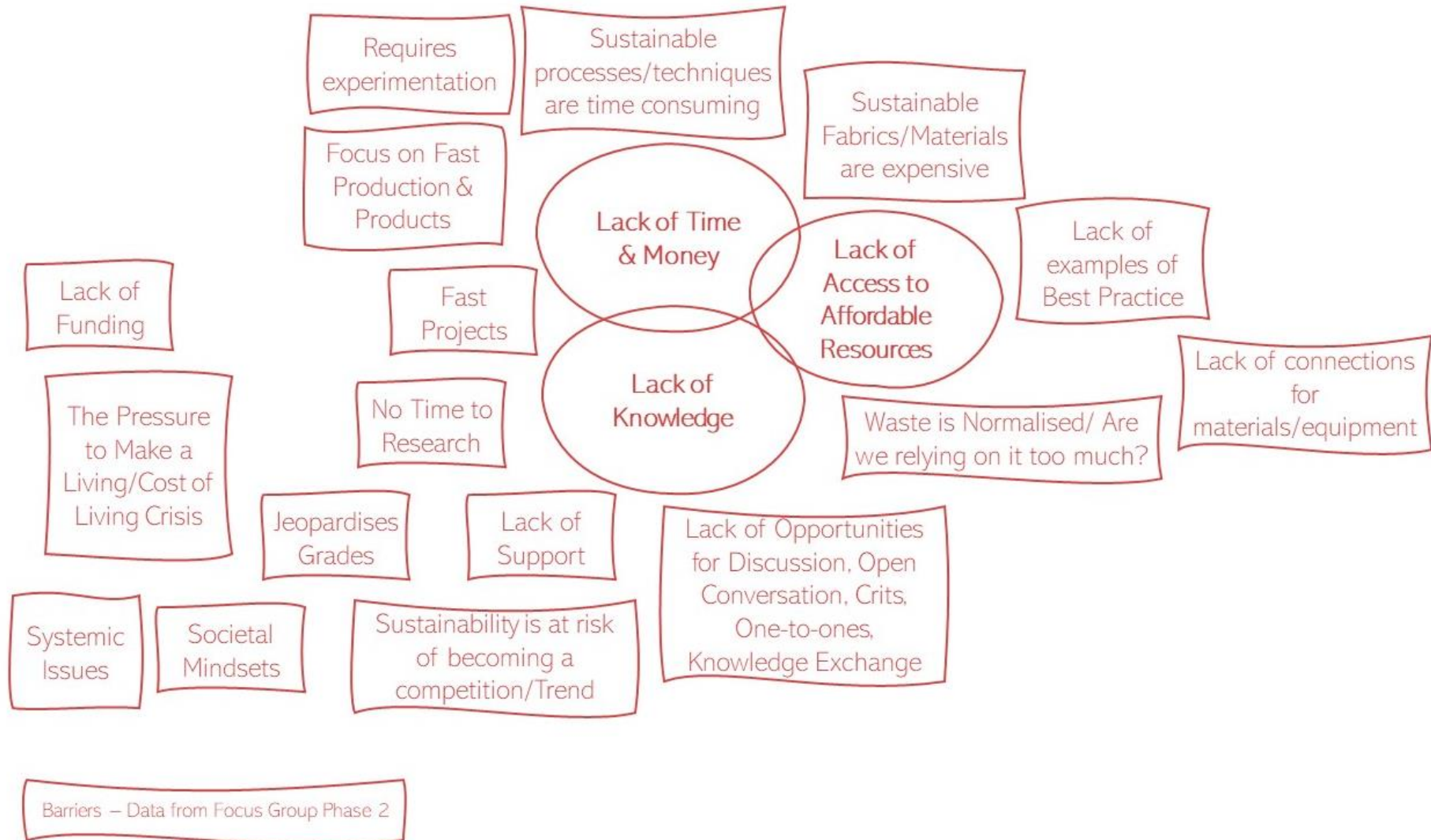
Appendix 5.1.2: Defining Sustainability: Analysis



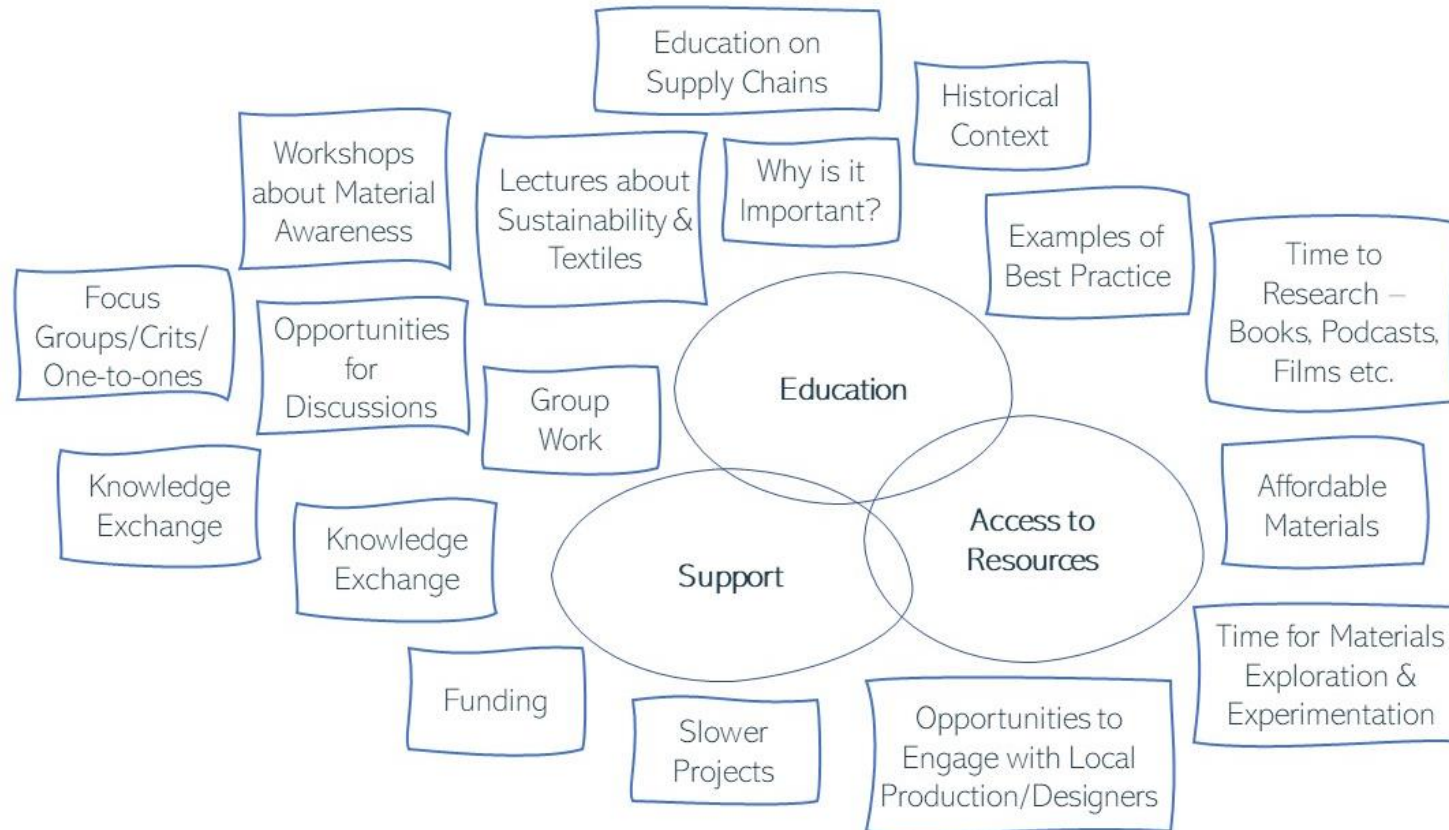
Appendix 5.1.3: Practice: Analysis



Appendix 5.1.4: Learning Experience: Analysis



Appendix 5.1.5: The Future: Analysis



What would help – focus group phase 2

Appendix 5.2: Prompts for Reflection – A resource for Participants.

- Is my design practice reflecting my sustainable values?
- How so?
- I am exploring these...
(materials/processes/techniques/equipment)
- This week I discussed sustainability with my subject leader or technician.
- This week we spoke about sustainability as a year/specialism group.
- This week I have struggled with...
- I would like to learn more about this...
(problem/technique/process/material/equipment/approach/designer)
- What would help me to do that?
- At focus group I would like to talk about...

Appendix 5.3: Focus Group: Exploratory 1 Session, Evaluation

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
The second session was well organised	7				
The information provided was relevant and useful	7				
There was enough time to discuss everything we wanted to	5	2			
I have discovered sustainable practitioners that are new to me	7				
The prompts for reflection helped me to think critically about my practice and learning experience throughout the week	4	2	1		
The Padlet is a useful resource	5	2			
I felt comfortable sharing my thoughts with the group	7				
I'll be back next week!	7				
Further comments:					
Excited for next week.	Would like to do something practical/making next time & something about material knowledge – wool, cotton, nylon	Open and comfortable space to raise questions with peers and discuss our experiences – especially from other year groups	I've got lots of new information to research!	Good – Getting a huge list of sustainable companies/people & learning about 4 th year experiences.	Would like to keep learning about more designers & how we can apply their practices to our own on a smaller scale.

Cross-year learning/conversations
 New information to research
 Group work
EXPERIENCE
 Open and comfortable space to raise questions
 Learning about 4th year's experiences
 Excited for next week

Something practice/making
 Examples of best practice
TO DO
 Sustainable techniques to try
 Material awareness

Appendix 5.4: Focus Group: Exploratory 2 Session, Evaluation

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
The third session was well organised	4	1			
There was enough time to do and discuss everything we wanted to	2	2		1	
I felt comfortable sharing my work & thoughts with the group	4	1			
The feedback from the group was helpful	4		1		
Learning from my peers is a great way to discover a new skill	5				
The prompts for reflection helped me to think critically about my practice and learning experience throughout the week	4	1			
I'll be back next week!	5				
Further comments:	It was a bit difficult because we ran out of time – Also the discussion felt a bit removed from sustainability at times. But the activity & seeing others' work were really inspiring & educational.	Was very fun learning how easy it is to make yarn, I loved talking about my work and learning about other people's processes, learning about new designers/internships and materials.	Really enjoyable, comfortable environment again!	Learning new skill was great!	Thank you. Keep doing what you're doing – Has such an impact.



Appendix 5.5: Focus Group: Resources

There are a lot of interesting discussions happening around the subject of 'waste' as a raw material.

While there's no denying that it's great to re-use and repurpose what we've already got, it's equally important to make sure it is happening in the right context.

We still have to question the origin and composition of the material, and ask if our textiles are the most suitable use for the waste we've found.

Big brands often use waste as a greenwashing tool. By focusing on repurposed and recycled materials, they can easily appear sustainable and avoid addressing big issues such **overproduction, exploitation and unethical production**. Their 'take back' schemes lack transparency and encouraged more consumption.

H&M are a great example and this article about their recent greenwashing lawsuit makes an interesting read:

www.thecut.com/2022/08/h-and-m-greenwashing-fashion.html

Liz Ricketts, co-founder of The Or Foundation, also wrote an open letter to the fashion industry, highlighting that when big brands see waste as a profitable material, it often transpires as an act of neo-colonialism:

www.atmos.earth/fashion-clothing-waste-letter-ghana/

These articles highlight that scale is an important factor when working with waste. Many argue that tackling waste at a local level is a better solution as it allows designers and makers to start conversations and share skills with their communities.

Some examples of this happening in and around Glasgow are **ReMode** in Paisley and the denim brand **Relean**, who offer repair services and run a mending club.

Dastardly Line is another brand based in Glasgow. Working with selvedge from a Scottish cashmere manufacturer (Johnsons of Elgin), they are tackling unavoidable pre-consumer textile waste; sourcing materials and producing their products locally; creating opportunities for employment in Glasgow. They're a great example of how a large manufacturer and small business can create a partnership to tackle an issue at a local scale.

As students and independent designers, communicating about why and how we use waste is so very valuable!

Questioning a brands values

Once we've established and defined our own values, it can be difficult to work out who we align with – brands, companies, possible employers, suppliers...

To make it even more difficult, thanks to the popularity of 'Sustainability', brands are using *greenwashing* to present an image of being sustainable without actually doing the work.

What is Greenwashing?

'The term was coined in the 1980s by environmentalist Jay Westerveld to describe outlandish corporate environmental claims that were deemed false. Now, greenwashing is used when a brand's marketing around sustainability runs counter to its actual business practices. Essentially, brands recognise a sales opportunity by running sustainability-focused marketing campaigns with no intention of living up to their claims. Brands calling for sustainability can be great for raising public

awareness of these matters but there is no doubt that many are engaging with the trend simply to shift more products. The ultimate issue is that consumers feel confused, overwhelmed and unsure whether their purchase is helping the planet or putting another penny into a greenwashing machine.' – Refinery29

"True sustainability is a nuanced conversation that extends not only to the materials used or the labour conditions but to the scale of production and consumption as well." - social justice advocate Aditi Mayer.

How to spot Greenwashing – from Refinery29

Numbers over words

Always look for figures to support new green claims and never take glossy and often impressive statements at face value. Companies which are truly committed to sustainable practices are proud to support their ambitions with measurable figures to hold themselves accountable.

Context research

Remember that buying something from a brand is an investment in that company and its values. "I also think it's important to look at who the brand is owned by and how much that person is worth," says slow fashion campaigner and activist Venetia La Manna. "General rule: don't trust fashion brands run by billionaires!" The end goal should be to invest in companies that integrate sustainability into everything they do and at all levels, not just a one-off collection or a handful of pieces. – **This extends to sourcing materials too, it's ok to ask who is profiting from your purchase. It also extends to employers, who do you want to work for/with?**

The human touch

We must remember that however planet-friendly a material is, every item we buy passes through many pairs of hands before reaching the shops. A sustainable approach includes the fair treatment of the people up and down the supply chain, from garment and factory workers to local communities, transport employees and more. "We have to remember that many of the people making those clothes are poor women in the Global South who aren't paid a fair living wage," Venetia says. The unfortunate reality is that many fast fashion chains take advantage of factories in this part of the world because there are fewer health and safety restrictions and low living wages. – This also applies to raw and waste materials.

Vegan doesn't equal sustainable

Many vegan alternatives are made from polluting and plastic-derived materials. These are hugely toxic for the environment and are often branded as vegan to make them more desirable and in line

with current trends and consumer demands. We must question whether these brands are implementing sustainable practices in other areas of their business, not just material innovation.

Use your voice

Before you buy, read up on the brand or drop them a message on social media and ask questions like: Who made my clothes? How do you ensure your factories are safe? How do you minimise the environmental effects of making clothes? These questions will show the brand that you are a conscious consumer. You have the right to know the whole supply chain and if they don't answer, they don't deserve your purchase! Venetia says: "I think it's important for consumers to hold brands accountable and insist they do better if we're to achieve that all-important solidarity economy that puts the wellbeing of people and planet before corporate profits." - Again, this applies to raw and waste materials. If you are using surplus materials from a brand, does the brands values align with yours? You can ask these questions!

Knowledge is power

Orsola DeCastro shares this important notion: "The more we know, the more we understand, the better we can hold that argument and be more forceful in demanding change." We need to take control of our spending and reclaim the power of which brands get our money and which don't. Every time you spend, you vote for the kind of industry you want to see. This is a key step towards living in line with your values.

Finally, Aditi states that "we can't undermine the power of collective consumer demand for the industry to pull up." Recent campaigns which have been calling for change in the fashion industry by demanding equality, fair pay and transparency include 'Who Made My Clothes?' from Fashion Revolution and ReMake's 'Pay Up' petition. Each voice adds to a louder cry and can make all the difference, so when you next see a green statement from a brand you love, stop, think, ask questions and decide whether this is a company striving for change or simply greenwashing you into another purchase.

– As textile designers, the questions we ask about the materials we buy can be strengthened by our knowledge and awareness of materials; their properties, origins and the processes they've been through. That's why it's important that we keep learning about materials.

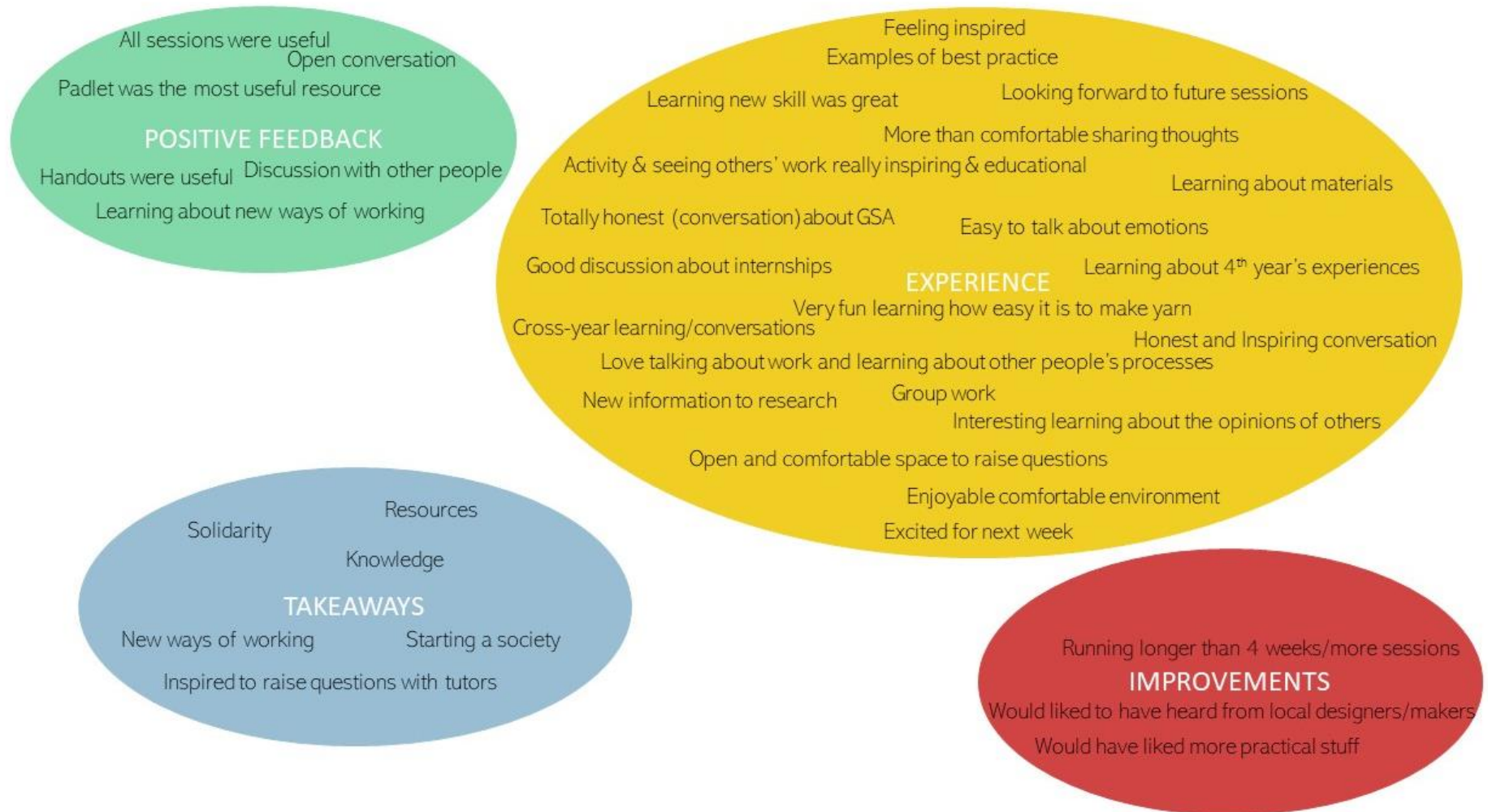
It's also worth remembering that if/when we join the industry, at whatever level, 'consumers' will be asking us these questions! We need to keep questioning everything too.

Appendix 5.6: Focus Group: Overall, Evaluation

What was the most useful session & why?	All of them were very engaging and really informative	All of it	All because I have learnt something new every session and can begin to think how to use skills in my everyday life.
What was the least useful session & why?	n/a	none	n/a
What was the most useful resource & why?	Padlet	Handouts & discussion	The Padlet as it was a safe place to share ideas/links from everyone
What was the least useful resource & why?	n/a	none	n/a
Do you feel inspired to raise questions with your tutors about how & what you learn about textiles & sustainability at GSA?	Yes definitely	Yes	Yes I do, to my technicians too
Do you feel inspired to take collective action with your peers; to keep researching and learning together?	To start a society!	Yes	Yes I would like to start a society based on sustainability with textiles/fashion students. Weekly sessions.
What have you gained by taking part in the focus group?	So much more knowledge and resources	solidarity	I now have lots of resources to read/learn from. I can now confidently discuss with other people about sustainability.
What could have improved the focus group?	For it to have been more than 4 weeks long. & more practical stuff	Keep doing what you're doing	Have people from the local community come in to talk to the group.
Any further comments:	n/a	Meet again!	I have thoroughly enjoyed coming to the group every week, talking to people from different years, discussing the truth and being totally open about what we use in our specialisms. Learning about new ways of working.



Appendix 5.6.1: Focus Group: Overall, Evaluation



Appendix 5.7: Analysis of Learning Experience Specific to GSA: Situational Maps

Appendix 5.7.1: Analysis of Learning Experience: Barriers: Situational Map



Appendix 5.7.2: Analysis of Learning Experience: Access: Situational Map

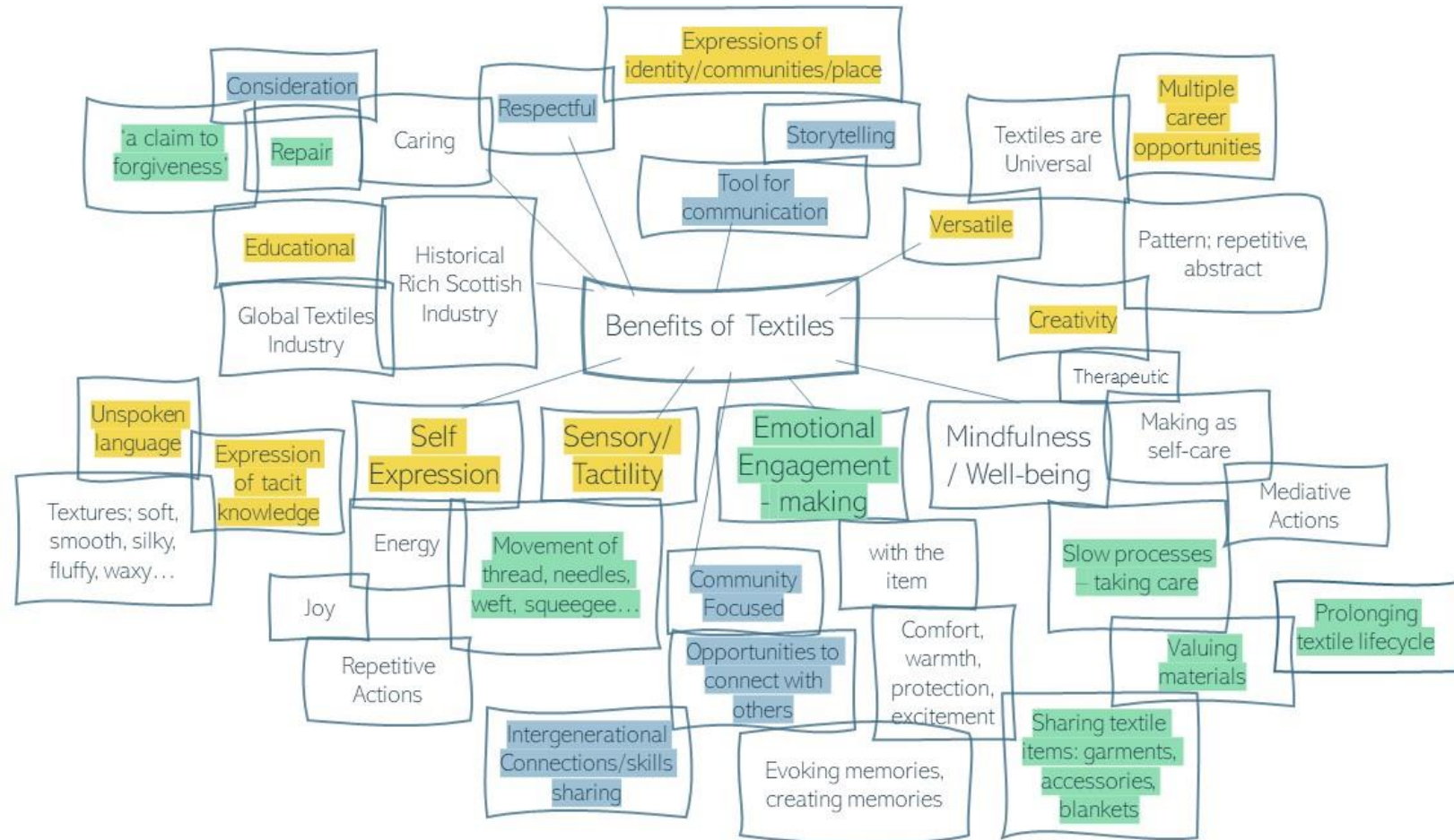


Appendix 5.7.3: Analysis of Learning Experience: Dream Learning experience: Situational Map

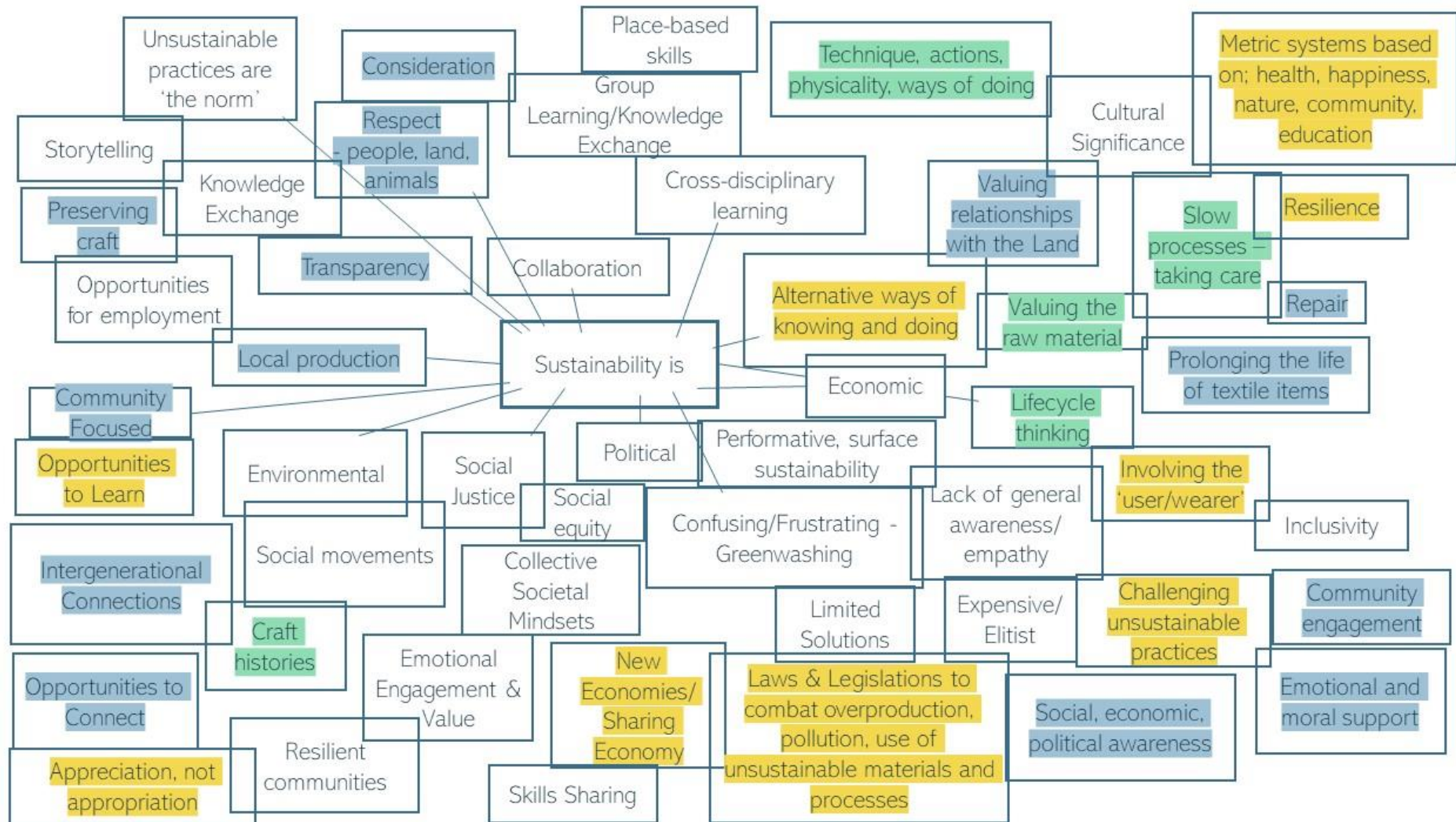


Appendix 6.1: Defining Sustainable Approaches to Textile Design

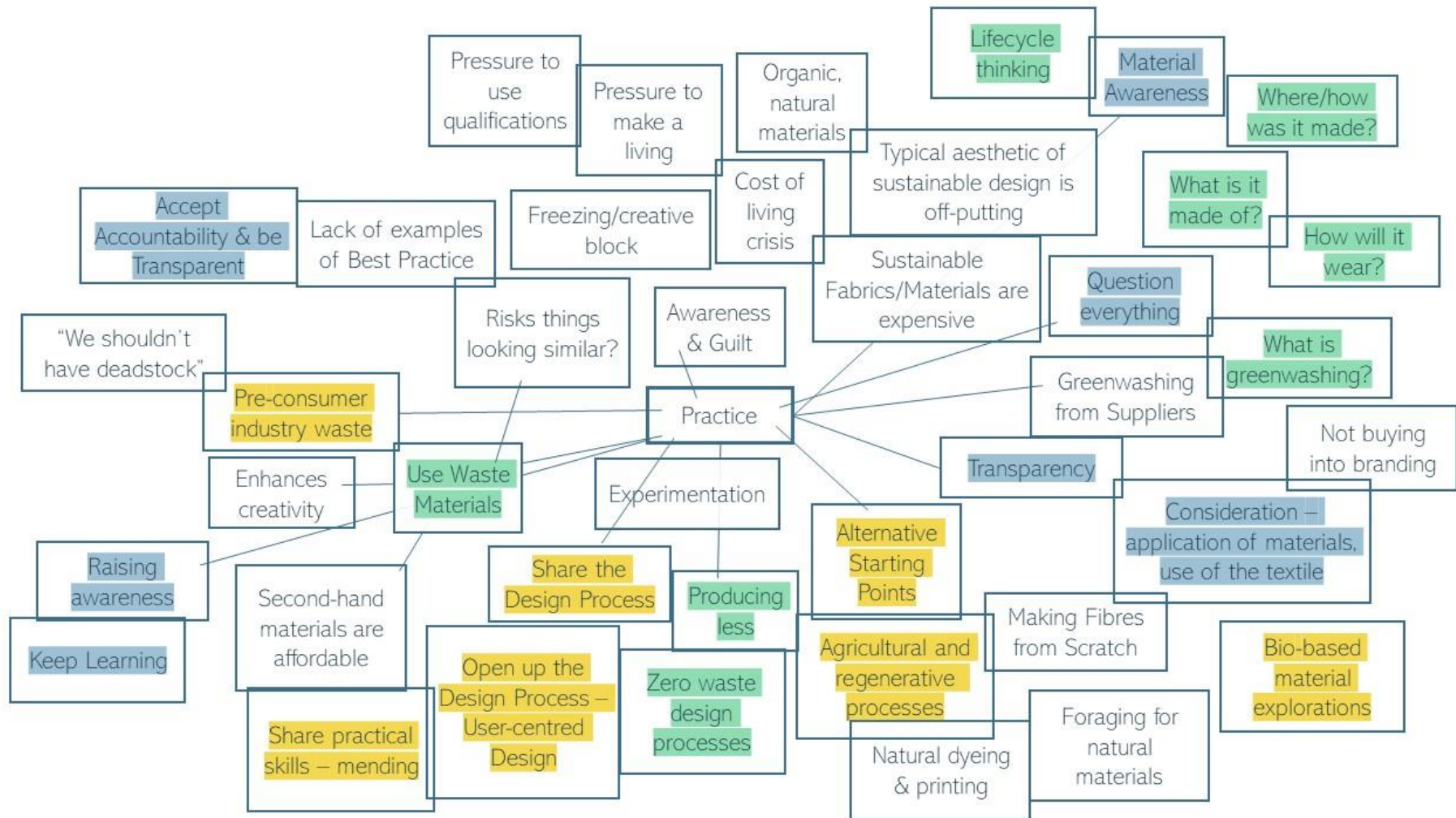
Appendix 6.1.1: Benefits



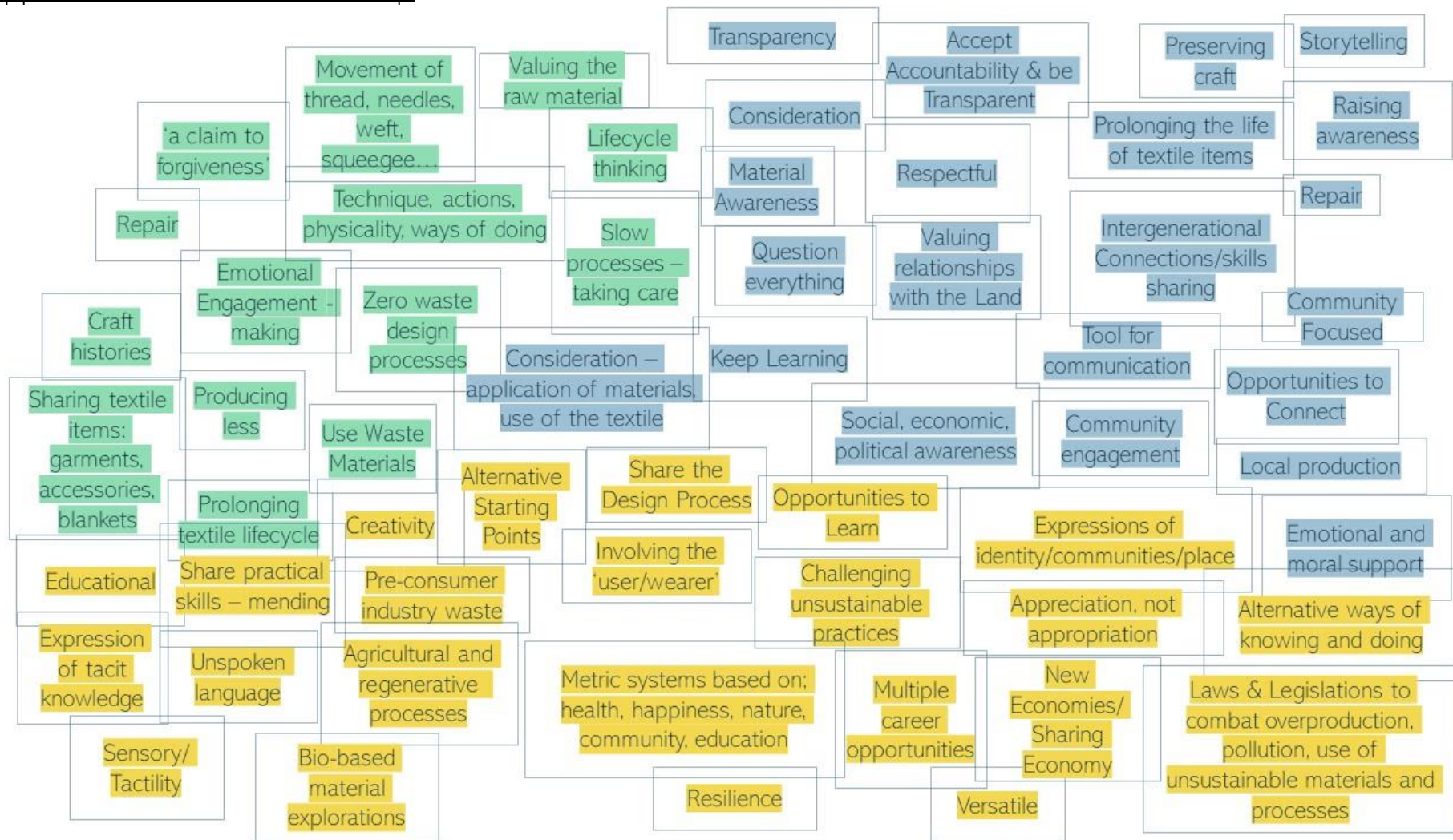
Appendix 6.1.2: Sustainability



Appendix 6.1.3: Practice

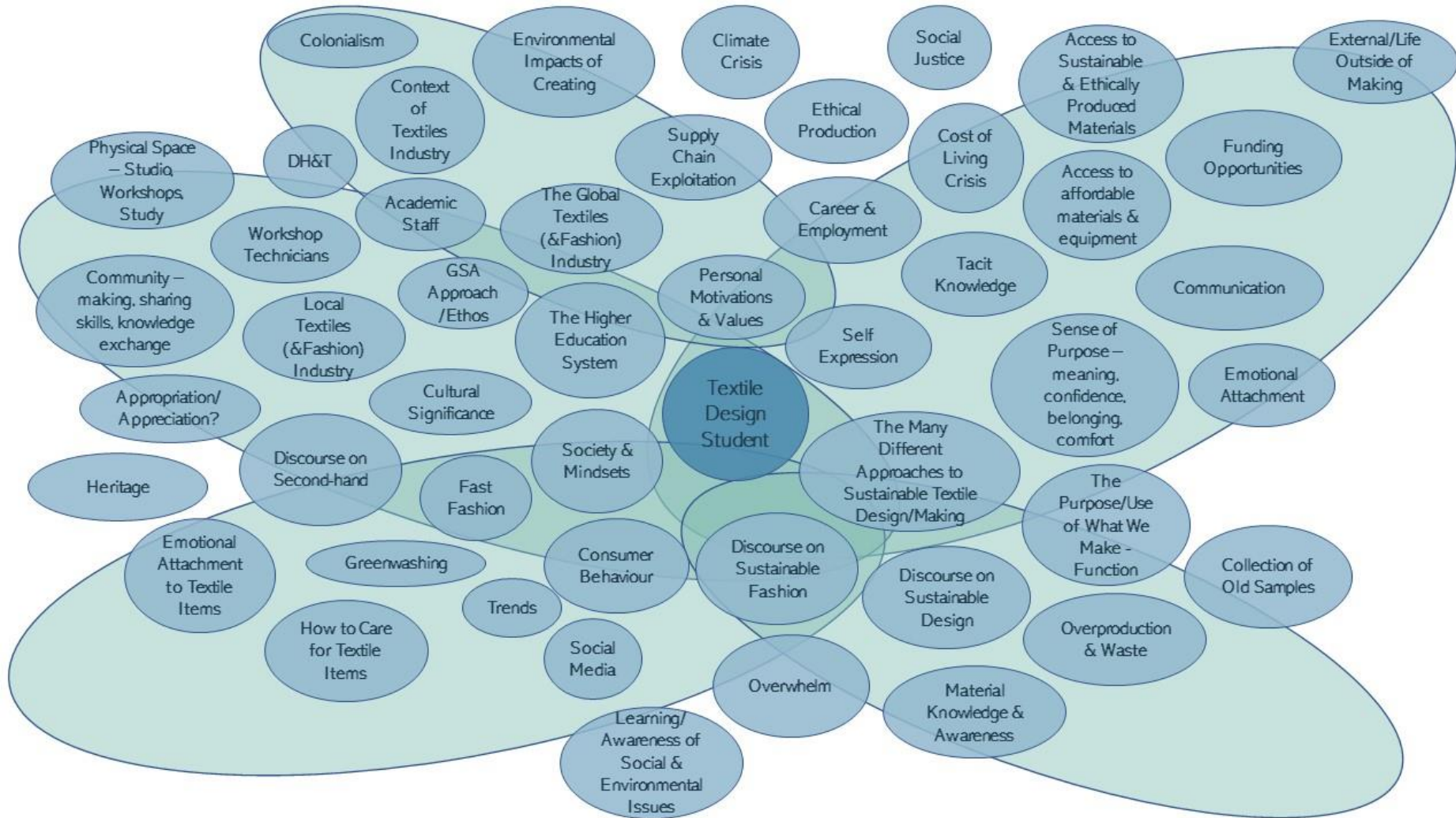


Appendix 6.1.4: Situational map

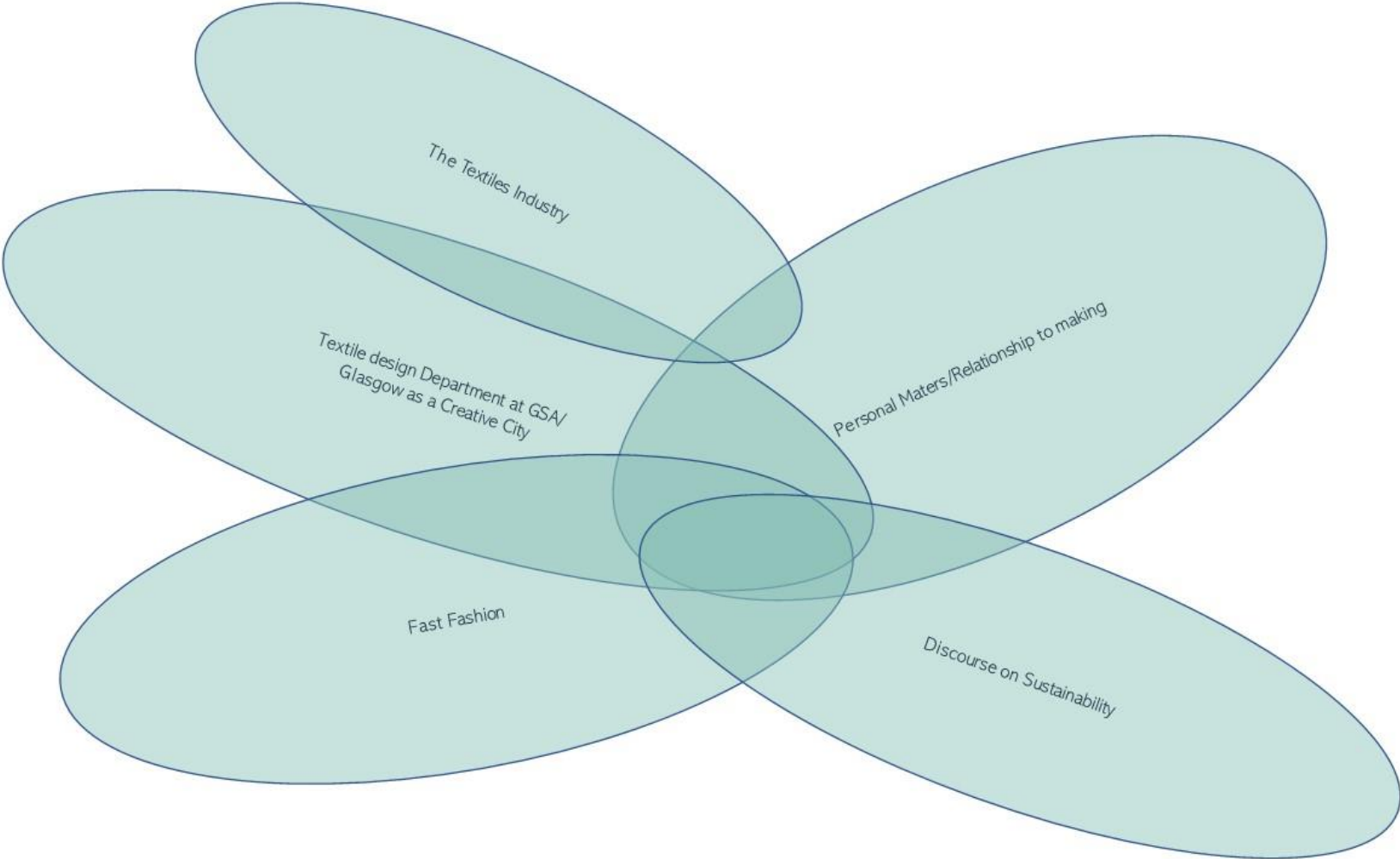


Appendix 6.2: Influential Factors on Student Decision making

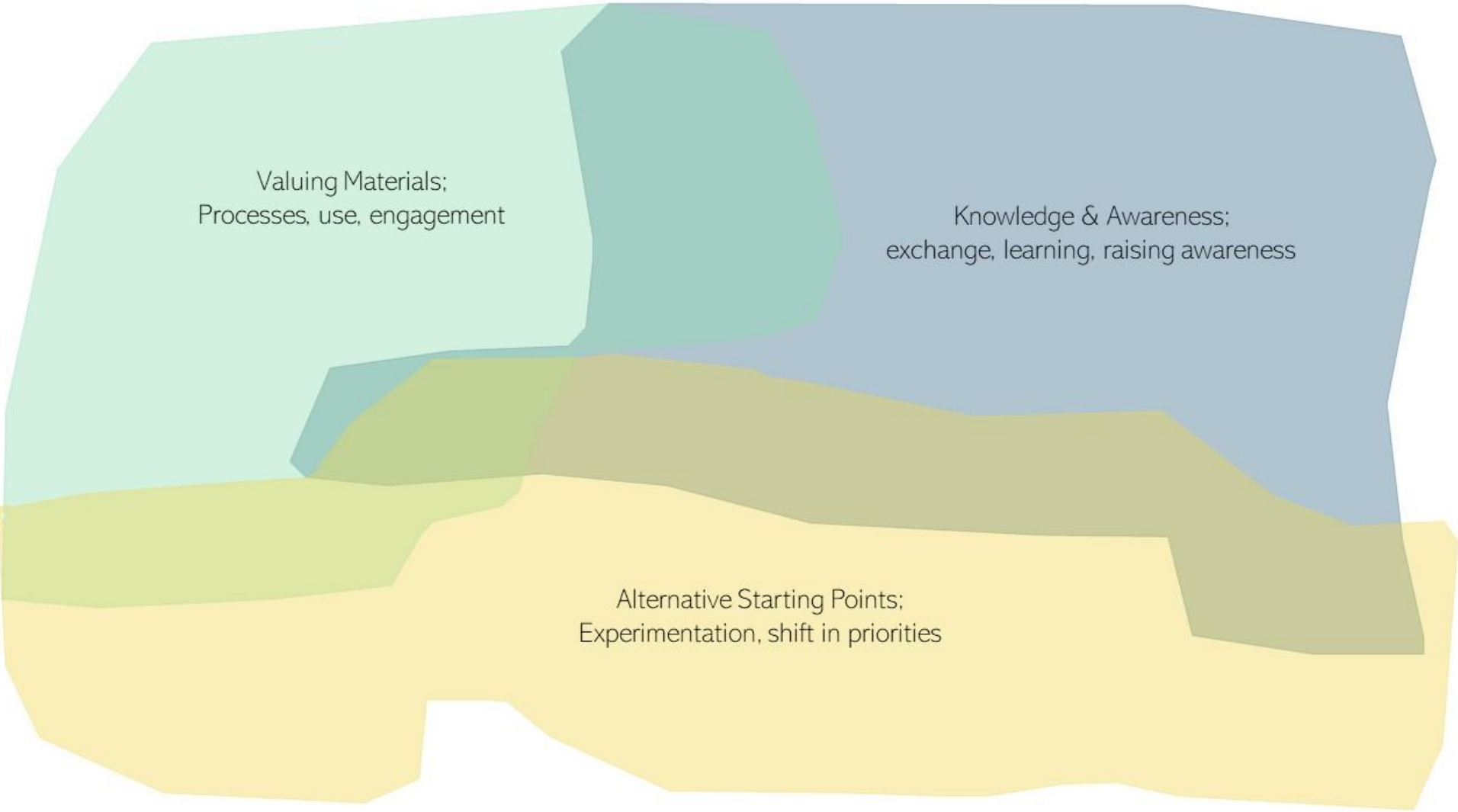
Appendix 6.2.1: Influential Factors on Student Decision making: messy situational map



Appendix 6.2.2: Influential Factors on Student Decision making: relational map

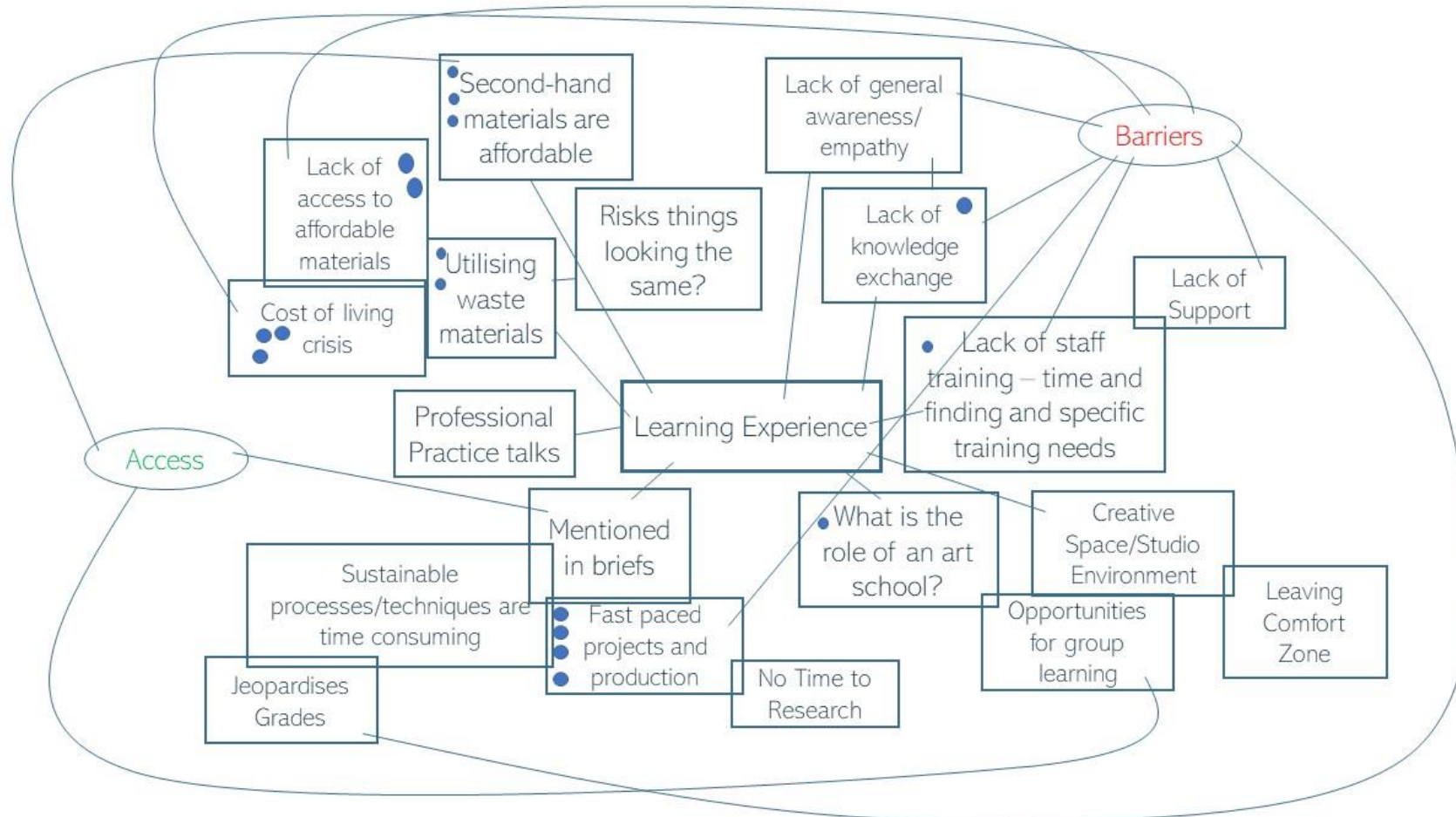


Appendix 6.3.2: Categorising

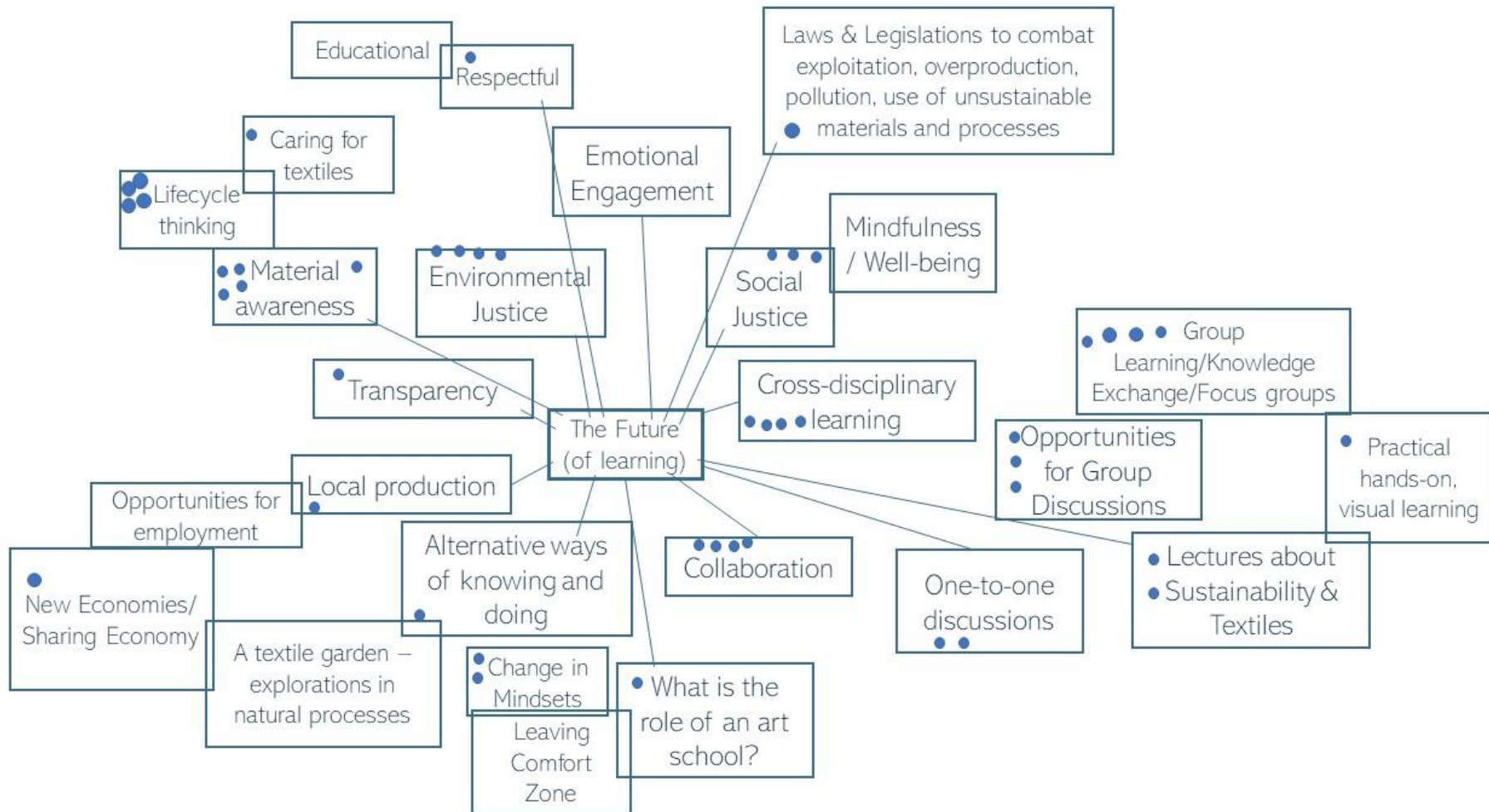


Appendix 6.4: Learning Experience: Barriers & Access points: Analysis

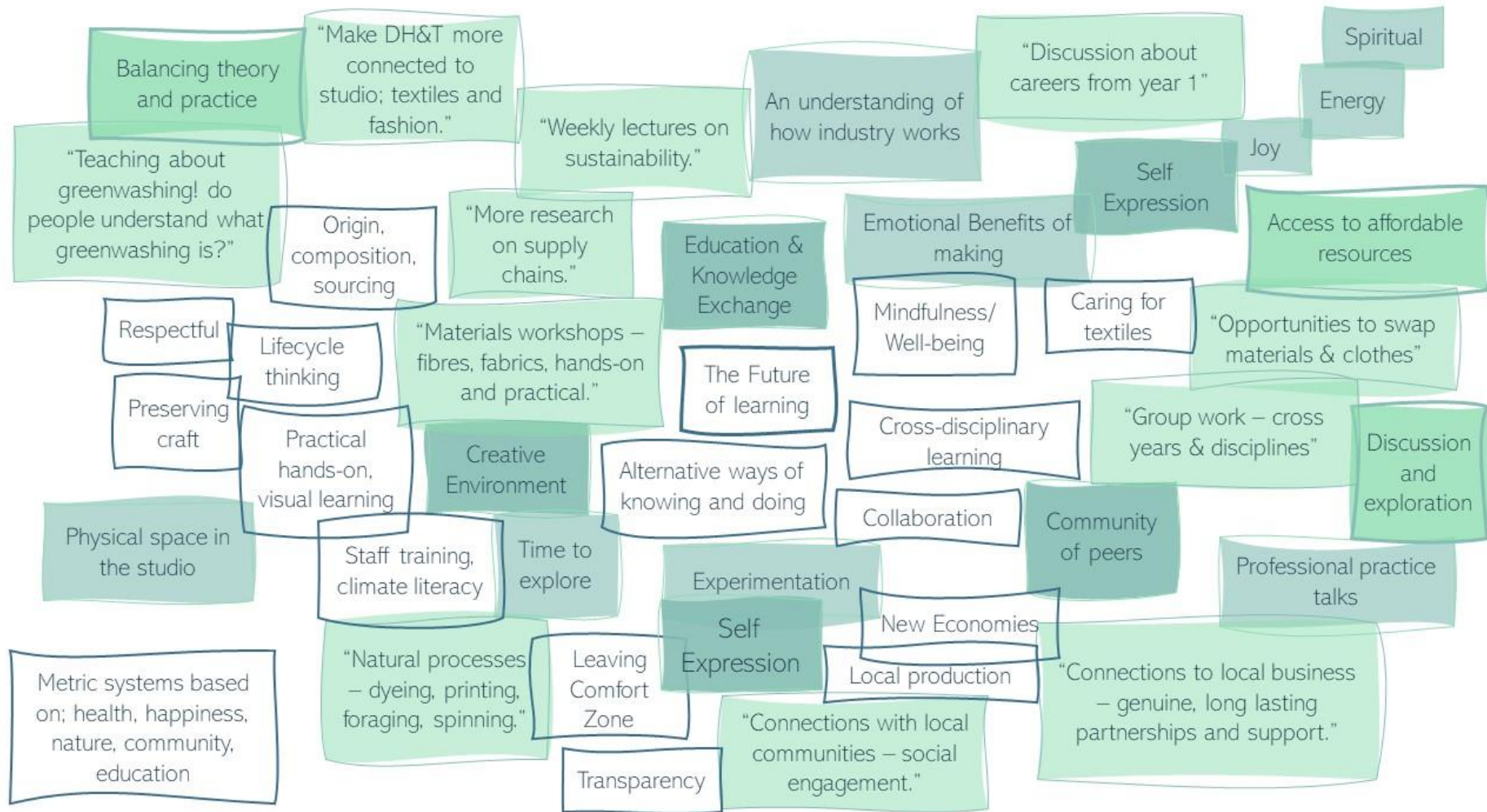
Appendix 6.4.1: Learning Experience: Barriers & Access points; relational map



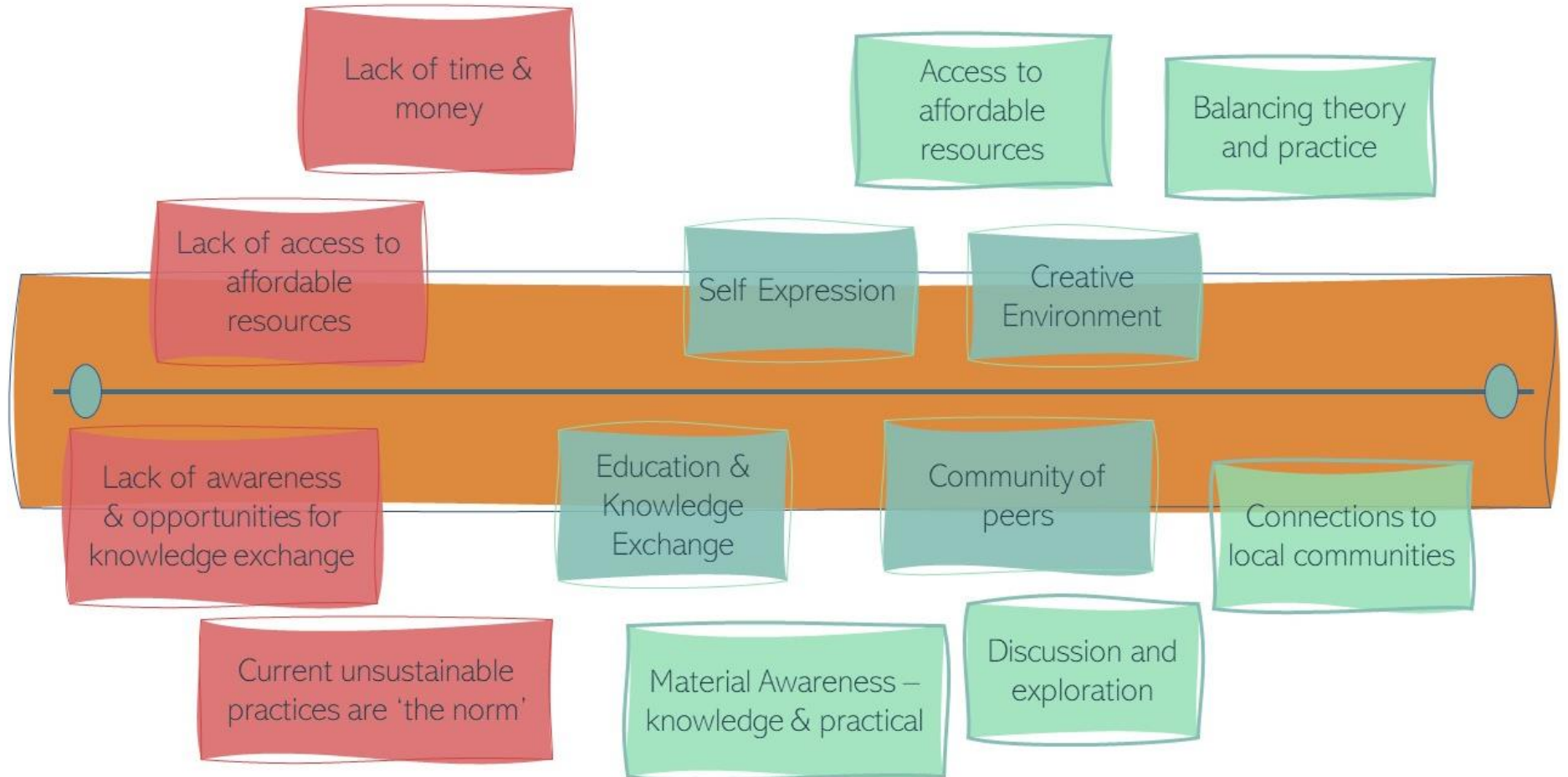
Appendix 6.4.2: The Future: situational map



Appendix 6.4.3: The Future: situational map, GSA Specific

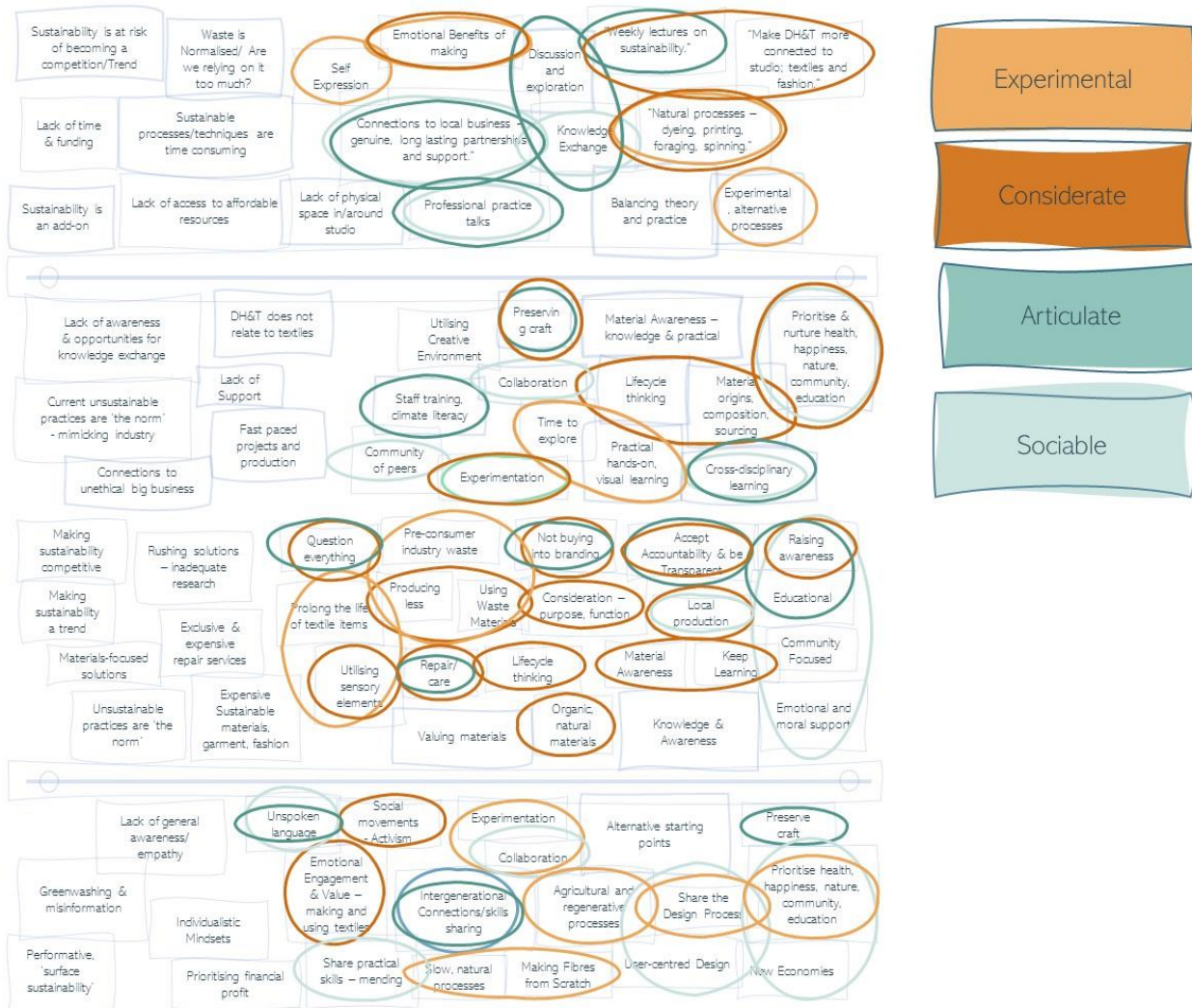


Appendix 6.4.4: Supporting Students to Explore Sustainability, early positional map

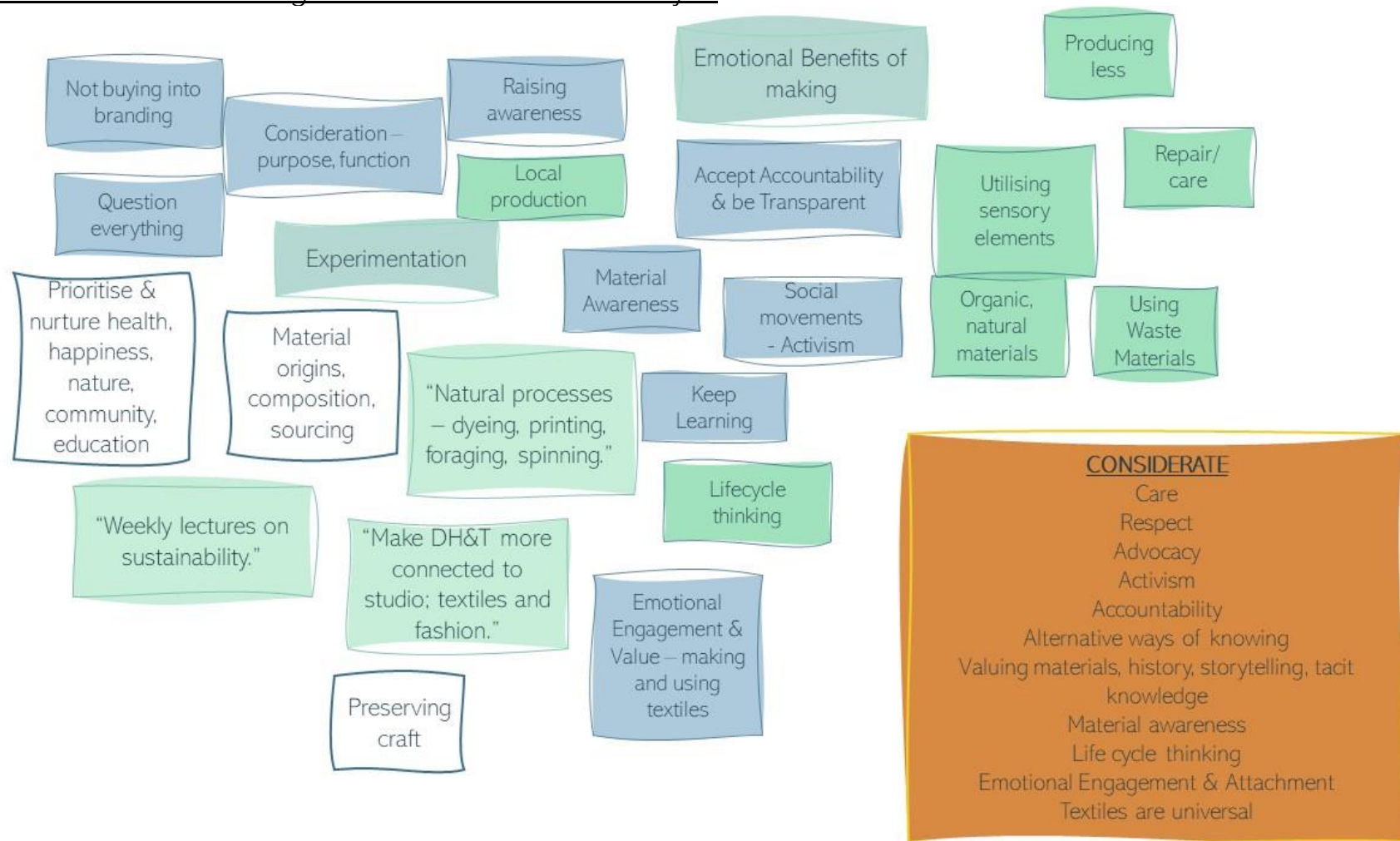


Appendix 6.5: Discovering the Sensibilities

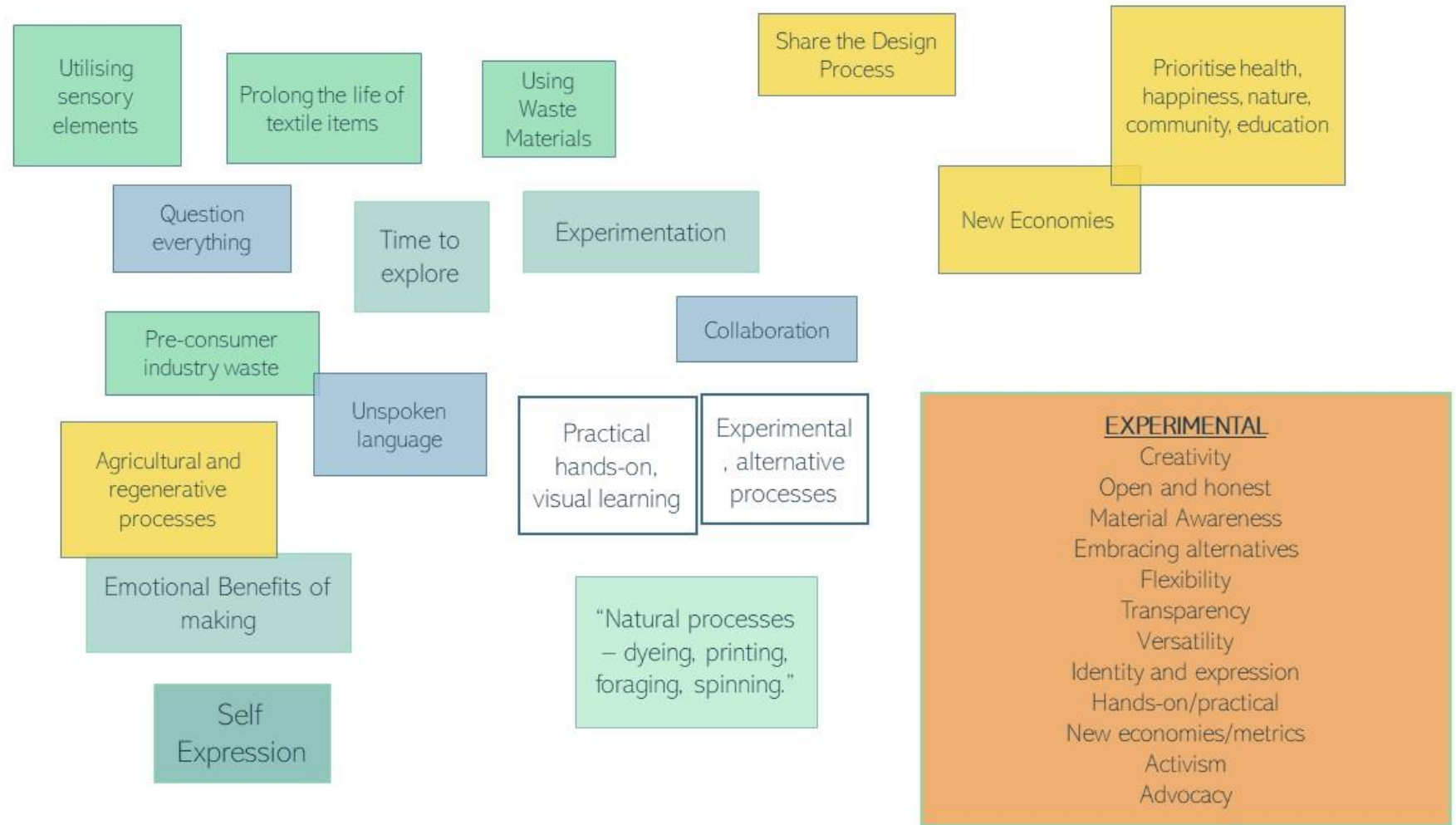
Appendix 6.5.1: Discovering the Sensibilities: Thematic Analysis of Positional Maps



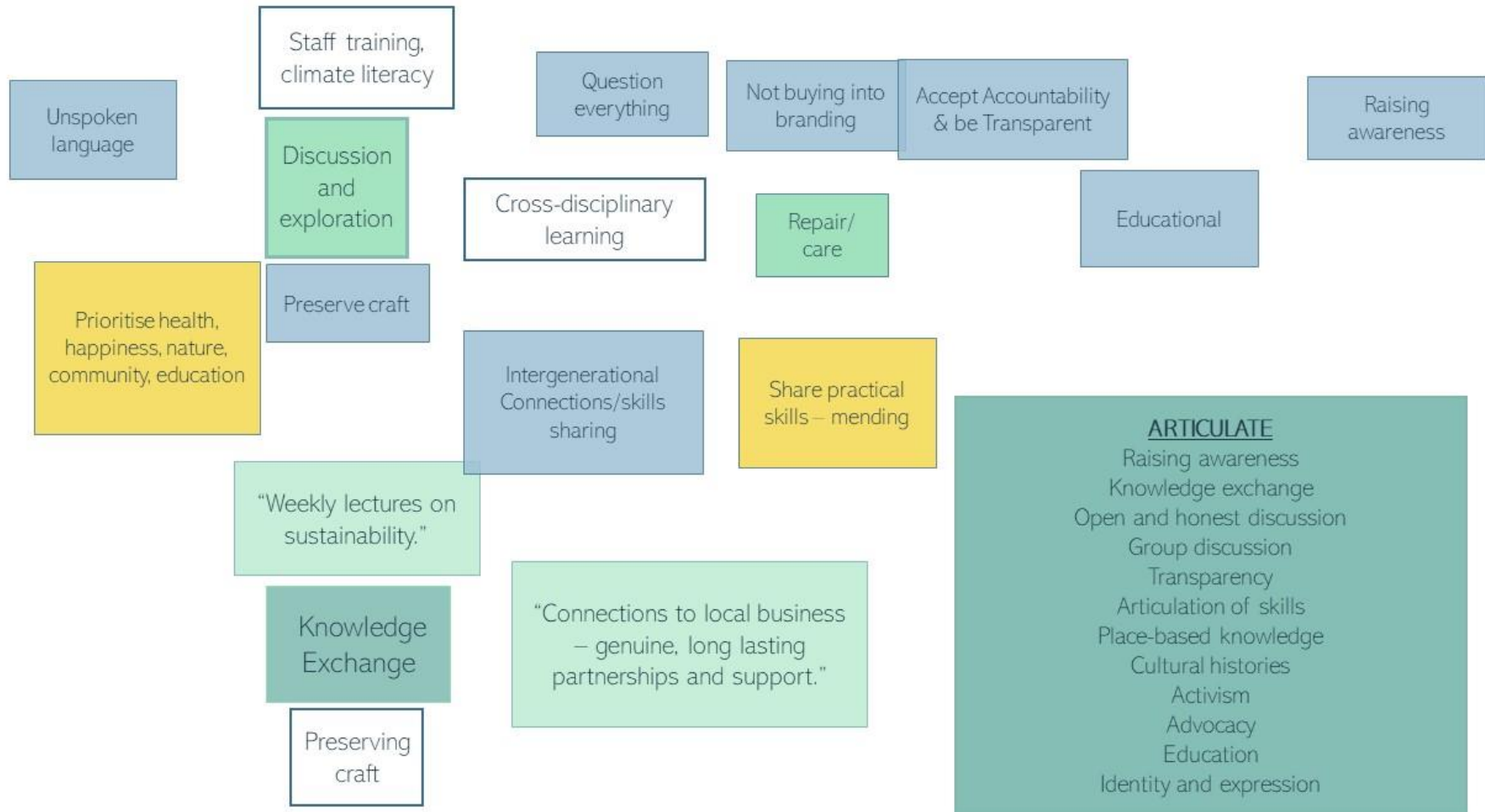
Appendix 6.5.2: Discovering the Sensibilities: Sensibility 1



Appendix 6.5.3: Discovering the Sensibilities: Sensibility 2



Appendix 6.5.4: Discovering the Sensibilities: Sensibility 3



Appendix 6.5.5: Discovering the Sensibilities: Sensibility 4

