

Crafting Fashion Futures

FASHION DECLARES!

selvedge

indilisi

CONWAY HALL


Q & A 10 mins
- 16:30


KhadiLondon
Projects and Partnerships in Action - 1
Sanja Stories – Regenerative 'jeans' collaboration - Designed to Fit for Life.
• Desi Cotton from Gram Sewa Mandel
• khadi denim fabric at Udyog Bharti
• production at Mishika Crafts
• with buyers' community and DPP
(Partners: Khadi London, Where Does It Come From?, Circular Earth, Claudia Coverdyck, Safiya Altaf, Mishika Crafts as part of Ecosystem Incubator)
Circular Handspun (British Council, UAL FTTI)
• adding circularity to heritage craft to create recycled yarn and fabric
• Model replicable across fibres and geographies
• Adding a livelihood stream to decentralised craft centres.
Now on exhibition at British Council, Stratford.
(Partners: Khadi London, Where Does It Come From?, Khamir Crafts, Conserve India)
SANJA
STORIES



Forward by Safia Minney

The Crafting Fashion Futures Event emerged from a desire to think radically about cutting fashion production and consumption. While the UN and BFC have requested brands cut production by 50% or more by 2030, little is shared about creating a Just transition: a fair way to move to a sustainable economy for fashion. Craft promotes livelihood opportunities in rural areas, supporting more craftspeople and reducing material use.

Second-hand sales increased 15% in 2024, with 58% of customers now buying second-hand, and rental and repair sectors are growing. But for new clothing production, few compelling solutions exist. With 30 years in sustainable fashion and craft, I believe craft deserves to move from luxury markets to being accessible to all, held back only by lack of funding, sympathetic policy and imagination.

Two-thirds of fashion materials are GHG-emitting, fossil-fuel-derived synthetics. With microfibre and PFAS pollution making headlines, and recycled polyester losing its 'low-impact' status, we must find another way. Growing organic, low-impact fibres and transforming them through craft can reduce production while regenerating soils, ecosystems, and communities. Farming fibres organically is itself a craft requiring skill, wisdom and systems thinking that can provide low-impact materials regenerating land and livelihoods.

Transforming fibres into beautiful clothing through craft can address job creation while radically cutting production. Using handweaving, handknitting, and hand embellishment, we can create livelihoods that redistribute fashion industry wealth.

Craft holds the key to creating decent livelihoods across the UK and globally, building post-growth pathways and a Just Transition. Crafted products promote emotional durability and foster creative economies, solidarity and resilience when needed most.

Despite synthetics and machine production, craft remains resilient, providing incomes to millions in the Global South. Together with strategic intervention in renewable energy, environmental technology, working capital, and R&D grants for craft communities, we can evolve craft practice, develop market access and transparency through DPPs. We can promote dignified work, strengthen rural economies and women's empowerment through craft.

I'm deeply grateful to Selvedge Magazine, our speakers, Conway Hall, and Fashion Declares for making this event possible, and to participants for their passion and enthusiasm.

I hope that you'll enjoy this summary of Crafting Fashion Futures. To watch the full event, please join our Patreon: patreon.com/fashiondeclares



Dr Safia Minney MBE
Founder & Director Fashion Declares/ REAL Sustainability CIC

Words by Kyle James Trickett President
Graphic design & Layout by Effie Peters
Editoral direction by Safia Minney

How do we Craft a Fashion Future?

1

Session Speakers



Polly Leonard

Selvedge Magazine
- Founder & Editor



Kirstie Macleod

The Red Dress Project
- Founder



David Bollier

Scholar/activist,
The Commons



Safia Minney

Chair - Founder & Director
Indilisi, Fashion Declares

From the Land- Regenerating Local Futures

2 Session Speakers



Sophie Holt

Pigment Organic Dyes - Founder



Bryony Richardson

Palava, Founder & Illustrator



Emma Håkansson

Fashion Justice Collective - Founder



Jo Salter

Khadi London - Directior



Safia Minney

Chair - Founder & Director Indilisi, Fashion Declares

The Craft of Circular (from Secondhand, remaking to Repair)

3

Session Speakers



Daniel Mawuli Quist

OR Foundation, Ghana
- Creative Director



Ali Clifford

Sustainable Arts &
small business mentor



Amelia Twine

Sustainable Fashion
Week, UK - Founder



Gemma Metheringham

Chair - Elephant in My
Wardrobe, Fashion Declares

Making Crafts & Rights Central to Fashion Supply Chains

4

Session Speakers



Madhu Vaishnav

Saheli Women, India
- Director



Sophie Lane

SOKO Kenya,
Creative Lead



Jo Dawson

HD Wool, UK
- Director



Carry Somers

Author, The Nature of Fashion
& Fashion Revolution cofounder



Dr Sass Brown

Ethical Fashion
Researcher & Lecturer



Safia Minney

Chair - Founder & Director
Fashion Declares, Indilisi

From the Land- Regenerating Local Futures

5

Session Speakers



Oliver Scutt

Bates Wells, Lawyer



Bel Jacobs

Fashion Act Now
- Co-founder



Erinch Sahan

Joseph Rowntree Foundation
- Associate Director Investment



Safia Minney

Chair - Founder & Director
Indilisi, Fashion Declares

Craft, Power and the Reimagining of Fashion in a Time of Crisis



Across five interconnected sessions held during London Fashion Week, Crafting Fashion Futures presented a radical and necessary reframing of the fashion industry at a moment of accelerating ecological, social and moral crisis. Chaired by social entrepreneur and fair-trade pioneer Safia Minney MBE alongside journalists, educators and campaigners including Polly Leonard, founder of Selvedge, and Gemma Metheringham of Elephant in My Wardrobe, the programme brought together an unusually wide spectrum of expertise.

Contributors ranged from artisan leaders and regenerative producers such as Madhu Vaishnav of Saheli Women in India, Sophie Lane of ethical manufacturer SOKO Kenya, and Jo Dawson of UK-based regenerative wool network HD Wool, to systemic thinkers including commons scholar David Bollier, post-growth economist Erinch Sahan of the Joseph Rowntree Foundation, and Oliver Scutt, Legal Director at Bates Wells and sustainable fashion and circular economy lead.

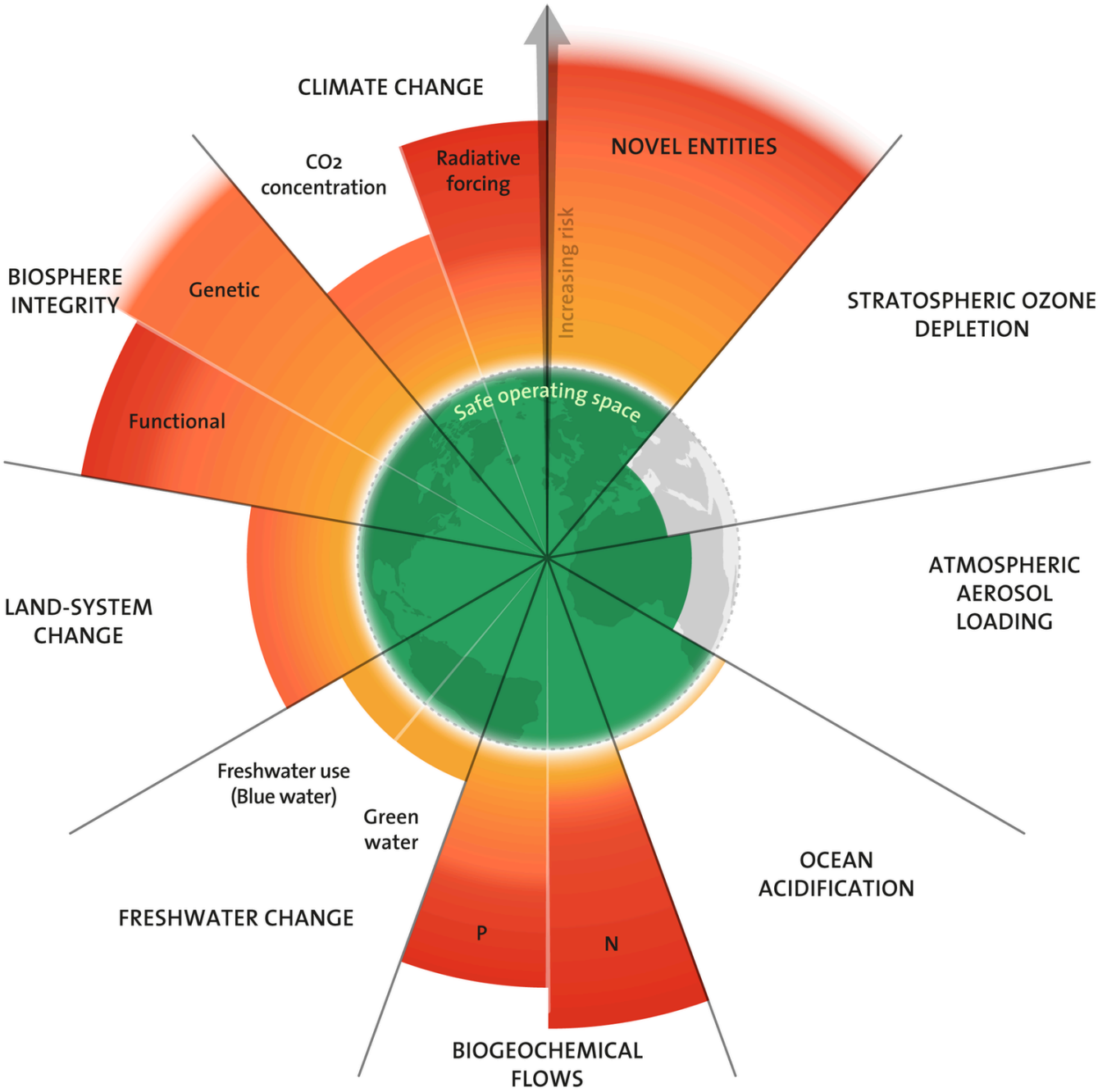
Cultural critics and movement-builders such as Carry Somers of Fashion Revolution, Bel Jacobs of Fashion Act Now, Dr. Sass Brown of Kingston University, Daniel Mauli Quist of The OR Foundation, Ghana, artist of The Red Dress Project Kirstie Macleod, repair activist Ali Clifford and pioneer of UK-wide Sustainable Fashion Week organiser Amelia Twine grounded the discussions in lived experience across supply chains, markets, and movements.

Rather than offering incremental solutions or technological optimism, the programme confronted fashion's role as a driver of climate breakdown, inequality and cultural dispossession, while also illuminating pathways toward regeneration grounded in craft, care and systemic redesign. Collectively, the sessions formed a coherent argument: fashion's failures are not the result of poor intentions or insufficient innovation, but of an economic system designed to prioritise growth, speed and extraction above all else. Within this context, craft was positioned not as nostalgia or niche, but as a form of cultural, economic and ecological infrastructure; capable of reconnecting fashion to land, labour, community and governance, and of supporting a genuinely post-growth fashion system.



7 of 9 planetary boundaries now breached – ocean acidification joins the danger zone

A new report from the Planetary Boundaries Science Lab at the Potsdam Institute for Climate Impact Research (PIK)



The 2025 update to the Planetary boundaries. Licensed under CC BY-NC-ND 3.0. Credit: "Azote for Stockholm Resilience Centre, based on analysis in Sakschewski and Caesar et al. 2025".

Fashion Breaches Planetary Boundaries



Safia Minney opened the programme by situating fashion firmly within the wider crises shaping the 21st century. Climate breakdown, biodiversity collapse and widening global inequality are no longer abstract future risks but lived realities, disproportionately borne by communities in the Global South, who are least responsible for historic emissions. Despite this, the fashion industry continues to operate as though its current trajectory is compatible with planetary limits.

Minney highlighted that fashion accounts for between 4% and 10% of global greenhouse gas emissions and consumes over 20% of global chemicals, plastics and wastewater. In 2023 alone, emissions from the sector rose by 7%, driven largely by ultra-fast fashion platforms such as Shein and Temu. These figures underscored a central contradiction: while sustainability rhetoric has become ubiquitous, material impacts continue to worsen.

The failure of "green growth" emerged as a recurring theme. For decades, the industry has clung to the belief that efficiency gains, technological innovation and marginal improvements could decouple growth from environmental harm. Yet demand has consistently outpaced these gains, accelerating resource extraction and emissions. To redesign fashion within planetary boundaries, Minney argued, production and consumption would need to be reduced by as much as 75–95%. Against this reality, the spectacle of business-as-usual fashion weeks appeared increasingly untenable.

This disconnect between crisis and response framed the programme's core inquiry: if fashion is to have a future, what must fundamentally change? And what answers does craft offer?



The principles of the Commons can be applied to Fashion. It is clear that capitalism and old narratives are no longer credible. The state has been captured by capital; there are no breaks, no controls, or regulations on capitalism. We worry about inequality, volatile global supply chains, and climate change. However, fashion is also a cultural narrative, and it has to adapt to where people's heads are at. We need to start treating the Commons as something that we all depend on – our shared resources.

Fair trade has done heroic work within the limits when the whole system is a raid for cutthroat market competition. We need to connect, amplify and build alternatives – and incubate these new systems through conferences like this one.

David Bollier, Scholar & Activist



Growth on a Finite Planet

That question was taken up forcefully by Erinch Sahan, who shifted attention from products and practices to the underlying design of businesses themselves. Drawing on his work with the Doughnut Economics Action Lab and the Joseph Rowntree Foundation, Sahan argued that fashion's destructive patterns are not accidental but structurally embedded in finance-first business models.

Most fashion companies, he explained, are designed to maximise short-term financial returns, placing extraction, scale and growth above social or ecological wellbeing. Under this design, even ethical entrepreneurs and artisans are constrained. The linear "take, make, use, lose" model persists not because alternatives are unknown, but because ownership and governance structures reward only one trajectory: continued growth.

Traditional venture capital and private equity, Sahan noted, enable only a narrow set of outcomes, pushing businesses toward speed, volume and exit. Alternative strategies, such as slowing production, investing in artisan communities or prioritising long-term ecological care, are often considered financially impossible.

Oliver Scutt reinforced this analysis from a legal perspective. Current company law, particularly Section 172 of the UK Companies Act, effectively obliges directors to prioritise shareholder interests, with social and environmental concerns treated as secondary considerations. While voluntary commitments and certifications exist, they remain fragile within a system legally oriented toward profit maximisation.

Discussion emerged around alternatives that challenge this paradigm: steward ownership, purpose trusts, cooperatives and governance structures that include representation for nature and future generations. These models, it was argued, are not symbolic gestures but mechanisms that fundamentally reshape decision-making, embedding responsibility and long-term thinking into the core of a business.

Together, these perspectives made clear that fashion cannot be transformed without addressing power: who owns companies, who makes decisions, and whose interests are legally protected.



I think Craft has its own language that's so unique, that's beyond words. That's how people around the globe need to really cherish and celebrate this.

People are not very calm anymore, but when they work with Craft they have to sit, they have to hear their body, they have to hear every single cell and their breath. So they're very connected to the piece they are working on.

If we really want to care about people, if we want to care about the family, if we want to care about Mother Earth, the answer is only Craft.

Madhu Vaishnav, Director Saheli Women, India

Reclaiming the Power of Craft

Against this backdrop of systemic critique, craft was the central organising principle across the sessions. Polly Leonard traced textiles through the long arc of human history, describing fibre as the often-overlooked protagonist of civilisation itself. From enabling global trade and colonisation to shaping the industrial revolution and early computing, textiles have been foundational to economic and cultural development.

Yet today, Leonard argued, textiles sit at the heart of ecological collapse. Where garments were once scarce, durable and valued, they are now produced and discarded at unprecedented rates. The shift from wardrobes containing around 25 garments to contemporary consumption of approximately 70 garments per person per year reflects a profound cultural transformation: clothing has become disposable, and labour invisible.

Reclaiming craft, Leonard suggested, is about restoring intimacy between people and materials. Handmade textiles resist uniformity, standardisation and perfection, instead embodying time, skill and human presence. However, she noted that consumers' estrangement from making has led to a diminished tolerance for inconsistency, which is a hallmark of handcrafted work, reinforcing the devaluation of labour.

The public doesn't perceive fabric or clothing as precious anymore, we have to educate people. Customers expect uniformity (of) machine made - if you're a block printer, your fashion buyer may reject your fabrics with small imperfections which are characteristic of craft. - ***Polly Leonard.***









Photos: Selvedge Magazine

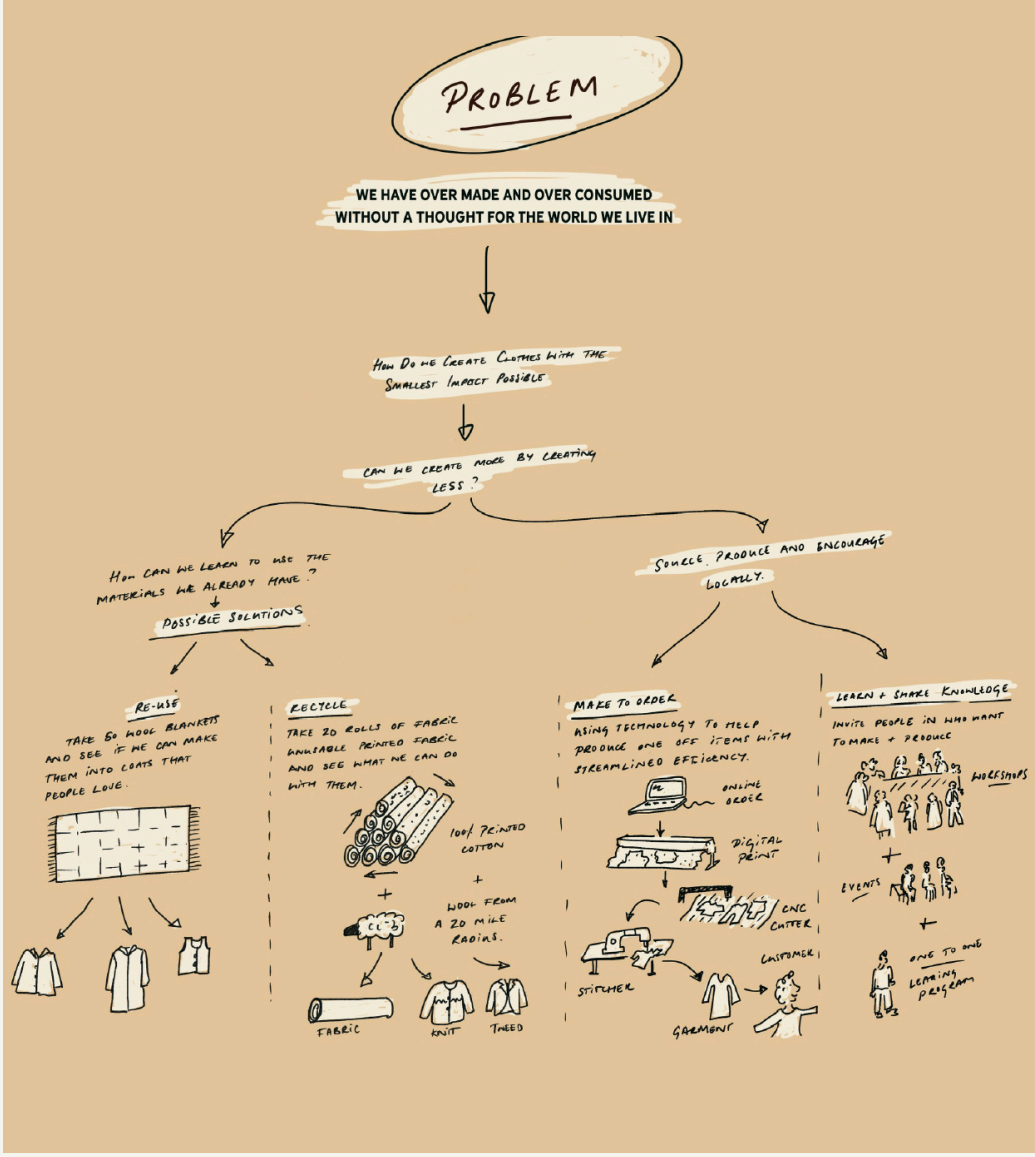




Photos: Ines Bahr Photography (left), KTS Nepal (right), Indilisi knitwear

Reclaiming Craft to Promote Connection

This estrangement was echoed by designers and advocates across the programme. Bryony Richardson, Founder of Palava described retraining herself through fibre cultivation, growing flax from seed to cloth. Experiencing the labour, vulnerability and unpredictability of fibre production reshaped her understanding of design, reducing the distance between land, material and garment.



Graphic: Palava Folk



Dr. Sass Brown expanded this critique to education, arguing that the separation of design from making has normalised overproduction. When designers and consumers alike no longer understand how materials are grown or transformed, garments become abstract commodities rather than outcomes of complex, labour intensive processes that reflect our natural world.

In this sense, craft was reframed not as heritage or aesthetics, but as infrastructure; a way of reorganising production, consumption and value around care of nature and people rather than extraction and exploitation.



Photo : Safia Minney

For Thanapara Swallows, craft is a powerful response to the climate, ecological, and social crisis. Handloom weaving and hand embroidery are low-carbon, energy-efficient practices that reduce emissions and environmental harm. The use of natural fibers and small-scale production protects ecosystems and minimises waste. Socially, craft creates dignified livelihoods for rural women and marginalised communities, preserves traditional skills, and promotes fair trade and collective ownership. By offering a sustainable alternative to fast fashion and extractive industries, Thanapara's craft model strengthens community resilience, supports environmental responsibility, and ensures inclusive, ethical development rooted in local culture and care for the planet.

Santo Haque, Thanapara Swallows, Bangladesh



Photo: The Red Dress project

Craft as healing, Community and Culture

Beyond material production, craft emerged as a form of social and emotional infrastructure. Kirstie Macleod's Red Dress Project offered powerful illustrations of this potential. Bringing together 380 contributors from 51 countries; many of them refugees, survivors of violence or individuals living in marginalised conditions. The project used embroidery as a means of connection and collective expression.

Participants stitched words such as "hope," "dignity" and "pride" into the dress, articulating the emotional and social impact of the process. Embroidery circles became spaces of mutual support, where people sat shoulder to shoulder, sharing their stories and rebuilding trust.

For many contributors, the act of stitching was as significant as the finished artwork.

Minney connected this to broader patterns observed in artisan communities across the Global South, where stitching circles function as social support systems. These spaces allow women to support one another, and address local challenges whilst building resilience as a community of women. Craft, in this context, produces far more than textiles; it produces social cohesion, confidence and strengthens communities and local economy.

After the completion of the Red Dress, Macleod noted a sense of loss among contributors and audiences alike, prompting the creation of "sister dresses"; locally made, collaborative garments that continue the project's ethos. This evolution underscored craft's capacity to generate ongoing community and phycological wellbeing as well as a collaborative piece of art.



Here in the UK, we send 336,000 tonnes of used clothes to landfill every year, charity shops are overflowing, there are millions of items on Vinted and, after America and China, we export more used apparel than any other country. It can't go on! We need to reboot our relationship with fashion and focus on rewearing, repairing and remaking the billions of clothes that already exist.

In my opinion big brands have stifled innovation in their relentless drive for growth. I think all the craft and creativity that makes fashion 'cool' has migrated and is now transforming the worlds of visible mending, secondhand shopping and upcycling. That's why I was delighted to chair this panel on the 'Craft of Circular - Resale, Remaking and Repair' and meet the people who are driving this circular revolution.

Gemma Metheringham, The Elephant in my Wardrobe

Photos: The OR Foundation, Ghana

Circularity and Social Justice

One of the most critical interventions came from Daniel Mauli Quist of The OR Foundation, Ghana, who challenged dominant narratives around circularity. In the Global North, circular fashion is often framed as a future innovation, enabled by technology, recycling infrastructure and new business models. In reality, Quist argued, circularity already exists, but unevenly and unjustly.



Kantamanto Market in Accra, Ghana, recirculates approximately 25 million second-hand garments every month and employs around 30,000 people. Repair, upcycling and remanufacture are not trends but necessities. Yet nearly 40% of garments exported to Ghana arrive as waste due to poor quality, creating environmental and social burdens for communities least responsible for the overproduction of clothing.

Quist emphasised that circularity cannot be considered successful if it relies on exploitative labour or externalises harm. True circularity must include dignified livelihoods, infrastructure investment and accountability for waste at its source. Without this, circular fashion risks becoming another extractive narrative that appropriates aesthetics while ignoring justice.

These insights resonated with discussions of repair in the UK context. Ali Clifford described visible mending as act of resistance, challenging stigma around repair and reframing it as care and art. Research shows that mended garments can displace multiple new purchases, yet repair remains undervalued because it disrupts consumption-driven models.



Amelia Twine, Founder of UK-wide Sustainable Fashion Month campaign reinforced the importance of community-led initiatives; swap shops, repair cafés and local fashion weeks, as catalysts for cultural change. These decentralised practices rebuild relationships between people and clothing, fostering sufficiency rather than excess.







Photos: HD Wool



Photos: PIGMENT Organic Dyes



Fibre, Land and the Ethics of Life

Across sessions, fibre emerged as a powerful connector between land, labour and ethics. Sophie Holt's work with PIGMENT Organic Dyes illustrated how localisation can radically reduce environmental impact while strengthening social inclusion. Growing dye plants on half an acre and working seasonally, Holt allows ecosystems to create beautiful colours that she supplies to craftspeople and brands.

Her enterprise integrates ecological farming with vocational opportunities for adults with learning disabilities, transforming marginalised individuals into crafts people whose identities are embedded in the final textiles. This integration of social and ecological care exemplified regenerative practice in action.

Emma Hakansson expanded the ethical framework, arguing that sustainability must include animals as sentient beings. Through her Total Ethics Fashion approach, she challenged the reduction of animals to resources, linking animal agriculture to land degradation, colonial dispossession and climate breakdown.

Hakansson highlighted alternatives such as shiringa bio-leather, derived from rubber trees, which support forest ecosystems, indigenous land rights and local economies. However, she cautioned against expecting such materials to compete on price with synthetics or conventional leather. Their value lies not in scalability, but in what they protect and restore as we shift to buying less and treasuring what we buy.

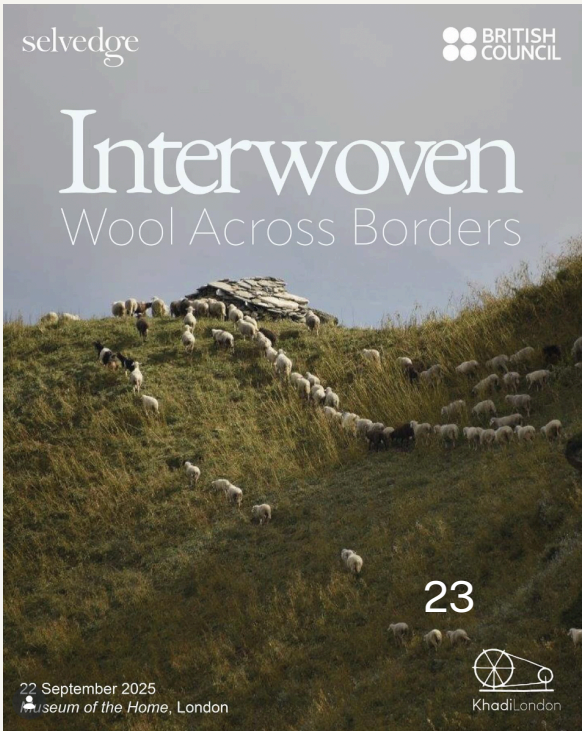
Jo Salter and Madhu Vaishnav grounded these ideas in heritage practice, demonstrating how hand-spun, hand-woven fibres and radical transparency can reconnect fashion to land stewardship. Rather than centralised scale, they advocated for replication, sharing skills and models across communities while preserving cultures and traditions.

Jo Dawson, CEO of HD Wool, works with regenerative wool in the UK echoed this approach, reframing wool not as a commodity but as ecological and cultural capital. By linking directly to farmers and valuing small-scale production, Dawson demonstrated how local fibre systems can support biodiversity and rural livelihoods whilst suppling high quality biodegradable and traceable wool.

Graphic: Collective Fashion Justice



Photo: Khadi London



Power, Policy and the Conditions for Craft to Thrive



The Future of Fashion Regulation in the UK: White Paper

by Fashion Declares & Bates Wells

Recent developments in sustainability legislation by the European Union (EU) and United States (US) impact the fashion and textile industry. Although opinions vary on this legislation's effectiveness, the United Kingdom (UK) lacks its own cohesive regulatory framework.

Despite its transformative potential, speakers were clear that craft cannot survive on values alone. Small-scale, high-skill producers are systematically disadvantaged by financial systems designed for speed and volume. Ethical brands often face long cash cycles, paying artisans months before products sell, while fast fashion externalises risk and cost.

Policy interventions emerged as critical levers. Scutt outlined proposals to abolish the de minimis customs exemption, which allows goods under £135 to enter the UK tax-free, disproportionately benefiting ultra-fast fashion platforms. Extended Producer Responsibility frameworks and digital product passports were also discussed as mechanisms to improve accountability and traceability.

Bel Jacobs connected these structural issues to culture and media. Reflecting on her journey from fashion editor to activist, she described how glamour, perks and aspiration masked exploitation within the industry. Her concept of "defashion" or deliberately dismantling fashion's mythologies, called for a cultural shift away from desire manufactured by marketing toward values rooted in care and restraint.

Jacobs argued that advocacy must extend beyond industry bubbles, reaching consumers with compassion and facts rather than judgement. Cultural change, she suggested, is as essential as policy reform.



Photo : Safia Minney

Crafting Fashion Futures

By the events close, a coherent vision had emerged. Regenerative fashion is not defined by innovation alone, nor by certifications or efficiency gains. It requires a fundamental shift in values and structures:

- From growth to sufficiency
- From ownership to stewardship
- From anonymity to transparency
- From exploitation to partnership
- From global uniformity to local specificity and uniqueness

Craft, in agriculture, spinning, dyeing, weaving, tailoring, repairing, upcycling and organising, was positioned as both method and mindset for holding this transformation. Slow, relational and grounded in place, it offers principles for rebuilding fashion pathways as a system that supports life rather than erodes it.

The sessions concluded not with easy optimism, but with clarity and responsibility. Fashion's future, the speakers argued, will not be engineered solely through technology or market mechanisms. It will be rebuilt through culture, creativity, regulation, finance and care, through the courage to redesign products, supply chains and business models based on systems of justice, dignity and planetary limits. Craft, far from being a relic of the past, emerges as a cornerstone to rebuilding a post-growth future for fashion and textile.



It was a privilege to join Fashion Declare's landmark gathering as one of 15 inspiring speakers. From the moment I arrived, I knew I was part of something different in terms of ambition for change and the participants' willingness to face into the urgency of climate and ecological breakdown.

It was an event in which I learnt as much as I thought I already knew: about activism in fashion in the moving Red Dress Project, about the culture of spirited repair that defines the OR Foundation, about the need to centre other species through Collective Fashion Justice and about Fashion Declares and Bates Wells' groundbreaking Future of Fashion Regulation White Paper. The event spoke passionately to the need to elevate craft, careful ownership and repair as defiant responses to dominant systems of exploitation.

Bel Jacobs, co-founder Fashion Act Now

Photo : Safia Minney

Speakers and Organisations

Ali Clifford: Founder, Incredibusy
https://incredibusy.com/
Amelia Twine
Fashion activist, founder of Sustainable Fashion Week
https://uk.linkedin.com/in/amelia-twine-aa835482
https://www.sustainablefashionweek.uk/
Bel Jacobs: Co-founder, Fashion Act Now
https://www.beljacobs.com/
https://uk.linkedin.com/in/bel-jacobs
Bryony Richardson: Designer and founder, Palava
https://palava.co/
Carry Somers: Co-founder, Fashion Revolution
https://www.fashionrevolution.org/
https://www.carrysomers.com/
Daniel Mawuli Quist: Creative Consultant, The Or Foundation
https://gh.linkedin.com/in/daniel-quist-0548a9188
https://theor.org/
David Bollier: Author and scholar on the Commons
https://www.bollier.org
Dr. Sass Brown: Academic and fashion educator, Kingston University
https://www.kingston.ac.uk/
https://www.sassbrown.org/
Emma Håkansson: Author of Total Ethics Fashion, Founder, Collective Fashion Justice
https://emmahakansson.com.au/bio
https://www.collectivefashionjustice.org/meet-the-board
Erinch Sahan: Post-growth economist; Doughnut Economics Action Lab / Joseph Rowntree Foundation
https://uk.linkedin.com/in/erinch-sahan
https://www.jrf.org.uk/our-people/erinch-sahan
Gemma Metheringham: Founder, The Elephant in My Wardrobe, Circular Fashion Consultant
https://www.linkedin.com/in/gemma-metheringham-28662612?originalSubdomain=uk
Jo Dawson: Regenerative agriculture advocate, founder, HD Wool
https://www.hdwool.com/about-us
https://uk.linkedin.com/in/johdawson

Jo Salter: Founder, Where Does It Come From?, Director, Khadi London
https://wheredoesitcomefrom.co.uk/
https://khadi.london/team/
Kirstie Macleod: Artist, founder of the Red Dress Project
https://www.kirstiemacleod.co.uk/
https://reddressembroidery.com/KIRSTIE-MACLEOD-1
Madhu Vaishnav: Founder, Saheli Women (India)
https://www.saheliwomen.com/
Oliver Scutt: Partner, Bates Wells (law firm)
https://bateswells.co.uk/
https://bateswells.co.uk/people/oliver-scutt/
https://uk.linkedin.com/in/oliver-scutt-54345a11
Polly Leonard: Founder and Editor, Selvedge magazine
https://www.selvedge.org/
https://uk.linkedin.com/in/polly-leonard-51b9137
Safia Minney MBE: Founder, Indilisi, Fashion Declares; social entrepreneur and fair-trade pioneer
https://safia-minney.com/
Sophie Holt: Founder, PIGMENT Organic Dyes
https://www.pigment.org.uk/
Sophie Lane: Brand Leadership and Creative Direction, SOKO Kenya
https://uk.linkedin.com/in/sophie-lane-2a4b044b
https://www.soko-kenya.com/

Further reading on Craft

Craft in the Age of Climate Crisis - The British Council, Fashion Revolution India
https://www.britishcouncil.in/sites/default/files/executive_summary_craft_x_climate_report.pdf
The Crafted Report - League of Artisans
https://leagueofartisans.org/crafted
State of Fashion Report - McKinsey and Company, The Business of Fashion
https://www.businessoffashion.com/reports/the-state-of-fashion-industry/

Graphic: Collective Fashion Justice



Fashion Declares is a Grassroots Movement of people who care in the Fashion Industry

The 5 goals of Fashion Declares

1. **Speaking out for urgent action to tackle the climate, ecological and social crisis**
2. **Decarbonisation and Restoration of Ecosystems and Biodiversity**
3. **Social justice and the Just Transition**
4. **Radical transparency and corporate governance**
5. **Transition to a regenerative model for the fashion industry**

Join Our Community

@fashion_declares **Fashion Declares** **fashion-declares.org**