



ESSF

European Schools for a
Sustainable Fashion



THE INS AND THE OUTS OF SUSTAINABLE FASHION AND WHAT EUROPEAN
SECONDARY SCHOOL STUDENTS CAN DO ABOUT IT

1.

PREFACE

What is ESD?

A brief introduction for teachers and stakeholders.

What is Sustainable Fashion and this Partnership?

How can education change the students' mindset?

What are the needs of the school world concerning the topics of making and consuming fashion in the context of EU values and priorities?

Since 1987, Sustainable Development has been a concern of the United Nations and of most committed political bodies (see the Commission on Environment and Development document *Our Common Future*, and the 1992 Rio Conference and later Kyoto Protocol). In February 2005 the European Commission monitored the progress that had been made on previously listed goals and came to the conclusion that the situation was deteriorating. Numerous Global Summits on one hand and European Councils on the other followed to modify and direct the world's and Europe's development with cross-cutting policies aimed at preserving the Earth's balance of resources and contrasting climate change. The point was reaching goals while also focusing on the bond between generations. The latest European challenges are expressed in the Commission Priorities, where Sustainability is present in two key areas: Prosperity and Competitiveness, and Our Quality of Life ([Priorities 2024-2029 - European Commission](#)), meaning that the efforts in this field are central to the very survival of European identity and values.

How can education contribute to reach these fundamental goals for the future generations? The UNESCO World Conference on Sustainable Education called educators to action through the [Bonn Declaration](#). The 2024 Education and Training Monitor (a report tracking progress towards achieving EU-level targets for 2025 and 2030) focuses on learning for Sustainability and highlights that *despite efforts to address climate change and environmental crises, a disconnect exists between knowledge and action. School principals report taking low-impact actions like differential waste collection, but barely cover more complex competences such as future literacy. Only 42% of young people have had a good opportunity to learn about sustainability in school.* (Education and Training Monitor 2024: skills, equity, sustainability | European School Education Platform).

The Erasmus plus program has responded with valuing Sustainability in all its actions, stating clearly that education increases the skills needed to create a modern Europe and to give everyone the chance to play an active role in society. Thus schools across Europe are called to join forces to explore new pathways that place sustainability, responsibility, and creativity at the heart of education. The project European Schools for a Sustainable Fashion (ESSF) embodies this commitment. Through international collaboration, workshops, and community engagement, it seeks to raise awareness and inspire practical solutions that can be integrated into everyday life. Why fashion? Because it is one of the most powerful forms of cultural expression, yet it is also one of the industries with the greatest environmental and social impact. From the overproduction of garments to unfair labor practices, the conventional fashion system has long relied on unsustainable models of consumption and production.

Our journey started in Odense (Denmark) where during a TCA (Training and Cooperation Activity) on Sustainable Education (May 2023), three participants from three different countries got together to think about a new course in their respective organizations, one that accounted for learning for Sustainability and involved students, teachers, and the local stakeholders for awareness and action. The idea was to show that sustainability links with daily choices and cultural attitudes; and to get closer to the learners' world, the partners chose Fashion, or better, the consumption of clothes and accessories as the fittest topic for a project targeting adolescent learners.

At the beginning of the Project, questionnaires were submitted: one to assess the students' knowledge on the topic and one to a larger audience of stakeholders to verify whether the families and teachers of the participating schools considered ESD (Education for Sustainable Development), a matter of interest and therefore an educational challenge worth curricular hours and cross-curricular projects. The results of these surveys (see attached forms) confirmed the validity of the project: there is complete unanimity that schools should be doing more to help young people think globally: the informants believe that the school experience should teach skills and knowledge that help social cooperation and practical aid for people in need. Moreover, most of the respondents strongly agree that schools should help young people develop the ability to think globally, and be responsible global citizens (60,4%); they are also in favour of achieving these educational targets through outdoor activities and by meeting guests, for example experts in this sector; 54% believe that Sustainability should be treated as a separate project.

The survey also throws light on the students' perception: they are aware that fast fashion has made rapid mass production possible so that cheap and trendy clothes are available to everybody, but they realize fast fashion is damaging to the Planet. Nowadays we know that Fast and Ultra Fashion have an enormous environmental footprint, and exploit workers in the poorest parts of the world. Still people, especially young people, are disconnected from the world of production and how it really affects the environment and the people: only 66% of the pollées has indeed heard of circular fashion. In fact, students say they simply follow the new trends, empowered by social media, because they are scared to be judged and so they want to be accepted by their peers. From the survey it is clear that peer pressure and social media are the main two factors that push young people to purchase items from fast fashion brands.

Thus, our Odense idea of a KA210 (Small Scale Partnership) was submitted for approval to the Luxembourg National Agency (ANEFORÉ) and became a financed 2-years Project. It represented our way to tackle the issue from different angles to make it a veritable educational challenge for both learners and teachers. The Partnership, led by Ecole Privée Fieldgen, in Luxembourg, and made up of teams of teachers and learners from one Portuguese school (Colégio Sao Gonçalo) and one Italian school (IIS Blaise Pascal), listed and assigned tasks according to the previous experience and specificity of the three educational bodies as well as to the links with other local organizations, concerning the world of circular economy.

The general plan of the Project aimed not only at the full comprehension of the process of production/

consumption with its global effects, but more in depth at awareness and understanding of the socio-psychological drives to fashion consumption. The Project throws light on past habits, present ways (including the world of bloggers and influencers), and future possibilities regarding both virtuous consumption and production (by observation of recycling and upcycling companies), and sustainable and inclusive communication of fashion trends, including Sustainable Fashion brands and stakeholders. If all education is a preparation for the future, this Project wants to give students the opportunity to explore the present and the futures they would like to live in.

The educators of the Partnership firmly believe that the young generation needs to comprehend the spatial and temporal dimensions of social facts, which has become increasingly and paradoxically difficult in this digital world. Therefore the project wants to confront students with real life and varied material and experience: interviews, surveys, encounters are planned for them; in addition, and with the help of psychologists and experts, this Project encourages participating students to think globally and act locally for awareness and peer discussion and communication. Critical thinking and digital skills are exploited to make a difference and exert responsibility: students become Sustainable Influencers and create educational videos.

This handbook collects materials from the Project as a witness and multiplier of the experience. It includes informative texts, storytelling, experiences, and a number of teaching tips for future adaptation and sustainability of the Project itself.

“Modern society will not find any solution to the ecological problem unless it seriously examines its own lifestyle”.

Pope John Paul II

“You can’t solve a problem with the same mindset that created it”.

Albert Einstein

2.

PROBLEM STATEMENT

It is important that students truly understand the issues linked to the fashion industry and especially the fast fashion industry.

The objective of this chapter is to ensure a comprehensive understanding by the students.

Date: 28/02/2025

Writing of the problem statement

Today our activity is an important one. Students need to write the problem statement. I am a bit anxious about this as the activity will only last 2 hours. They have been prepared during the past weeks but it is not necessarily easy to summarise everything in one consistent piece of information!!! Alea iacta est!

Bernard, Luxembourg

Teaching tips

- Objective: at the end of the lesson students will have learned how to work as a team on a single document and how to produce a formal project output with a strict timeframe
 - Timing: between 2 and 3 school hours
 - Prerequisite: Students should have been informed of all the ecological and social issues related to the fashion industry (workshop, video, reflection, etc.)
 - Description: For this activity, the idea is to give them 2/3 hours to produce together (team of 6 to 8 people) a document summarizing the problem statement related to the project. To make this happen they need to be organised. You need to help them by assigning clear roles in the team.
- Roles: there should be one (and only one) project manager, some researchers, some writers and some editors.

The role of the project manager is to get things done. He/she will not necessarily write anything. His role is to coordinate the effort and to ensure the product is delivered on time (he is also the time keeper). He/she needs to set precise deadlines, for example by what time should the first draft be finished, identify who works on the formatting of the document (the document must be very formal with a page cover, a bibliography, a table of contents, saved in pdf, etc.)

The proposed structure of the output document is as follows: **Current Status** - production; consumption; end of life. **Consequences** - social impact; environmental impact.

Current Status

Production



INDIVIDUALS

- CHILD LABOUR
- LOW WAGES (FLOOR WAGE VS LIVING-)
- PHYSICAL HARASSMENT
- MORAL HARASSMENT
- GENDER INEQUALITIES
- NO RIGHT TO UNIONIZE
- PROHIBITION OF PUBLIC PROTESTS
- BLACKMAILING & PRESSURE (PASSPORT ; BLACKLIST ; NON-PAYMENT)
- POOR INFRASTRUCTURES
- NO SAFETY EQUIPMENT
- SLAVERY

| Free image from the Net

Fast fashion contributes to 20% of global wastewater

The fashion industry is responsible for 10% of global carbon emissions more than international flights and maritime shipping combined. One major issue is pollution, as factories often discharge harmful chemicals into lakes, impacting wildlife and communities dependent on clean water. The industry also consumes vast amounts of water, with a single pair of jeans requiring about 11.000 litres. Overall, fast fashion contributes to 20% of global wastewater, using local water supplies, which is particularly dramatic in regions where access to water is limited. Additionally, the reliance on synthetic fabrics like polyester exacerbates pollution, as these materials do not biodegrade and release microplastics into the environment. The rapid production cycle also leads to massive textile waste, much of which ends up in landfills.

The fast fashion production process is designed for speed and cost efficiency. Designers quickly copy runway trends, using digital tools to create prototypes and selecting low-cost materials, often synthetic. The emphasis on speed and affordability means that many clothes are not made to last. After production, garments are packaged and shipped globally. Brands like Zara, H&M, and Shein maintain extra production capacity to respond rapidly to shifting trends, ensuring that new styles reach stores within weeks.

Despite its negative impacts, fast fashion remains popular due to its affordability and ability to keep up with the latest trends. However, growing consumer awareness of its environmental and social consequences has led to an increasing demand for sustainable fashion alternatives. While the industry continues to prioritize speed and cost, there is a rising push for more ethical and eco-friendly practices in fashion.

Consumption



In recent years, fast fashion has become a major environmental and social issue. People are purchasing more clothes than ever before, and fast fashion brands constantly produce new, cheap styles. The so-called “micro-trends” appear every few weeks, making people feel like they constantly need new clothes to stay in style creating an endless cycle of buying and discarding.

Every year, people around the world buy approximately 80 billion new clothing items. This number is shocking, especially considering that it's 400% more than what we bought just 20 years ago.

On average, one person now buys about 60 textile items per year. The reason this number is so high is that fast fashion clothes are often made cheaply and don't last long. These garments are usually made from low-quality materials, so they start falling apart after just a few washes. This is different from well-made clothing, which can stay in good condition for years. These clothes are so cheap that people are tempted to buy more, even when they don't need them.

Garments go out of style very quickly, so people lose interest in their recent purchases shortly after buying them. Instead of keeping these clothes, passing them on to friends or family or selling them. Millions of clothing items are discarded every year, creating massive amounts of waste. Worldwide, 1 truckload of textile is discarded each second. Many fast fashion garments are made from synthetic materials like polyester, which take hundreds of years to break down.

On average, one person now buys about 60 textile items per year.

Worldwide, 1 truckload of textile is discarded each second.

End of life



<https://www.aljazeera.com/gallery/2021/11/8/chiles-desert-dumping-ground-for-fast-fashion-leftovers>

Each year around 92 million tons of garments end in landfills (73%)

Less than 1% of textile waste is recycled

In Luxembourg an equivalent of 95 t-shirts gets thrown away every minute

The problem of the end-of-life of fast fashion clothes is a growing environmental and social problem. Fast fashion encourages buying cheap, trendy clothes that are barely worn and thrown away, that's how the whole problem starts. People don't think twice and buy stuff they do not need...this is the start of a vicious circle.

Each year around 92 million tons of garments end in landfills (73%). Landfills pollute the soils and water streams. Parts of these landfills regularly get burned, to reduce the waste volume, creating yet another pollution problem. Most of our clothes are made with a blend of materials that makes it too difficult to recycle, as each material has its own chemical properties, less than 1% of textile waste is recycled. Part of the discarded clothes from western countries get sold in second-hand shops/market, but the problem is that most of the clothes are in bad shape meaning these clothes may end like the rest on the fields. Microplastic is a problem in this scenario since the clothes can end up in the water, harming the locals as well as the marine life. In Luxembourg an equivalent of 95 t-shirts gets thrown away every minute.

These clothes end up in regions like Africa (46%) or Asia (41%). Most people think by donating clothes they save the planet but as we saw most of the time they end up in landfills and/or get incinerated.

Consequences



Social impact

<https://www.nytimes.com/2013/04/25/world/asia/bangladesh-building-collapse.html>

Child labour remains a widespread problem, especially in the global garment industry. Despite many efforts to tackle these problems, working conditions in many countries remain catastrophic. Workers, especially young women, are paid extremely low wages that are often insufficient to meet basic needs. In many cases, these wages are insufficient to support themselves or their families, which further exacerbates exploitation.

In addition to inadequate pay, workers are also subjected to physical and moral harassment in the workplace. This creates a climate of fear and insecurity in which workers are constantly under pressure. Gender inequality is particularly widespread, with women often being disadvantaged - whether through lower wages or unfair treatment. Workers in the fashion industry also have no basic rights, such as the right to form trade unions. Without union representation, it is almost impossible for them to campaign for better working conditions, fair wages or their own safety. In many countries, it is even forbidden to publicly protest these abuses, which gives workers even fewer opportunities to make their concerns heard.

Furthermore, these workers are often put under pressure through extortionate methods such as confiscation of their passports, blacklisting or non-payment of wages. These practices keep the workers in a state of fear and dependency, making it very difficult for them to free themselves from exploitative working conditions.

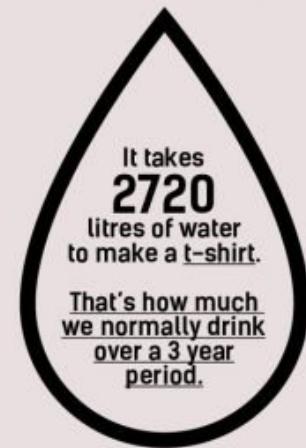
The infrastructure in which these workers work is usually poor. There is often a lack of basic facilities and health care, and the working environment is frequently provided with no or inadequate safety equipment. This poses a major risk to the health and lives of the workers. A tragic example of these poor conditions was the 2013 Rana Plaza factory collapse in Bangladesh, which killed over 1,100 workers. In the most extreme cases, there are even slave-like working conditions in which the workers have no prospect of improvement.

According to the non-profit organization Remake, around 80% of clothing worldwide is produced by young women aged between 18 and 24. Countries such as Argentina, Bangladesh, Brazil, China, India, Indonesia, the Philippines, Turkey and Vietnam are among the many countries where forced and child labour in the garment industry is widespread. These countries remain hotspots for exploitation, where workers suffer inhumane conditions on a daily basis.

This situation requires urgent action from governments, businesses and consumers alike. There is an urgent need to raise awareness and enact stricter regulations to combat child labour and exploitation in the fashion industry. Until significant changes are implemented, the cycle of poverty, abuse and exploitation will continue to affect millions of workers worldwide.

Around 80% of clothing worldwide is produced by young women aged between 18 and 24

Environmental impact




| Fast Fashion Facts You Need to Know – From the Shocking to the Sad

It accounts for 10% of global CO₂ emissions and is responsible for 20% of water pollution worldwide

The fashion industry is the second most polluting industry in the world, contributing significantly to environmental damage. It accounts for 10% of global CO₂ emissions and is responsible for 20% of water pollution worldwide. Additionally, the industry consumes 4% of the world's fresh water, further straining natural resources. The use of chemicals in fashion is alarming, with 24% of all insecticides and 11% of pesticides linked to textile production. The industry also releases 500,000 tons of microplastics into the environment each year, harming marine life and ecosystems. Beyond pollution, the fashion industry poses a serious threat to biodiversity, contributes to air and soil pollution, and is often associated with animal cruelty.

Not only synthetic fibers like polyester and nylon can be an issue, but overproducing natural fibers like cotton can also be damaging. Cotton, for example, requires a specific amount of water, fertilizers, and pesticides. In 2018, the Environmental Protection Agency (EPA) said that landfills received 11.3 million tons of MSW (Municipal solid waste) textiles.

In short, fast fashion has a significant environmental impact across three key areas: **Water:** The industry is the second-largest consumer of water, requiring 2720 liters for a cotton shirt. **Microplastics:** synthetic fibers like polyester and nylon, are used in many garments. They release microplastics during washing, contributing to 35% of ocean microplastics. **Energy:** Producing textiles from plastic fibers demands energy, using petroleum and pollutants. Cotton farming is also involving pesticides that pose risks to both ecosystems and farmers' health.



While discovering the figures, my students felt totally overwhelmed. They knew about the issue... but they did not realise their extent!

Bernard, Luxembourg

3.

FASHION STORYTELLING & MEDIA LITERACY

The ins and outs of clothing habits: Now and Then.

In the beginning of the project I was feeling anxious: I would be coordinating a Project in Italy that I myself shaped with our international partners, but that, for various reasons I could not handle with students I taught in regular classes. But I am happy to work in a team, and the group of teachers that had students in their classes, I have known them for years and I did trust them....and then Nosy Angela would pop up, now and then, to see what was happening.....

Angela, Italy



From left to right:
Headteacher Stefania Pipino
Deputy Headteacher and
Class Teacher:
Annemarie Peduto
Erasmus Coordinator:
Angela Andolfi



Teacher Claudia Ceccarelli with students

Fast fashion has not always been the norm.

Students have searched on previous generations clothing habits in each country. This activity had a special meaning and relevance, particularly for the students of the Italian and Luxembourg students: a large number of students from IIS Pascal have close relatives, namely grand-parents, in other areas of the country (internal immigration) and a large number of the students of Fieldgen also come from immigrant families (many of them Portuguese). Therefore, this section of the project - started during the Xmas time-offered participants an opportunity to find out their own cultural roots, also connecting with traditional arts and crafts. The survey found out that that the older generation owned on average max. 25 articles of clothing which

is less than half of the current average number of garments and that most respondents stated that they threw away their garments and bought new ones if they broke or did not fit anymore, and not just because they did not like it them. About 50% of families would repair them (either by themselves or they would ask someone to). The vast majority of people also wore second-hand clothes (usually recycled within the family) and these lasted very long (because they were less frequently washed and mended if necessary). Compared to the present generation, **young people in the past were driven to buy clothes by need** and based their purchases on **comfort rather than fashion**. They were certainly influenced by trends in the fashion/star system world, but that only inspired them occasionally: women who made their own clothes might try to imitate the fashion in the movies. The surveys show minor differences among participating countries, which means we are really talking about a major historical change.

A survey shows the past habits concerning clothes consumption: in all participating countries, students' parents and grandparents' bought by far fewer items, mended clothes when needed, re-used and swapped clothes within the family. Women watched actresses' styles and tried to follow fashion if they were able to make clothes for themselves. Or maybe they asked somebody to do it.

It was impressive to watch the faces of these international youth finding out it's not always been so easy and relevant to be fashionable in the past years.

Angela, Italy

Teaching tips

The questions were addressed to respondents of various ages and required mainly to provide figures and yes/no answers to avoid ambiguity and make statistic analysis clear. The purpose of this activity was also to enquire about motivations and needs. The results of this survey were discussed and compared. The debriefing of this activity is fundamental as it gets students to reflect about their own drives to fashion consumption and invites critical thought in a historical perspective, throwing light on the socio-economic reality of the past generations. This is particularly important, as it has been proved that the digital generation has partially lost the diachronic aspect of knowledge.

Discussing Fast Fashion and Sustainability at School

The results of this survey were discussed and compared to two previous questionnaires : one was submitted to the students about their own clothing habits and another to a more enlarged audience about the need to talk sustainability at school. **From the students' survey** it is clear that **peer pressure and social media are the main two factors that push young people to purchase items from fast fashion brands**, whereas from the enlarged survey it appears that awareness of sustainability is still not major and that families appreciate when/if schools have ESD projects in their curriculum offer. **Therefore the following activity of the Project focused on the Present.** It explored clothing habits as a sign of the times from a social and psychological viewpoint.

Students have learnt to identify the psychological urges to consumption and understand why outlooks have become imperative for social recognition. A psychological Lab helped them understand the mechanisms of consumption, eliciting questions and remarks. **The Blog ESSF – IIS Pascal Pomezia – European Schools for a Sustainable Fashion** reports the result of this awareness.

Today young people are influenced by friends and social media as to consuming fashion. This is a global phenomenon, involving all countries

Marketing Mind Games

The first step was to understand **cognitive biases**: a deviation of one's rationality in judgment processes, thus causing a person to make decisions not based on their personal judgment criteria, but influenced by others. **Marketers use these mind games** that are psychologically studied in order to **sway consumers' behavior and sell more**. For example, many people base their judgment on the first piece of information they know of a product, like an anchor. That's why it's called anchor bias. Marketers use this as a strategy to intrigue the consumer about how a certain object could be useful. By highlighting their best characteristics as their main quality, customers often neglect their disadvantages. One of the best-known examples is comparing prices. For instance, an exaggerated initial price is shown, but then presented as if there were a huge discount and a reasonable price is shown right next to it. This difference makes the "new" price more appealing. Another strategy marketers use is creating campaigns that stress limited-time offers or exclusive events. This makes consumers think they need to act quickly to avoid missing out, often leading to impulsivity. **People often feel the need to fit in with what they see as normal on social media. This pressure can change the way they behave, look and even think.** Social media is full of images and updates showing idealized versions of others' lives. People might compare themselves to these images, feeling less happy or satisfied with their own lives. Furthermore, people will develop materialistic values because they will start to perceive a sense of emotional attachment towards the products and will tend to buy more and more.

Young people and not just them are subject to marketing strategies that influence their consumption choices thanks to cognitive biases created by professionals who know how to make pressure on consumers



| <https://unsplash.com/it/foto/persone-in-piedi-e-che-camminano-sulle-scale-nel-centro-commerciale-mVhd5QVIDWw>

Influencer Marketing

The experts in communication revealed to students the logics of **influencer marketing**, a rising marketing strategy used by brands to promote their products using **social media influencers**, on platforms such as Instagram or Tik Tok, followed by thousands (sometimes even millions) of people all around the world. The world of bloggers was explored with an analysis of verbal and body language. **Teenagers are the easiest targets**: compared to the past generation, they are more likely to trust influencers over traditional celebrities, **because they feel influencers are people close to them**, with good intentions and real interest in their problems. Students investigated **how influencers build trust and authenticity** by being consistent and engaging with their audience. Regular interactions with followers such as **responding to comments** and **addressing concerns** also help to strengthen the connection and foster trust. **Personal stories** are also powerful tools for promoting products because they create a sense of connection with the audience. When influencers share genuine experiences linked to a product, it feels more authentic and trustworthy. By framing products within real-life scenarios or challenges, they show how the product fits naturally into everyday life, making it more appealing. This approach doesn't only highlight the benefits of the product, but it also allows followers to see it as something they can personally relate to and use in their own lives.

Teenagers are an easy target of influencer marketing because they tend to trust influencers that deliberately use strategies to appear authentic and personally involved.



| <https://pixabay.com/it/photos/uno-contro-tutti-tutti-contro-uno-1744093/>

Looping Stereotypes

Stereotypes exploited by media creators were analyzed. **A stereotype is an oversimplified and generalized belief** often based on physical characteristics, such as the assumption that being slim or having blue eyes makes you more beautiful. **The beauty standards influencers respond to** (fair skin, light eyes and hair, and high cheekbones) **become the “only” possible model to follow:** the continuous intake of these false facades leads consumers, especially teenagers, to try to become something that has never existed in the first place. At this time, some of the stereotypes that are most frequent are: **gender, ethnical belonging and body image stereotypes.** Gender is one of the most noticeable stereotypes through trends, such as “#GirlMath” where the social media pushes the audience to believe that women are emotional, vulnerable, and less capable, while men are strong, unemotional and suitable for leadership roles. **Years of feminism and women awareness and empowerment gone wasted.** Likewise, ethnic stereotypes are also often shown through memes, posts, and videos that generalize and ridicule ethnicities and cultures. Finally, another popular stereotype is body image: many influencers tend to promote certain ideal body types and set **unrealistic body standards.** Since the vast majority of adolescents are on social media platforms and constantly watching these videos, these teenagers are prone to compare themselves to and with these stereotypical standards.

The easiest communication strategy of influencer marketing is to rely on stereotypes, which are therefore reinforced by their voice, and by the imitation of followers. This can be very dangerous and hostile to progress and inclusion across society members



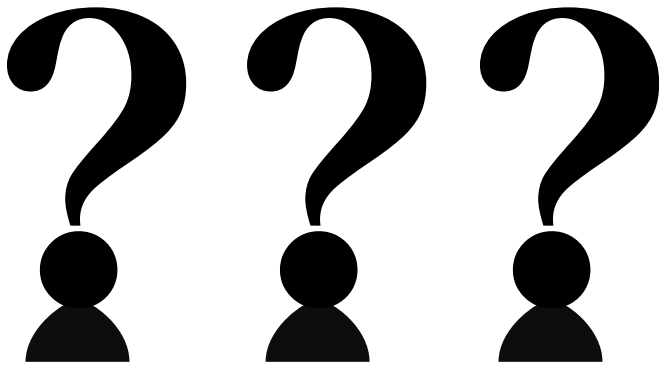
| <https://ar.pinterest.com/pin/855824735413814009/>

Psychological Effects of Stereotypes and Influencer Marketing on adolescents

Identity is formed in the critical years of adolescence. Influencers are great at putting on a mask and only showing the best part of themselves, but unfortunately adolescence cannot see through it. The constant intake of stereotypes and the described mind games are damaging for the formation of individual identity. Teenagers tend to follow someone else's footsteps and do not form their unique and individual personality. The point is that influencers are simply chosen on criteria that highlight the product, the real goal of influencer marketing: no one really cares about the devastating impact some messages have on real people's lives. In fact online pressure to conform can impact an individual's sense of identity: by consistently presenting an idealized version of themselves, people may lose touch with their authentic selves, leading to internal conflict and stress. The followers will tend to try to meet beauty standards even if they are unrealistic, and this can easily lead to problems like lack of self-esteem, and therefore sense of inadequacy, excessive use of cosmetics and beauty products (as in France, where decision makers were pushed to ban minors from purchasing anti-wrinkle cream) and, in some extreme cases, eating disorders and resort to plastic surgery. Another aspect is FOMO (Fear Of Missing Out), when people feel anxious about not joining fun or important events that others are enjoying and sharing on social media. The result is that “followers” may feel left out or inadequate and FOMO can drive people to change their behavior in ways that may not be genuine or healthy, just to feel not excluded. For example, they might over-commit to social activities, ignore personal boundaries, or prioritize appearances over well-being. Both FOMO and the pressure to conform can hurt mental health, causing anxiety, depression and feeling inadequate.

Marketing strategies that leverage these psychological triggers can lead to increased consumerism and materialism, as people strive to keep up with the perceived lifestyle of others. It's important to be aware of these effects and take steps to manage them, like spending less time on social media and focusing on real-life connections. Also, it would be best not to reproduce stereotypes and to create and share more diverse and inclusive content so that all people all over the world are represented.

The reproduction of stereotypes, the pressure to conform and be part of what is going on in the world (FOMO, Fear of Missing Out), are an obstacle to genuine and healthy development of teenagers. Physical models and accepted attitudes do not correspond to reality, and young people will automatically suffer from a feeling of inadequacy.



| The Question Mark of Adolescent Identity

A Case Studie

The two examples show how influencer campaigns can shift consumer trends, especially in shaping beauty lifestyle and aspirational behaviors among the youth.

Tik Tok's Viral "Clean Girl" Aesthetic (2022)

The "Clean Girl" aesthetic, popularized by influencers like Alix Earle and Matilda Djerf, encouraged minimalist, natural looks featuring slicked-back hair, gold jewelry and dewy makeup. Influencers demonstrated how to achieve the look with specific products like Charlotte Tilbury's Flawless Filter, Rare Beauty blushes and Olaplex haircare. This campaign, managed to affect teen behavior: indeed, teens gravitated toward "less-is-more" trends, influencing a rise in the popularity of certain skincare and makeup products, and many teens shifted spending habits, prioritizing affordable, multi-purpose beauty items.

Teaching tips

Another activity that was proposed to the students of the Italian partner school was to create videos that promote sustainability in everyday life and especially in clothing consumption. The students were given basic scripts in English that they developed in short stories: aided by experts and teachers (in terms of advice), they shot videos, using their smartphones, that tackle with everyday choices and show that being sustainable does not mean losing something. In a context like the current one, where social media have such a significant impact on our lives, promoting these skills can help build a more critical and informed society and, at the same time, more transparent and ethical practices in influencer marketing. Finally, from the point of view of didactics, this activity developed transversal skills: languages, digital skills, communication, social skills and citizenship.

Conclusions: Media Literacy and Critical Skills for Conscious Consumption

For the purpose of developing awareness among young people on the topic of Influencer Marketing, the students concluded that media literacy and critical evaluation of influencer content are essential skills in today's digital age. With the growth of social media, influencers have a significant influence on opinions, behaviors and trends, especially among young people. However, their content can be distorted or - more frequently created with commercial intent, thus making it crucial for customers to question the motivations behind the posts. With media literacy, people can easily recognize misinformation, understand the motivations behind influencers' promotions and make more informed decisions about the content they consume. It also allows the users to distinguish between truthful recommendations and those influenced by commercial interests, allowing them to navigate the online world more responsibly. Another way to be a conscious consumer is to follow inclusive and authentic creators that can help steer your algorithm in a new direction: following creators with moral values is one way to make our digital world a better place.

Students concluded that learning about all these marketing strategies can help their awareness and future behaviour. Media Literacy and Informed Consumption are fundamental skills in our age, and this is so also true for Sustainable Fashion.

4.

SOLUTIONS

Practical Sustainable Fashion Solutions

:: Repair & Mending

Fixing damaged clothing (sewing tears, replacing buttons, patching holes) to extend the life of garments and reduce waste.

:: Upcycling

Transforming old or unwanted garments into new, higher value items through creative redesign (e.g., turning jeans into bags).

:: Clothing Swaps

Organized exchanges where students trade garments instead of buying new ones, reducing consumption and promoting reuse.

:: Second Hand & Thrift Use

Choosing pre loved clothing from charity shops, swap events, or online platforms to reduce demand for new production.

:: Slow Fashion Mindset

Encouraging thoughtful purchasing: buying fewer, better quality items that last longer and are used more often.

:: 4R Framework (Reduce, Reuse, Repair, Recycle)

A practical decision making model for students to minimize waste at every stage of clothing use.

:: Sustainable Materials Choice

Selecting fabrics with lower environmental impact (organic cotton, recycled polyester, linen, hemp) to reduce resource use and pollution.

:: Responsible Washing & Care

Washing less often, using cold water, air drying, and avoiding microplastic shedding cycles to reduce environmental impact.

:: Ethical Production Awareness

Understanding how clothing production affects workers and choosing brands or practices that ensure fair wages and safe conditions.

:: Creative Re design Workshops

Hands on activities where students modify existing garments to learn design skills while reducing textile waste.

:: Textile Recycling

Collecting and sorting unwanted textiles so fibers can be reused in new garments or industrial materials.

:: Local & Small Scale Production

Supporting local makers or school based micro production to reduce transport emissions and encourage transparent supply chains.

:: Fashion Activism & Awareness Campaigns

Student led initiatives (posters, social media, school assemblies) raising awareness about fast fashion's environmental and social impacts.

:: Circular Design Principles

Designing garments for durability, repairability, and recyclability from the start, following circular economy thinking.

:: Curriculum Integrated Projects

Cross curricular activities (science, arts, citizenship) that explore fashion's impact and empower students to take action.

Schools across Europe are joining forces to explore new pathways that place sustainability, responsibility, and creativity at the heart of fashion education.

The project *European Schools for a Sustainable Fashion* embodies this commitment. Through international collaboration, workshops, and community engagement, it seeks to raise awareness, rethink the world of fashion and inspire practical solutions that can be integrated into everyday life.

Our 2nd international workshop highlighted how small, thoughtful changes can collectively lead to significant transformation. Participants discovered concrete strategies such as **upcycling** old garments into new creations, **reusing** materials to extend their lifecycle, embracing **fair trade** to ensure ethical supply chains, **swapping** clothes to reduce waste, and **reducing** unnecessary consumption.

Catarina, Portugal

During the TPW in Portugal, students were part of a talk with experts who shared eye-catching examples of how to upcycle **car upholstery leftovers** and use them to produce **fashion accessories or even new, fashionable garments**. **By.Vouzela** is a project based on a collaborative social production model and grounded in the concept of a circular economy applied to the reuse of waste from the local textile industry. To this end, a sewing workshop was organized in the community that allows the production of new products using raw materials salvaged from the local industry, which would otherwise be incinerated or sent to landfill, providing extra income to residents who wish to take on the task of producing eco-design pieces through upcycling (creating new products from existing materials).



Talk with upcycling experts



| Porta 43 - local swapping shop



| Talk with Miguel Pinto

On the same day, it was possible to visit a local swap shop, which was a good surprise for our students who understood how they could get nice (almost new) clothes for free! Then, it was time to discover the values of fair trade thanks to a talk with Miguel Pinto.

By the end of this first day, I could feel they were seeing the world from a greener perspective.

*I knew this vision would be even more mind-boggling with the visit to the **Departamento de Engenharia Têxtil da Universidade do Minho** we had organised for the group*

Catarina, Portugal



| Visit to Universidade do Minho

The visit to the Departamento de Engenharia Têxtil da Universidade do Minho, a Portuguese national reference in environmental sustainability, represented a significant added value to our ESSF. During the visit, students were able to explore different methods of textile production and observe innovative research focused

on reducing environmental impact. This direct contact with sustainable fibers, cleaner dyeing processes, and advanced laboratory practices allowed them to understand how scientific and technological developments can offer viable alternatives to the fast fashion model. By seeing real examples of eco efficient production, students gained a deeper awareness of the resources, processes, and environmental challenges behind the clothes they wear, reinforcing the project's goal of promoting informed, responsible, and sustainable consumer habits.



Visit to Universidade do Minho

Back to school, in the school labs, a surprise was waiting

Catarina, Portugal

Teaching tips

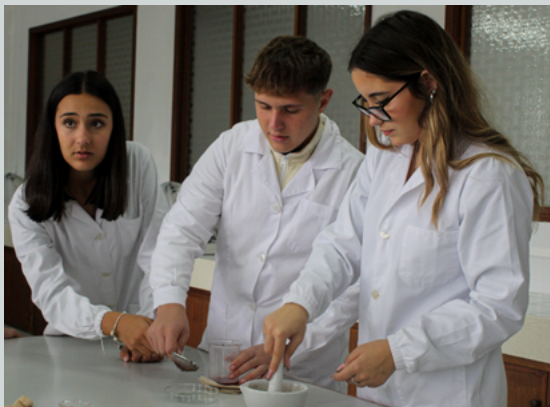
This group of students was also invited to take part in another workshop, this time in the School Biology Laboratory of Colégio de S. Gonçalo de Amarante. The main objective of this activity was to raise the students' awareness of sustainable practices in the textile industry, combining science, environmental responsibility, and active citizenship. The activity fostered cultural and scientific exchange among participants, enabling the sharing of experiences and knowledge related to sustainable fashion.

The laboratory was organised into five thematic stations, each addressing a specific aspect of sustainable fashion. The students rotated through the different stations, taking part in practical activities and scientific observations, under the guidance of teachers and facilitators.

Description of the Stations

STATION 1

Natural fabric dyeing



Laboratory - station 1

Students learned how to dye fabrics using natural extracts obtained from biological materials such as plants and fruits, exploring ecological and sustainable processes. Simple methods for pigment extraction and colour fixation on fabrics were demonstrated. Main objectives:

- To promote the use of natural dyes as an alternative to synthetic dyes;
- To raise awareness of the environmental impact of industrial dyeing processes;
- To develop laboratory and experimental skills.

STATION 2

Observation of fibres under the microscope



Laboratory - station 2

At this station, students observed natural and synthetic fibres under the microscope, allowing them to identify structural differences among various textile materials. Mycelium was also observed, highlighting its potential as an innovative material for the textile industry. Main objectives:

- To understand the origin and composition of textile fibres;
- To develop scientific observation skills;
- To encourage the exploration of sustainable alternative materials.

STATION 3

Enzymes in the cleaning and treatment of fabrics



Laboratory - station 3

Students learned how enzymes are used in stain removal and fabric treatment. Examples of enzymatic products were explored, and their mode of action in the washing process was explained. Main objectives:

- To demonstrate the importance of biotechnology in the textile industry;
- To promote the use of less environmentally aggressive detergents;
- To relate theoretical knowledge to practical applications.

STATION 4

Textile recycling and reuse



| Laboratory - station 4

An informative stand on textile recycling and fibre reuse was presented. Strategies to reduce textile waste and encourage reuse were discussed with the students. Main objectives:

- To raise awareness of the problem of excessive textile waste;
- To promote the circular economy;
- To encourage responsible consumption.

STATION 5

Swapping and creative reuse



| Laboratory - station 5

A video about a swapping activity (exchange of used clothing) was presented, and keychains made from naturally dyed fabric leftovers were distributed. This station promoted reflection on more responsible ways of consuming fashion. Main objectives:

- To encourage the reuse of clothing;
- To develop creativity using reused materials;
- To raise awareness of sustainable daily practices.

At the end of the workshop, there was also an opportunity for Year 5 students to present their artistic work under the theme “Used Clothes Are Not Finished”, an initiative promoted by the partner institutions H.SARAH Trading (Waste Management Entity) and ABAAE – Blue Flag Association for Environment and Education. The students created artistic pieces by recreating covers of children’s storybooks using textile industry leftovers, thus promoting creativity, material reuse and awareness of sustainability.

The activity proved to be extremely successful, with foreign students expressing great enthusiasm and interest. The active involvement of all participants and the strong appreciation of the practical activities were particularly noteworthy. Overall, the workshop constituted a highly enriching educational experience, promoting students’ environmental, scientific and cultural awareness.



All these practices are not only environmentally responsible but also foster creativity, solidarity, and inclusivity. They remind us that sustainable fashion is not a distant ideal but a set of choices we can make today—choices that empower individuals, strengthen communities, and protect our planet. By engaging students, teachers, and families in this dialogue, we are building a culture of awareness and responsibility that extends beyond fashion itself, shaping a more sustainable future for all.

5.

WHAT'S IN
THERE FOR
ME?

Final Phase: "What's In It for Me?" – From Awareness to Action

After having worked on the problem statement, explored historical perspectives, and analysed possible solutions, the project naturally progressed to its final phase: taking action. This stage marked the culmination of two years of work with the students and aimed to transform knowledge into concrete, meaningful change. It was at this point that the project moved beyond reflection and became tangible, both for the students themselves and for the wider school community.

The task given to the students was intentionally straightforward yet impactful. They were asked to reflect on their own habits and immediate environment and to design a personal action plan that could contribute to more sustainable practices. The emphasis was placed on feasibility and relevance: actions needed to be concrete, realistic, and directly applicable to their daily lives. Students were also required to define clear objectives, identify the expected impact of their actions, and set a realistic timeline for implementation. In order to reinforce accountability and follow-up, each action was accompanied by a completion status, allowing students to monitor their progress over time.

This final stage of the project was entitled "What's In It for Me?", highlighting the importance of personal engagement and individual responsibility. By focusing on their own choices and behaviours, students were encouraged to understand how global issues such as sustainable fashion are closely linked to everyday decisions.

An additional activity organised during this phase was the creation of a "Wall of Intentions", which took place during the third Transnational Project Workshop in Luxembourg. On this occasion, all student action plans were displayed on dedicated walls, creating a visual and collective representation of their commitments. Students were invited to read through the contributions of their peers, reflect on different approaches, and draw inspiration for their own actions. This moment of sharing fostered a strong sense of community and encouraged the exchange of ideas across participating schools.

Overall, this final phase played a crucial role in consolidating the learning outcomes of the project. It strengthened students' sense of ownership, encouraged long-term behavioural change, and effectively bridged the gap between theoretical understanding and real-life application. Through this process, students not only developed greater awareness of sustainability issues but also demonstrated their ability to act upon them in a concrete and responsible way.

Bernard, Luxembourg

WHAT IS THERE FOR ME?

Action List



NAME:
School:

| Actions | Impact/Target | Deadline/Date | Status |
|---------|---------------|---------------|--------|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |



One concrete example of those actions was the 'swap shop' organised in the Luxembourgish school.

Activity Report: Swap Shop Initiative

Project title: European Schools for Sustainable Fashion (ESSF)

Type of activity: School-based sustainability initiative / awareness-raising action

Location: École Privée Fieldgen (EPF), Luxembourg

Target group: Secondary school students (ages 15–18) and staff



| Activity Poster



| Activity Poster

1. Description of the activity

As part of the Erasmus+ project European Schools for Sustainable Fashion (ESSF), the school implemented a Swap Shop initiative aimed at promoting sustainable consumption practices in the field of fashion.

The Swap Shop is a structured clothing exchange system organised on a weekly basis within the school premises. Participants are invited to bring clothing items they no longer use and exchange them for other items, without the use of money.

The initiative is based on a **stamp system**, ensuring fairness and accessibility:

- 1 stamp: T-shirts and accessories
- 2 stamps: hoodies, trousers, dresses
- 3 stamps: coats

Participation is regulated through clear acceptance criteria (clean clothes, good condition, no underwear/shoes/socks) and a maximum number of items per participant, ensuring quality and smooth organisation.

2. Objectives

The activity contributes directly to the objectives of the Erasmus+ project by:

- Raising awareness of the **environmental impact of fast fashion**
- Encouraging **sustainable consumption behaviours** among students
- Promoting the principles of the **circular economy** (reuse, reduce waste)
- Developing students' sense of **responsibility and engagement**
- Creating a **concrete, action-based learning experience**

3. Implementation

The Swap Shop is organised weekly in a dedicated space within the school (Salle Vatelot / Chapel). The activity is managed by the project team with the involvement of students.

Students actively participate in:

- Bringing and selecting clothing items
- Managing the exchange system (distribution and use of stamps)
- Respecting and applying the established rules

This participatory approach reinforces student ownership and engagement in the initiative.



The poster is designed to look like a film strip with sprocket holes at the top and bottom. On the left side, there is an illustration of a blue and yellow jacket. On the right side, there is an illustration of blue jeans. The main title 'Swap: Basic Rules' is centered in a large, bold, black font. Below the title, the rules are organized into four sections. The first section, 'Acceptance rules', lists 'No shoes/Underwear/Socks' and 'Good condition + Clean'. The second section, 'Stamp system', lists '1 Stamp : T-shirts/Accessories', '2 Stamps : Hoodies, Pants, Dresses', and '3 Stamps : 1 Coat'. The third section, 'No Money needed', lists 'You bring your clothes → get stamps' and 'Start swapping your clothes with your stamps'. The fourth section, '! Maximum 5 pieces of clothing per person', is written in a bold, black font. In the bottom right corner, there is a green logo for ESSF (European Schools for a Sustainable Fashion) featuring a leaf icon and the text 'ESSF European Schools for a Sustainable Fashion'.

Swap: Basic Rules

Acceptance rules :

- No shoes/Underwear/Socks
- Good condition + Clean

Stamp system :

- 1 Stamp : T-shirts/Accessories
- 2 Stamps : Hoodies, Pants, Dresses
- 3 Stamps : 1 Coat

No Money needed :

- You bring your clothes → get stamps
- Start swapping your clothes with your stamps

! Maximum 5 pieces of clothing per person



ESSF
European Schools for a Sustainable Fashion

4. Results and impact

The Swap Shop has had a **positive impact** at several levels:

- **Behavioural change:** Students show increased awareness of their consumption habits and demonstrate greater interest in second-hand clothing
- **Environmental impact:** The initiative contributes to reducing textile waste within the school community
- **Social impact:** The activity fosters a sense of community, sharing, and collaboration among students
- **Educational value:** Students engage in experiential learning linked to sustainability and responsible consumption

5. Added value within Erasmus+

The Swap Shop represents a **practical and transferable output** of the Erasmus+ project. It complements other project activities by translating theoretical concepts related to sustainable fashion into **concrete action at school level**.

The initiative can be:

- Replicated in partner schools
- Integrated into dissemination activities
- Included in the project's final outputs (e.g. digital handbook, website)

6. Conclusion

The Swap Shop initiative successfully supports the objectives of the Erasmus+ project by combining **awareness, action, and student engagement**. It represents an effective example of how schools can implement sustainable practices in everyday contexts while contributing to European educational priorities.

6.

CONCLUSION

As our project draws to a close, the most powerful reflections come not from reports or statistics, but from the voices of the young people who shaped this journey along with the project coordinator. Throughout the workshops, exchanges, and collaborative creations, our students were not only learners - they became observers, critics, innovators, and ambassadors for a more sustainable fashion future. Their experiences reveal how deeply this project resonated with them, transforming abstract concepts like circular economy, ethical production, and conscious consumption into personal commitments and lived understanding. To honour their perspective, this concluding chapter brings forward the speeches they presented at the European Parliament - authentic testimonies of what they discovered, questioned, and envisioned. Their words capture the essence of our shared work and remind us why education remains at the heart of meaningful change.

Bernard Lenelle

ESSF project coordinator

Honourable Members of the European Parliament, dear teachers, dear students,

It is with great honour and great pleasure that I address you today.

ESSF stands for European Schools for a Sustainable Fashion. It is a two-year project, but its story began three years ago in Odense, Denmark — the birthplace of the famous storyteller Hans Christian Andersen.

It was there that Angela, Catarina, and I first met during a so-called TCA — a Training and Cooperation Activity. These activities aim to help participants learn more about the Erasmus+ programme and develop their professional networks. And seeing all of us gathered here today, I think we can confidently say that this TCA has truly achieved its objectives.

When I first approached Angela (Andolfi) and Catarina (Costa), my goal was to relaunch the Erasmus+ programme at École Privée Fieldgen here in Luxembourg. But little did I know that I was about to embark not only on a new professional journey, but also on a deeply enriching personal one.

I would also like to take this opportunity to thank Madam Wagner and Mr Larosch for believing in us and for entrusting us with this project.

Over the course of this project — and I believe I speak on behalf of all the teachers — we have succeeded in transforming our students, while being transformed ourselves.

But without further ado, I would now like to invite our students to present the project in more detail.

Ruben, Inès, Elena — could you please enlighten us?

Elena

ESSF Italian student

Good morning, honorable members of the European Parliament, distinguished guests, and fellow citizens.

It is a great honor to be here today, not only representing my school, but also an international collaboration that has connected students, ideas, and experiences across Europe.

Over the past two years, we have participated in the ESSF project, developed together with Colégio de São Gonçalo in Portugal and École Privée Fieldgen in Luxembourg. This project was not just an academic activity. It was a real exploration of the world we live in, an investigation into the impact of fast fashion on our societies, our environment, and our daily lives.

From the beginning, the project was structured around research, analysis, and collaboration.

We collected data, studied patterns, and compared the habits of young people in our three countries.

But what made the project truly meaningful was the human connection behind it.

As part of the ESSF project, six students from each country were selected for exchange visits: six from Italy traveled to Luxembourg and six to Portugal, while students from Luxembourg and Portugal visited Italy.

These exchanges allowed us to experience different realities, to see the impact of fashion in other contexts, and to discuss it face to face.

We attended workshops, visited institutions, and explored sustainable practices in concrete ways, but the most important part was the conversation sharing ideas, listening to perspectives, and realizing that despite our different cultures, we share many of the same challenges and habits.

One of the clearest insights we gained is that fashion today is not simply a personal choice. It is part of a complex global system that affects the environment, shapes economies, and influences how we behave as young Europeans. Social media and digital platforms accelerate trends, creating constant pressure to consume, to replace, and to follow what is “in.” Through the project, we began to ask ourselves: are we truly making our own choices, or are our choices being shaped for us? We realized that every decision we make what we buy, how often we buy, what we throw away contributes to a larger impact on our planet and on people.

The ESSF project allowed us not only to study the problem, but also to develop responsibility. We learned to question our habits, to think critically, and to understand that even small choices in our daily lives are connected to global consequences. We also realized the power of collaboration: when students from Italy, Portugal, and Luxembourg work together, we gain new perspectives, empathy, and a shared sense of European identity. This experience showed us that the challenges of fast fashion are not isolated in one country they are shared across borders, and solutions must be shared as well.

This is why we are here today: not only to present what we have studied, but to share what we have learned, to contribute our perspective as young Europeans, and to encourage reflection and action on a system that shapes our present and will define our future. Fashion is not simply about clothes. It is about responsibility, awareness, and choice. It is about understanding the consequences of our actions and recognizing that each of us has a role to play in creating a more sustainable and ethical future. Through the ESSF project, we have taken a first step in this direction, and today we are honored to share that step with you, in the hope that it can inspire further reflection and meaningful change across Europe.

Inês

ESSF Portuguese student

Good morning, my name is Inês Castro, and I represent Colégio de São Gonçalo, in Portugal.

We often think of fashion as something creative, expressive, even harmless, but today, I would like to shift that perspective. Because fashion is not only about what we wear: it is also about what we choose to ignore.

Over the past months, during our ESSF project, we looked at the lifecycle of clothing, not just how it is designed or sold, but how it is produced, used, and ultimately discarded.

And what we found is a system built on speed. Clothes are produced quickly, sold quickly, and replaced even faster.

This constant cycle has consequences, the fashion industry now consumes vast amounts of natural resources and contributes significantly to environmental damage.

At the same time, it generates enormous levels of waste - much of it coming from clothes that are barely worn.

But beyond the environmental impact, there is another dimension we cannot overlook: the human one.

Low prices often depend on low labor costs, and that means that somewhere in the world, someone is paying the difference. Not with money, but with time, with safety, and sometimes with their well-being.

This raises an important question: What is the real cost of what we wear?

Because the price we see, is only part of the story. The rest is hidden in supply chains, in landfills, and in realities that are far from our daily lives.

What makes this issue complex is not a lack of awareness, it is the contradiction between what we know and how we act.

Because we know the impact and yet, the system continues, because it is convenient, accessible, and normalized.

That is why change cannot rely only on individual choices, it also requires responsibility at a larger scale: from industries, policies and from the way we define value. Because sustainability should not be an alternative, it should be the standard.

So today, more than asking for attention, we are asking for accountability.

Because fashion will continue to exist but the question is: in what form?

So, as we've just heard about the problems caused by fast fashion, the real question is: what can we actually do about it?

And that's exactly what our project helped us understand not just the problems, but also the solutions that we can apply in our everyday lives.

First of all, one of the biggest solutions is changing the way we consume clothes.

Fast fashion encourages us to buy a lot, very quickly, and very cheaply. But through this project, we realized that we don't actually need that many clothes. So instead, we can buy less, but better choosing clothes we really like and that we will actually wear for a long time.

Another important solution is reusing clothes instead of throwing them away.

For example, we can swap clothes with friends, buy second-hand, or simply wear the same clothes in different ways. During the project, we also worked on reusing materials, like turning old fabrics into things like tote bags. So instead of seeing something as useless, we started seeing how it can still be used. We also talked about making more responsible choices when we buy clothes.

That can mean choosing more sustainable brands when possible, but also just being more aware of where our clothes come from and how they are made. But honestly, one of the most important solutions is awareness. Because if you don't know about the problem, you can't change anything. And I think this is where our project had the biggest impact on us.

Before, we didn't really think about our clothes that much we just bought things without asking questions. But now, we are much more aware and conscious of our choices.

For example, now we think more before buying something. We ask ourselves: Do I really need this? Will I actually wear it?

We also try to buy less, and some of us started swapping clothes or choosing second-hand options instead of always buying new ones.

So the project didn't just give us information it actually changed our habits.

Another thing that made this project more real for us was the "What's in it for me" sheet.

We each wrote down our personal goals like buying less clothes, reusing more, or being more aware and we even set deadlines for ourselves.

This made a big difference, because it wasn't just a school project anymore.

It became something personal, something we actually try to apply in our daily lives.

We created an Instagram page: @essf.2526.

But instead of just posting tips, we use it more like a project diary. We share photos from our trips, moments from the workshops, and our experiences during the project. It makes everything more real and relatable, especially for other students, because they can actually see what we did.

And finally, through our exchanges, we realized that this is not just one country's problem it's a global issue. Working with students from other countries helped us share ideas and understand that we all need to be part of the solution.

So, to conclude the problems of fast fashion are serious, but the solutions are actually simple and accessible. They start with our everyday choices: buying less, reusing more, and being more aware.

And the most important thing we learned from this project is that change doesn't only come from big companies or governments

it also starts with us.

Because we are not just the future we are already part of the solution.

8.

ANNEXES

ESSF glossary:

Fast Fashion

A business model based on producing large quantities of cheap clothes very quickly to follow the latest trends (e.g. Zara, Masimo Dutti, etc.)

Ultra Fast Fashion

An even faster version of fast fashion where new products are added daily or weekly, often at extremely low prices. (e.g. Shein, TEMU, etc.)

Sustainable Fashion

Fashion that tries to reduce negative environmental and social impacts through ethical production, responsible consumption, and longer product life.

Upcycling

The process of transforming old or unwanted materials or clothes into new products of better quality or value.

Circular Economy

An economic system that aims to reduce waste by reusing, repairing, recycling, and keeping products in use for as long as possible.

Landfill

A place where waste is buried in the ground. Large amounts of discarded clothing end up in landfills every year.

Textile Waste

Unwanted or discarded clothing and fabric materials that are thrown away instead of reused or recycled.

Carbon Footprint

The total amount of greenhouse gases produced by a person, product, company, or activity.

Ethical Fashion

Fashion produced in ways that respect workers' rights, fair wages, and safe working conditions.

Greenwashing

A marketing strategy where a company appears environmentally friendly without making real sustainable changes.

Swap Shop

A place or event where people exchange clothes instead of buying new ones, encouraging reuse and reducing textile waste.

Overconsumption

Buying or using more products than necessary, often leading to waste and environmental damage.

Supply Chain

The entire process involved in producing and delivering a product, from raw materials to the final customer.

Fair Trade

A system that promotes better prices, fair working conditions, and sustainable practices for producers and workers.

Erasmus+

The European Union programme that supports education, training, youth, and international cooperation projects.

TCA (Training and Cooperation Activity)

An Erasmus+ activity designed to help organisations meet partners, exchange ideas, and develop international projects together.

ESSF Questions 2024

* Obligatoire

1. What should be the maximum amount of new garments bought per person & per year according to the United Nations if we want to stay below the global warming limit of 1.5 degrees? *

La valeur doit être un nombre

2. On a scale of 0-10, how much do you know about sustainable fashion? *

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|----|
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|----|

3. On a scale of 0-10, how environmentally conscious are you with your clothing choices? *

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|----|
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|----|

4. How many garments do people own in average in Western countries? *

La valeur doit être un nombre

5. How many garments are produced per person in the world per year? *

6. Do you know the concept of (ultra) fast fashion? *

Yes

No

7. On a scale of 0-10, how much do you think fast fashion impacts the environment? *

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|----|
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|----|

8. What defines "fast fashion" according to you? *

- Clothing is produced quickly to keep up with the latest trends
- Fast fashion is synonymous with luxury and high-end clothing
- Garments are made with inexpensive materials to lower costs
- Fast fashion is only called 'fast' because it relies on modern shipping methods to deliver clothes quickly
- Collections are designed to encourage overconsumption and frequent purchases
- Fast fashion brands produce about 4-7 collections per year
- Workers in supply chains are often underpaid and work in unsafe conditions

9. Approximately how many garments do you own? *

- Below 50
- 50-100
- 100-150
- 150-200
- over 200

10. How many of those do you actually wear on a regular basis? *

- All of them
- 70-90%
- 50-70%
- 25-50%
- 5-25%

11. How much water is required to produce a single pair of jeans? *

- 50-100 litres
- 100-500 litres
- 500-1000 liters
- 1000-5000 liters
- over 5000 liters

12. What percentage of global greenhouse gas emissions is produced by the fashion industry? *

- 4-10%
- 10-15%
- 15-25%
- 25%-50%

13. What is the average production cost of a T-shirt? *

- 0.25-1 €
- 1-2€
- 2-4€
- 4-6€
- 6-8€
- More than 8

14. How many times do you shop for clothing per month? *

- less than twice
- 2-5 times
- 5-10 times
- more than 10 times

15. How often do you shop second-hand? *

- always
- very often
- sometimes
- never

16. How often do you swap clothes with friends? *

- Never
- Sometimes
- Often (once a month)
- Very often

17. How many hours a week do garment workers in developing countries often work? *

- 20-30 hours
- 40-50 hours
- 60-70 hours
- Over 80 hours

18. What percentage of garment workers globally are not paid a living wage? *

- 10%
- 30%
- 50%
- 60%-80%

19. Which of these practices is often associated with fast fashion supply chains? *

- Fair working conditions for all workers
- Forced labor and human trafficking
- Guaranteed health insurance for workers
- Partnership with local artisan groups

20. Please mention 2 or 3 things you would like to learn in the context of the 'European School for a Sustainable Fashion' project *

21. In which school are you *

- Ecole Privee Fieldgen
- Colégio de São Gonçalo
- Liceo Blaise Pascal

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 Microsoft Forms

Questionnaire family

Stakeholders *

- Parent
- Teacher
- Student (3rd year)

1. Should schools help develop young peoples ability to think globally, and be responsible global citizens? *

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree
- Don't know

2. Should schools be doing more to help young people think globally? *

- Much more
- More
- About the same as they currently do
- Less
- Much less
- Don't Know

3. What do you expect the school experience to teach? *

- To learn skills and knowledge that help self satisfaction in general
- To learn skills and knowledge that help economic and professional success
- To learn skills and knowledge that help social cooperation and practical aid for people in need
- To develop mental attitudes that are thoughtful and philosophical without specific commitment out of the educational programs

4. How do you think schools can teach students being more responsible global citizens? *

- Outdoor activities
- Watching movies and videos
- Reading articles and books
- Meeting a guest, for example an expert in this sector

5. Which are the sectors that have the largest impact on sustainability in your area? *

- Fashion industry
- Mobility and transport (Greenhouse gasses emission)
- Tourism
- Primary sector (Pesticides and fertilizers used in agriculture)
- Other

6. On a scale of 1 to 10, how much do you do for the environment as a family *

1 2 3 4 5 6 7 8 9 10

7. How much do people in your area know about clothing prouction? *

- () Very much
- () A good amount
- () Close to nothing
- () Nothing

8. Do you believe uniforms could reduce the problem of fast fashion in schools? *

- () Yes
- () Maybe
- () No

9. What do you believe pushes students to purchase items from fast fashion brands? *

- [] Friends and family (peer pressure)
- [] Social media
- [] Affordability
- [] Altro:

10. Have you ever heard about circular fashion? *

- () Yes
- () No

11. In school, do you believe sustainability should be dealt with: *

- () In all subjects
- () As a specific project
- () Not at all/outside of school

12. To what level do you believe sustainability can be reached? *

- () Local area
- () Entire Nation
- () Entire Continent (Europe)

[Invia]

Le voyage de nos vêtements de la matière première à la poubelle

Vous êtes-vous déjà demandé **où, comment et par qui** ont été fabriqués vos vêtements ?
 Quels sont les enjeux de leur production ?
 Vos habits font un long voyage avant d'atteindre votre dressing et celui-ci continue lorsque nous nous en débarrassons.



Enjeux Économiques

- Prix du coton volatils et trop bas, ne couvrant pas les coûts de production
- Concurrence inégale entre les producteurs de coton d'Afrique et d'Asie et les producteurs de coton de pays comme les États-Unis et la Chine qui subventionnent leur culture avec des aides publiques
- Surendettement des producteurs de coton

Enjeux Sociaux

- Conditions de travail inhumaines
- Travail des enfants
- Travail forcé
- Salaires de misère
- Problèmes de santé liés à l'exposition aux pesticides et produits chimiques
- Non-respect des normes de travail et de sécurité de l'OIT
- Harcèlement moral

Enjeux Environnementaux

- Gaspillage des ressources naturelles
- Forte consommation d'eau
- Culture de coton OGM
- Culture intensive avec des produits chimiques dangereux
- Pollution des sols et des eaux
- Grande quantité de déchets
- Destruction de la biodiversité
- Bilan carbone trop élevé

ACTION LIST:

WHATS THERE FOR ME?



ESSF
European Schools for a Sustainable Fashion

WHAT IS THERE FOR ME?

Action List



This table shows what you planned to do and why it's important and our progress so far.

| Actions | Impact/Target | Deadline/Date | Status |
|---------|---------------|---------------|--------|
| | | | |

WHAT IS THERE FOR ME?

Action List



This table shows what you planned to do and why it's important and our progress so far.

| Actions | Impact/Target | Deadline/Date | Status |
|---------|---------------|---------------|--------|
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EXPLANATION:

- This Table is personal, everyone has their own goals and plans.
- It helps us stay organised and track our progress
- Actions: What you plan to do to support sustainable fashion
- Impact/Target: who your action will impact (classmates, school or a community)
- Deadline/Date: when you want to finish your action
- Status: shows how far you have come
- It helps us see how our individual efforts make a real difference

EXAMPLE

WHAT IS THERE FOR ME?

Action List



ESSF
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This table shows what you planned to do and why it's important and our progress so far.

| Actions | Impact/Target | Deadline/Date | Status |
|---|------------------------------------|------------------------------|---------------------------------|
| Upcycle a piece of clothing | Personal | 16.12.25 | Not done yet |
| Collect unwanted clothes for donation | Local community/ people in need | 20.01.26 | Collecting clothes (Ongoing) |
| Organize a clothes swap event at school | Classmates and school community | Beginning 2026 (February) | Planned |
| Buy more second-Hand clothes | Environment | October 2025 | Done |

WHY IS THIS TABLE IMPORTANT?

- Helps us take real action
- Turns our ideas into real impact
- Keeps us organized and focused on our goals
- Shows our personal progress and achievements
- Helps us think about who we impact with our actions
- Encourages us to make fashion more sustainable
- Reminds us that small actions can create big change
- Connects our learning to real-life environmental impact

WHAT IS THERE FOR ME?

Action List



ESSF
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NAME:

School:

| Actions | Impact/Target | Deadline/Date | Status |
|---------|---------------|---------------|--------|
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