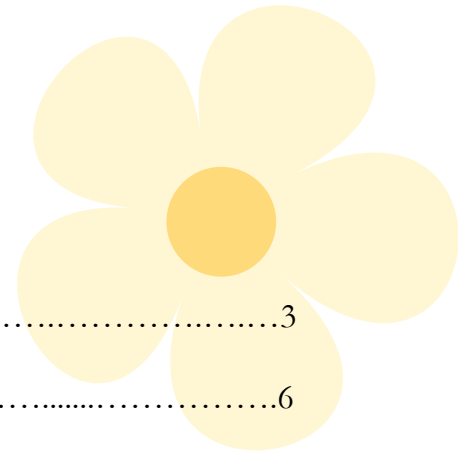


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## Michelle Superle

Founder & Creative Director

Dr. Michelle Superle is Founder and Creative Director of the 20 Harvest Challenge, a sustainability education program that connects stories with human rights to counter climate anxiety by inspiring collaborative action.

Superle is a Research Associate with the [UFV Food and Agriculture Institute](#), an Associate Professor with UFV's [College of Arts](#) in the [Department of English](#), a [children's literature specialist](#) with many completed research projects and [publications](#) in the areas of [Children's literature and children's rights](#). Her projects focus on [rights-based, participatory literary programs](#) designed to facilitate community engagement and [children's participatory action](#) in [food sovereignty](#) and [sustainable fashion](#).

Fun fact: She is an English professor who doesn't have a favourite book (not because she hates books, but because she cannot choose).



## **Sydney Marchand**

Project Manager & Event Coordinator

Lead Research Assistant, Flood Stories

Sydney Marchand is Project Manager and Event Coordinator for the 20 Harvest Challenge, which is home to three community research projects: Flood Stories, Dig for Your Rights! and Dress for Your Rights!

Sydney's passions for food security, climate activism, and sustainable living are at the heart of her research and influences much of her written work. Be it through journalism or creative writing, Sydney is passionate about the value and power that comes from expressing oneself through words and creative formats.

Fun Fact: She started a sustainability column for UFV's student newspaper that focused on small, actionable changes. She also loves to bake vegan treats in her spare time.



## **Camryn Longmuir**

Social Media Coordinator & Graphic Designer

Research Assistant, Crime Prevention Through Social Development

Camryn Longmuir is Social Media Coordinator and Graphic Designer for the 20 Harvest Challenge. She first got involved in the project because of her interest in restorative justice; specifically, crime prevention through social development. She is combining her interest in criminology with research regarding children's rights to contribute to the Dig for Your Rights! program.

Camryn is passionate about environmentalism, human rights, and animal rights. After going vegan she started learning about how unsustainable our current food system is and the devastating effects that it's having on the Earth. She hopes to raise awareness on these pressing issues by participating in climate change and animal rights activism.

## 2023 Dress for Your Rights! Events

January 10: Fibre Museum installed at UFV Makerspace (Abbotsford library, G building)

January 10: Yarrow Girl Guides unit visit the Fibre Museum; participate in sustainable fashion crafts

January 12-May 12: UFV class visits to the Fibre Museum—course assignments

January 18-March 17: Expressive Arts contest (winners announced on March 27)

March 1: UFV Writer-in-residence creative writing workshop in Fibre Museum; Chilliwack middle school field trip to campus; UFV Sustainability Clothes the Loop event

March 27: Install Reach exhibit

April 1: Reach exhibit grand opening for kids—thrift crawl; kids' sustainable fashion event and activities; contest award ceremony

April 3: Chilliwack middle school thrift shop field trip, with 17 for 17 contest

April 22: Earth Day sustainable fashion celebration—inaugural production of “Think Thrice” original production; fashion show; kids' sustainable fashion event and activities; awards ceremony

April 24: Pilot launched at Chilliwack middle school

April 27: Installed décor (upcycled fabric with rainbow motifs/patterns) for Queer Prom event at UFV

April 28: Mini pop-up exhibit at the UFV School of Creative Arts “Interpret” festival

September 13: Fibre Museum installation at Chief Dan George Middle School (Abbotsford) + school-wide inquiry unit on sustainable fashion

# DRESS FOR YOUR RIGHTS! Program description

## Chilliwack Middle School Pilot, April 2023

### Prior to program launch:

- Students complete knowledge assessment measure
- Field trip to local thrift shop

### Program activities and details:

#### Program Anchor Book:

[\*Outside In\*](#)

#### Introductory session: Program founder visits to kick off

##### 1) Icebreaker questions

- a. Do you like to wear clothes during the day and curl up in cozy blankets when you sleep at night?
- b. Do you like stories?
- c. Well then!... program description + rationale here
- d. Next
  - i. Think-pair-share connections between textiles and stories
- e. Where do our clothes come from?
  - i. Is this how everyone gets clothes? Is this how people have always gotten clothes?
  - ii. What kinds of problems does getting our clothes like this cause?
- f. What are some better ways for us to get our clothes?

##### 2) Sustainable fashion bingo

- a. Introduce 7 pillars of sustainable fashion
  - i. Concepts of SUSTAIN + ABLE + FAH + SHUN
- b. Read aloud [\*Trash Talk\*](#) for students to play bingo with
  - i. Students connect ideas from book to relevant sustainable fashion concepts using the 7 Pillars images and key words on a bingo chart

## Session 1

**Book:** [\*Outside In\*](#)—read aloud to class + book talk literature circle books

- Introduce Dress for Your Rights! program and staff
- Read aloud excerpts from [\*Trash Talk\*](#) to the class
- Questions and discussion
- Introduce UNCRC + UNDRIP
- UN scavenger hunt/sustainable fashion bingo activity\*
  - o i.e., read through key UNCRC + UNDRIP articles (in child-friendly language version) circle the ones that relate in any way to the stories
- **\*Connect books with key articles from the UNCRC + UNDRIP (use handout)**
- **\*Connect books with 7 Pillars of Sustainable Fashion (use laminated cards)**

■ Book talk lit circle book options:

- [\*Farmhouse\*](#)
- [\*Fashion Forward The\*](#)
- [\*Keeping Quilt Stitchin'\*](#)
- [\*Switchin' and Pullin'\*](#)
- [\*Weslandia\*](#)
- [\*Yetsa's Sweater\*](#)

■ **NOTE!!!** The program includes use of a large selection of picture books to remain in the classroom(s) during Dress for Your Rights!, so there will be MANY more books than just these 6 for the students to engage with 😊

**\*\*\*AFTER Session 1 but BEFORE Session 2—students choose their lit circle books and roles :)**

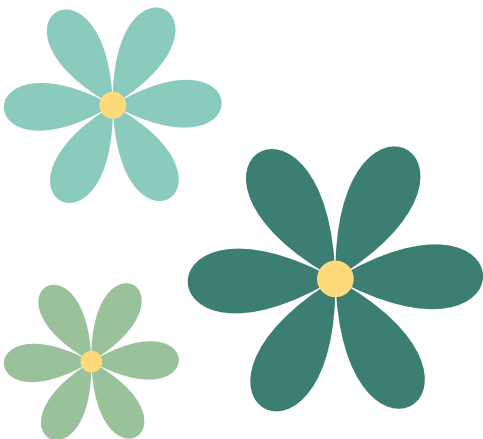




## Session 2

### **Books: Each lit circle group works with its own book**

- Students find and ideas according to their lit circle roles
  - Then share with their lit circle group
  - Then write individual reflections in their Dress for Rights journals
- Groups completes Rights & Responsibilities chart for their book
- Groups brainstorm potential creative projects in relation to their story
  - Projects can be in any creative format and/or combo of formats, including, but not limited to:
    - Textile arts
    - Thrifted costumes
    - Play/skit
    - Song
    - Poetry
    - Story
    - Poster
    - Mural
    - Etc, etc





## Dr. Michelle's Handy Dandy Dress for Your Rights!

### Rights & Responsibilities Connector Chart :)

UNCRC/ UNDRIP Article #	Child's right	Child's responsibility	Caretakers' responsibility	Connection to your book

### Session 3

#### **Book: Each lit circle group works with its own book**

- Lit circle groups review brainstorming + options for creative project
- Fill in creative project brainstorming worksheet
- Vote to decide which project will be completed
- Prepare action steps and supply list for creative projects

Dr. Michelle's Handy Dandy Dress for Your Rights!

Creative Project Planner :)

<b>Book title: _____</b>  _____	<b>Article # _____</b>  <b>This human right is about...</b>	<b>Connections between the story and the children's right...</b>	<b>Ideas for a creative project that connects the story and the human right...</b>
This story is about...			



## **Session 4**

**Books: Each lit circle group works with its own book**

- Unfamiliar fibre introduction/interaction + reflection
- Lit circle groups work on their creative projects

## **Session 5**

**Book: Each lit circle group works with its own book**

- Unfamiliar fibre introduction/interaction + reflection
- Lit circle groups work on their creative projects

**\*One additional work session may be necessary for groups to be able to complete their projects!**

## **Session 6**

**Book: Each lit circle group works with its own book**

- Lit circle groups wrap up projects
  - o Finish the work
  - o Write an Intro that
    - Describes why you chose this project
    - Explains how your project connects with at least one article in the UNCRC + UNDRIP
    - States one thing you hope your audience will understand and/or do differently as a result of your project
  - o Elect a speaker from the group who will read the Intro
  - o Practice running through presenting your project

## **Session 7**

**Book: Each lit circle group works with its own book**

- Lit circle groups practice performing/showcasing their creative projects
- Lit circle groups perform/showcase their creative projects
- Students write reflections in journals
- Students brainstorm their involvement using the handy dandy sustainable fashion helper

**Dr. Michelle's handy Sustainable Fashion helper**

**Brainstorm ideas about how sustainable fashion can make the world a better place...**

**SUSTAIN! ABLE! FAH! SHUN!**

<b>SUSTAIN</b>	<b>ABLE</b>
<b>FAH</b>	<b>SHUN</b>

## Dr. Michelle's handy sustainable fashion action planner

The sustainable fashion action I think will help clothe everyone safely, sustainably, and ethically while healing the earth is...

This action relates to Sustainable Fashion Pillar # \_\_\_\_\_

The steps I can imagine taking to include this action in my life at home or school are...

1)

2)

3)

My idea for my community to take sustainable fashion action is...

This action relates to Sustainable Fashion Pillar # \_\_\_\_\_

The steps I could take to help create sustainable fashion action in my community are...

1)

2)

3)

The human rights these steps would help to fulfill are...

1) Article \_\_\_\_\_ from the United Nations Convention of the Rights of the Child.

2) Article \_\_\_\_\_ from the Universal Declaration of Human Rights.

3) Article \_\_\_\_\_ from the United Nations Declaration on the Rights of Indigenous Peoples.



## **Session 8**

- Read aloud *Outside In* to whole class
  - Questions and discussion
- Students complete final reflections in Dress for Rights journals
- Students map out SMART goals for the sustainable fashion ideas they developed in Session 7—use handy dandy chart
- Students complete knowledge assessment

### **Dr. Michelle’s Handy Dandy Dress for Your Rights!**

#### **SMART Sustainable Fashion Community Goals :)**

I, \_\_\_\_\_ have developed goals for participating in my local textile community because my Dress for Your Rights! story inspired me to take action. The book I read was: \_\_\_\_\_

Here’s how/why my story inspired me:

Here’s how I plan to achieve my community textile goal(s):

<b>Specific</b> <u>What</u> will I do?	<b>Measurable</b> <u>How</u> will I know it’s done?	<b>Actionable</b> <u>How</u> will I do it?	<b>Relevant</b> <u>Why</u> will I do it?	<b>Timebound</b> <u>When</u> will I do it?


## Dress for Your Rights! Field Trip Question Sheet

The fashion, textile production, and fibre agriculture industries create extensive harm to our earth and cause many human rights violations—especially for children.

If you can do **ONE** thing to help heal the earth and help people through sustainable fashion practices, it's choosing to repurpose existing clothing instead of purchasing new. You can do this in many ways, including mending clothes, altering clothes, and shopping for second-hand clothes.

These are great solutions that **YOU CAN DO RIGHT NOW** to help fix some of the biggest problems in the world. These solutions also help every child live their right to healthy food, clean water, and a safe earth to live on (Article #24 of the UNCRC).

Thrift shops are sustainability superheroes because they provide a great solution: they save textile waste from landfills, then use it to help people live happier, healthier lives. They are helping heal the earth and helping ensure that every child lives their right to Article #24 of the UNCRC.



**YOU** can be a superhero too!

**How do YOU reimagine our broken textile system to clothe everyone safely and help heal the earth?**

**What is ONE idea YOU have to do SUSTAIN ABLE FAH SHUN in your life?**

**What steps will YOU take to turn your SUSTAIN ABLE FAH SHUN idea into action at home or at school?**

Step 1

Step 2

Step 3

**\*Program background info and context:**

**Dress for Your Rights! A Rights-based Literary Program to Support Sustainable Fashion**

**Developed by Michelle Superle: Associate Professor, University of the Fraser Valley; Research Associate, Food and Agriculture Institute, UFV**

Contact Dr. Superle: 604-997-3887; michelle.superle@ufv.ca

**Purpose:**

The Dress for Your Rights! program uses the educational potential of picture books in a rights-based literary program to engage children in problem-based learning around sustainable fashion. An extensive body of research confirms that picture books are highly effective tools for influencing children's attitudes and behaviour. The Dress for Your Rights! program builds on these findings by employing visual and textual representations of agriculture in picture books to help students understand, participate in, and improve their local textile systems through sustainable fashion practices. Since sustainable fashion is a human rights issue, it depends upon



its proponents to practice and promote its values actively; therefore, the program incorporates the context and practice of human rights.

Accordingly, and in the best interests of students, the program is anchored by the United Nations Convention on the Rights for the Child and can be customized to age/grade level (including senior secondary), socioeconomic groups, or/or demographic profiles—including specialized resource material to support Indigenizing initiatives.

### **Methodology:**

Using carefully selected picture books that support sustainable fashion principles, the Dress for Your Rights! program first immerses students in literacy circle style activities that connect ideas and images in the books with principles from the UNCRC. Next, students develop their own creative responses to and/or artistic interpretations of the book and human rights principles—either individually or in their literature circle group. Once these projects are complete, they share their creations and findings with the entire class. Finally, students create research questions about a fashion justice topic of interest to them, which could lead to them developing action plans and/or projects to implement—either individually, in small groups, or as a class. With support and funding, these plans/projects could actually be implemented. In these ways, the Dress for Your Rights! program bridges from textile systems literacy to sustainable fashion using picture books about agriculture and clothing alongside the United Nations Convention on the Rights of the Child.

The children’s learning will be assessed using the pre-/post-unit questionnaire, the creative projects, and the reflective journal entries.

In the pilot stage, the Dress for Your Rights! program can be delivered and supervised by Dr. Michelle Superle and her research team or independently by classroom teachers whom Dr. Superle will train and support remotely. Once the pilot data has been collected and analyzed and the program fully developed, any teacher will be able to incorporate the program into their regular teaching by using whichever of the fully prepared Dress for Your Rights! Sustainable Fashion Kits is most suitable for their class (i.e., depending on age/grade, demographic, etc).

### **Outcomes:**

The results from this program will enable Dr. Superle and her research team to develop the Sustainable Fashion Tool Kits and Reading Lists that we will share as open source material via the UFV Food and Agriculture Institute website and other government and non-profit platforms. We will also develop Dress for Your Rights! program resources for distribution in the Chilliwack School Districts. If the pilot Dress for Your Rights! program proves effective, then it will be implemented more widely across the Fraser Valley.

Ultimately, the program should encourage widespread development in the form of children’s increased social engagement through sustainable fashion initiatives, cultural development

through engagement with and artistic response to high quality children's literature, and environmental development through a strengthened commitment to textile systems improvements that support the health of our earth and the people who live on it.

The core goal of this program is for the children who participate to become involved in and advocate for implementing sustainable fashion practices.

### **Qualifications:**

Dr. Superle brings extensive experience developing and facilitating school-based programs using picture books. In preparation for developing the Dress for Your Rights! program, she assessed more than 300 picture books about agriculture and more than four dozen peer-reviewed research articles and books about fashion, textiles, agricultural literacy, children's contributions to improving textile systems, children's engagement in sustainable fashion activism, children's historical involvement in fibre agriculture, textile production, children's rights, and the efficacy of picture books for inspiring social change.

Previously, Dr. Superle developed and supervised the "Deroche After School Arts Club" (2012-2015), which used Canadian Indigenous picture books as the basis for extra-curricular creative activities for Indigenous children in a rural school. Dr. Superle later developed and supervised "Read for Your Rights!" (2017-2019), a rights-based literary mentorship program using picture books to help Kindergarten and Grade Five children understand and mobilize their rights to reduce bullying at their school.

Dig for Your Rights!, the sister program of Dress for Your Rights!, began pilots in two Chilliwack elementary schools in Spring 2022.

Between these three programs she has hired, trained, and supervised more than a dozen undergraduate Research Assistants, a dozen undergraduate Work Study students, and almost 60 undergraduate student mentors to complete program development, delivery, and assessment.



**Dress for Your Rights! Pre-/post-unit knowledge measure**

**NAME:** \_\_\_\_\_

**1) What kinds of clothes do you like best?**

---

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**2) The most important things about clothes are...**

- 
- 
- 

**3) Have you ever been to a thrift shop to buy clothes? YES / NO**

If you circled yes, tell a little more about that. For example, what type of thrift shop was it?

Why did you go there? Did you buy any clothes? Did you enjoy the experience? Etc.

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**4) Have you heard the words “sustainable fashion” before? YES / NO**

If you circled yes, explain what you know about sustainable fashion.

---

---

---

5) Have you heard the words “children’s rights” before? YES / NO

If you have heard about children’s rights, where did you hear about it? Circle “YES” for all of the information sources that provided you with information about children’s rights.

Source:	Response
School	YES / NO
TV	YES / NO
Films	YES / NO
Books	YES / NO
Parents	YES / NO
Friends	YES / NO
Siblings	YES / NO
Other family members	YES / NO
Another source? Please write it here:	

6) What do you know about children’s rights?

---

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---

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**7) Where do our clothes come from?**

Here are some examples of places our clothes could come from. Please circle “Yes” if you think our clothes come from there. Circle “No” if you do not believe our clothes comes from there.

There are no right or wrong answers! This is just about what you think. If you do not know, then do not guess. It is absolutely OK to say, “Don’t Know”.

Examples	Response:		
Stores/shops	YES	NO	Don't Know
Farms	YES	NO	Don't Know
Thrift stores	YES	NO	Don't Know
Church	YES	NO	Don't Know
Factories	YES	NO	Don't Know
Our homes	YES	NO	Don't Know
The forest on Vedder Mountain	YES	NO	Don't Know
Another place? Please write it here:			

**8) Is it important to know where our clothes come from? YES / NO**

**Why?**

---



---



---



---

**Our clothes are made out of cloth. But what is the cloth itself made from? Do you know?**



**For the next questions, fill in the lines if you know the answer. If you do not know the answer, then leave the line blank...**

Silk cloth comes from \_\_\_\_\_

Cotton cloth comes from \_\_\_\_\_

Wool cloth comes from \_\_\_\_\_

Viscose cloth comes from \_\_\_\_\_

Cashmere cloth comes from \_\_\_\_\_

Linen cloth comes from \_\_\_\_\_

Polyester cloth comes from \_\_\_\_\_

Leather cloth comes from \_\_\_\_\_

**Some cloth is healthy for people, animals, and the earth. Some cloth causes harm.**

**The next questions are about healthy and unhealthy cloth. For the next questions, fill in the lines if you know the answer. If you do not know the answer, then leave the line blank...**

Which kind of cloth is believed to be the healthiest and most sustainable for people and the earth nowadays?

\_\_\_\_\_

Which kind of cloth is believed to cause the most harm for people and the earth nowadays?

\_\_\_\_\_

Which kind of cloth used slaves to pick its ingredients in olden times?

\_\_\_\_\_

Which kind of cloth have humans been making and wearing for the longest—thousands of years?

---

Which kind of cloth used to be for royalty only?

---

Which kind of cloth should we use in the future? Describe it!

Why should this cloth be used?

What are some things we can do to make sure that fashion is sustainable?

- 1)
- 2)
- 3)





# Sample Student Projects from the Spring 2023 Middle School Pilot

## How Does the Fashion Industry Impact the Environment?

**Some fast fashion companies are:**

Inditex	H&M	Shein
Forever 21	American Eagle	Reformation
Shein	Zara	Gap
Boohoo	Forever	Bratton Group
Primark	Oldport	ASDA
Top	Shein	Topshop

Keep in mind these are some, very few of the fast fashion companies.

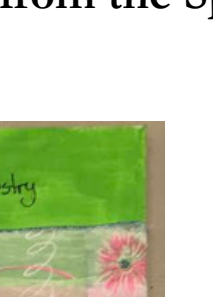
**Fast Fashion**  
Fast fashion is when fashion companies make more clothes than they need to keep up with the latest fashion trends.  
People bought 40% more clothes in 2014 than 2000. In 2014 they only kept the clothes for half as long as they did in 2000.

**Recycling**  
Only 1% of clothes in the U.S. actually get recycled. The rest get sent straight to the landfill. Even if clothes are too old or worn for use, they can still be used as stuffing for furniture or car seats. There really is no reason for any clothes to be thrown out.

**Condition of Workers**  
A lot of workers in the fashion industry are children. All fashion workers are usually underpaid, working in poor environments, and exposed to harmful substances.

**How Does it Impact the Environment?**  
Fashion production makes up 10% of humanity's carbon emissions, then up water resources, and pollutes rivers and oceans.  
As of 2018, 85% of all textiles go to the dump each year.  
Around 20% of all wastewater worldwide originates from the fashion industry.  
The equivalent of one garbage truck full of textiles is dumped or burned every second.  
Fashion fibers are polluting the oceans and the environmental costs are rising. Textiles are the fastest growing category in the waste stream.  
On average each person in the U.S. get rid of 20 pounds worth of clothes.

**How to Help**  
Rather than constantly going to the mall to look for a haul of new clothes, try a thrift store. Not only are you reusing old clothes, but if there are also usually in pretty good condition, and they are usually cheap!  
Another way to help would be to donate or pass down your clothes since you are done with them. What's the point in throwing out clothes you grew out of or don't like if other people can wear them?  
The world can actually heal itself if we give it the chance.



## HOW DOES THE FASHION INDUSTRY IMPACT HUMANS AND THE ENVIRONMENT?

**By Kate**

**Introduction**  
Many people think they were great with their clothes and how they work, but they are actually quite bad for the environment and the people who make the clothes. Let's see how they can get better for the world and the people who make the clothes.

**Fast Fashion**  
According to a survey on fashion in India, 80% of the workers were under the age of 18 when they started working. Because kids are the most likely to get caught in the garment work, they need the most money they can get to provide for their families.

**Working Conditions**  
These people usually work and do their work for very little money in an environment that is not safe for their health. Working conditions are dangerous and stressful. In some factories, people face verbal or even physical abuse from managers or owners.

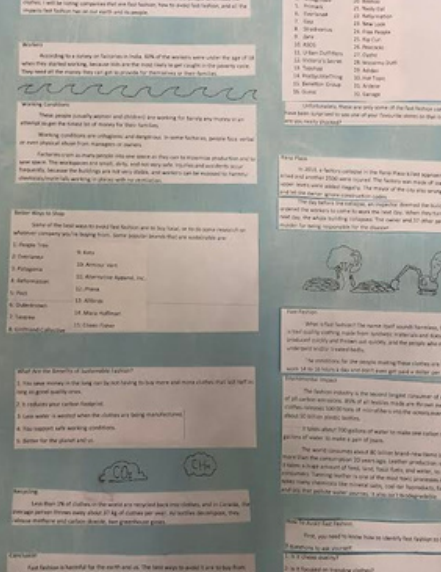
**Fast Fashion to Stop**  
Some of the fast ways to avoid fast fashion are to buy local, or to do some research on where your clothes are being made. Some people believe that is sustainable.

**What are the benefits of sustainable fashion?**  
1. It is better for the environment.  
2. It is better for the workers.  
3. It is better for the planet.  
4. It is better for the people who make the clothes.  
5. It is better for the planet and the people who make the clothes.

**How to Help**  
1. Buy local.  
2. Buy sustainable.  
3. Buy ethical.  
4. Buy green.  
5. Buy fair.

**Conclusion**  
The fashion industry is the second largest consumer of water and is responsible for 10% of all carbon emissions. 80% of all textiles that are thrown away each year, and just washing of all clothes releases 100,000 tons of microplastics into the wastewater stream, which is the equivalent of about 100 million plastic bottles.

**How to Help**  
1. Buy local.  
2. Buy sustainable.  
3. Buy ethical.  
4. Buy green.  
5. Buy fair.



When you get dressed in the morning or curl up in a cozy blanket, do you ever wonder where it came from? Not just from the store, but where clothing and fabric actually comes from?



## RIGHTS AND MANUFACTURING

### DANGERS TO THE ENVIRONMENT

Manufacturing is a major source of air and water pollution. Factories release greenhouse gases and other pollutants that contribute to climate change and global warming. Air pollution from factories can also cause respiratory problems and other health issues. Water pollution from factories can harm aquatic life and contaminate drinking water.

### WORKER'S RIGHTS

Manufacturing workers often work in dangerous conditions and face long hours and low wages. They may not have access to basic benefits like health insurance and retirement plans. Many workers are also subject to discrimination and harassment.

### DANGERS TO WORKERS

Manufacturing workers are at risk of injury and illness from machinery, chemicals, and dust. They may also face physical strain from repetitive tasks and heavy lifting. Many workers do not have adequate safety training or protective equipment.

### WOMEN'S TRUTH

Manufacturing workers, particularly women, often face discrimination and harassment. They may be paid less than men for the same work and have fewer opportunities for advancement. Many women also face challenges balancing work and family responsibilities.

**The greenhouse effect**

The greenhouse effect is a natural process that warms the Earth's surface. When the Sun's rays hit the Earth, they heat the land and water. The heat is then transferred to the air and other molecules near the surface. These molecules trap heat by sending it back to the Earth's surface, which warms the planet.

**Canadian Foundation for Labour Rights**  
Labour rights are human rights

**GILDAN CORP**

**Labour Day**  
CANADA

### CHILD LABOUR AND FAST FASHION

Child labour is a global issue that affects millions of children. Many children are forced to work in dangerous and exploitative conditions for long hours and low wages. Fast fashion is a major driver of child labour, as it relies on cheap, low-quality clothing produced in large quantities.

## Dress for Your Rights! Fibre Museum

### The CHALLENGE!—An Activity Towards Sustainable Fashion

Founder and Creative Director: Dr. Michelle Superle, Associate Professor at UFV +  
Research Associate at UFV's Food and Agriculture Center—[michelle.superle@ufv.ca](mailto:michelle.superle@ufv.ca)

#### Step 1:

Explore the fibre museum. You are welcome—and encouraged!—to touch any/everything you want. Enjoy reading any books and magazines that interest you :)

Research the artifacts and items you find especially intriguing. If you don't know what something is or is called, then use a mobile device loaded with an image recognition app (i.e., Google Lens) to identify it.

Identify the contemporary equivalent of the item (if relevant). Do a comparison of natural versus synthetic. List the advantages and disadvantages of the historical and the contemporary versions of this item.

#### Step 2:

Choose ONE of the artifacts/items you researched as the basis for your inquiry project.

- First, make ONE connection between the item and yourself—your experiences, preferences, personality, family, culture, etc.
- Next, make ONE connection between the item and agriculture.
- Has this item affected/changed human history?
  - o If so, then how?
  - o If the answer initially seems to be “no”, then how many “steps” back does it take to find a connection between this item and something related to it that DID affect/change human history?
- Develop TWO more inquiry questions about the artifact. Conduct further online research to begin exploring answers to these questions.

#### Step 3:

Connect your item with at least ONE article in one of the United Nations' human rights treaties: <https://www.un.org/en/global-issues/human-rights>

#### Step 4:

Brainstorm a project to find answers for your questions while also exploring and/or demonstrating this connection between the item and the human right. The project could be...

- Creative
  - o For example, a poem, dance, skit, painting, piece of fibre art, song, etc
- Research focused
  - o For example, writing a report or essay; creating a conference style poster, etc
- Immersive
  - o For example, changing, tracking, and sharing documentation of your behavior/actions



## **The Dress for Your Rights! and Fibre Museum + Challenge exhibit At The Reach Gallery**

### **Didactic panel:**

Dress for Your Rights! is an educational program that combines the power of story and the power of touch with human rights to inspire engagement in sustainable fashion initiatives.

The Fibre Museum showcases textiles, tools, and techniques that have made sustainable fashion possible for millennia. The “Challenge” portion of the museum invites participants to connect these items with themselves, their culture, and their rights as human beings on this beautiful planet we all share.

Dr. Michelle Superle developed the Dress for Your Rights! program and Fibre Museum + Challenge in March 2022 after collaborating with the UFV Sustainability Office, SLUEC department, and Food and Agriculture Institute on a sustainable fashion event. A year later, Superle has worked with the UFV Library, the United Way, the Chilliwack School District, the Yarrow Girl Guides unit, and the “Extended Day Art Course” program at W. J. Mouat Secondary to continue inspiring community action in sustainable fashion. And this is just the beginning!

Fibre agriculture and the textile industry wreak immense damage on people and places all over the world—but it hasn’t always been that way, and it doesn’t need to be that way. This Dress for Your Rights! exhibit showcases inspiration for creating fabulous sustainable fashion and art with repurposed textiles as an alternative to buying new products.

This exhibit honours makers who work with fabric—those from nearby and faraway, from right now and long ago—to showcase the valuable contributions they make to their communities.

We invite gallery visitors to experience the bittersweet beauty of repurposed textiles as art, rather than the trash they’re often perceived as. Enjoy the sense of hope offered by these artifacts and works of art, while also marveling at the extensive collection of creations contributed by Fraser Valley school children from grades K-12, and UFV students, staff, faculty, and alumni.

As you depart from this exhibit, think of one action you’ll start today to make fashion more sustainable—because you’re worth it, and so is our home, the earth.



## Interactive display of authentic and culturally appropriated Indigenous sweaters

By Michelle Superle

Cowichan sweaters are some of the most recognizable works of art created by Indigenous artists in BC. Although this form is relatively “new” in relation to Indigenous peoples’ textile practices, it has become an important part of Coast Salish cultural expression.

According to the Tourism Cowichan website, “Woolly, thick and typically featuring classic Coast Salish motifs, these sweaters are as world famous as they are effective in keeping you warm and dry. Designs on the sweaters vary greatly, but often depict the same kind of animals seen on totem poles: bears, ravens, thunderbirds and whales.

The sweaters are still made here in Cowichan by a group of dedicated knitters. Each sweater is painstakingly knitted by hand and each takes upwards of two days to complete. The wool used is exclusively from sheep and like the knitting itself, all of the wool is washed, spun and dyed by hand.”  
<https://www.tourismcowichan.com/explore/destinations-attractions/cowichan-knitters/>

Creating these valuable sweaters has long been an important source of income for Coast Salish women. But despite the hefty sticker price you pay for a sweater, “Coast Salish knitters have always made a meager income from the sweater”. Today, direct sales through band-owned retail and online outlets are helping to change that, but at the same time, “commodification of the sweaters created a market for mass-produced and cheaply made knock-offs that was difficult for Cowichan knitters to compete”.  
<https://www.thecanadianencyclopedia.ca/en/article/cowichan-sweater>

Like all valuable resources, this one is vulnerable to exploitation through global development. Besides the devastating economic exploitation, this “knock-off” production is also a form of cultural appropriation, which in Western/settler conceptualization can be considered as a kind of copyright or trademark infringement.

Another tragedy of this knock-off effect is how much harm the synthetic fibres and chemical dyes cause for people, animals, and waterways. Authentic Cowichan sweaters are created using natural supplies and techniques that cause no harm.

We have created this component of the Dress for Your Rights! Fibre Museum as an invitation to you. By engaging with the fibres of the three sweaters displayed on the counter, we hope you’ll recognize the value of the authentic wool sweater in comparison with the TNA version and the 100% acrylic knockoff that retailed for around \$20 CAD a few years ago when they were trendy.



## Interactive display of authentic and culturally appropriated Indigenous sweaters

Feel the fibres to explore their texture.

Pick them up to feel their weight.

Pinch them to feel their thickness.

If you like to use your head as much as your hands, then grab a copy of a UN treaty to figure out how many connections you can make with the...

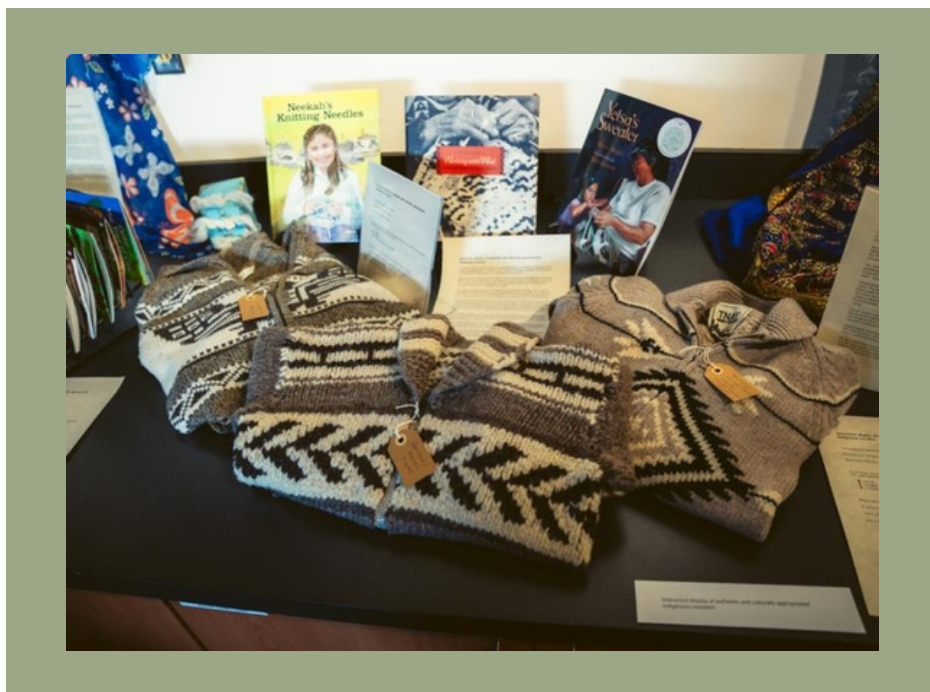
- UNCRC
- UNDRIP
- 17 Goals of Sustainable Development

Want to learn more? Check out these great books about Cowichan sweaters:

*Working with Wool: A Coast Salish Legacy & the Cowichan Sweater*, by Sylvia Olsen

*Yetsa's Sweater*, by Sylvia Olsen

*Netta's Knitting Needles*, by Sylvia Olsen





# The Dress for Your Rights! UN Scavenger Hunt

## SEARCH FOR...

1. “The United Nations Universal Declaration of Human Rights is a milestone document in the history of human rights” dating back to 1948. Article 1 states that “All human beings are born free and equal in dignity and rights.” **Find 3 birds to represent freedom.**

2. There are 17 UN Sustainable Development Goals (SDGs) that call for action to end poverty, reduce inequality, improve health and education, along with other strategies to create peace and prosperity for people and the planet. **Find 17 coloured buttons to represent the UN SDGs.**

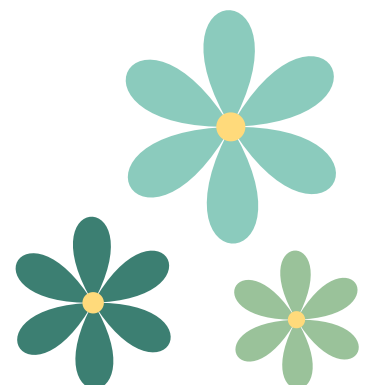
3. Goal 5 of the UN SDGs works to achieve gender equality and empower minorities around the world. **Find the wire barriers in the arbour to represent gender inequalities.**

4. The UN Declaration on The Rights of Indigenous Peoples is an important document that affirms the equality of Indigenous peoples, while recognizing the urgent need to promote respect for and inherent rights of all Indigenous peoples. **Find 5 orange objects to represent the importance of truth and reconciliation efforts.**

5. Article 14 of the UN Declaration of The Rights of Indigenous Peoples states that Indigenous peoples, particularly children, have the right to all levels of education. **Find a book written by an Indigenous author.**

6. The Convention on the Rights of the Child recognizes the rights of *all* family members and highlights the fundamental human rights of children as society members. **Find the crocheted baby clothing to represent this equality of children.**

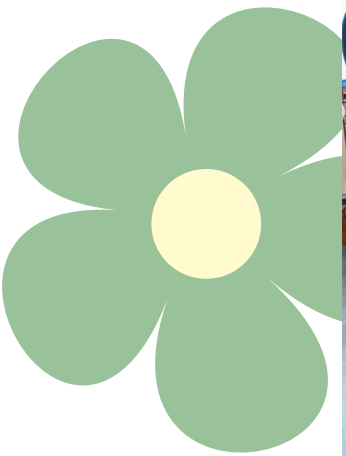
7. The Convention on the Rights of the Child explains in article 31 that children have the right to engage in play and recreational activities and participate freely in cultural life. **Create your own unique fabric flower.**











## Galley Tags and Artist Statements

Jae Ross, *October's Wind*, Mixed textiles.

In my ceramics class my teacher, Mr. Turner, encouraged me to do this fabric project. The first thing that popped into my head was to make a dress entirely out of scraps or unwanted fabric so I reached out to about 10 different fabric stores and I had two in Vancouver- Fab Cycle and Our Social Fabric- that agreed to help me fulfill my vision. I got roughly two big garbage bags of fabric but I was still very stuck on how I actually wanted the dress to look. That was until my textiles teacher Mrs. Leclerc let me look through her fabric stash and gave me these orange pair of pants and everything fell into place and now you can see what I came up with.



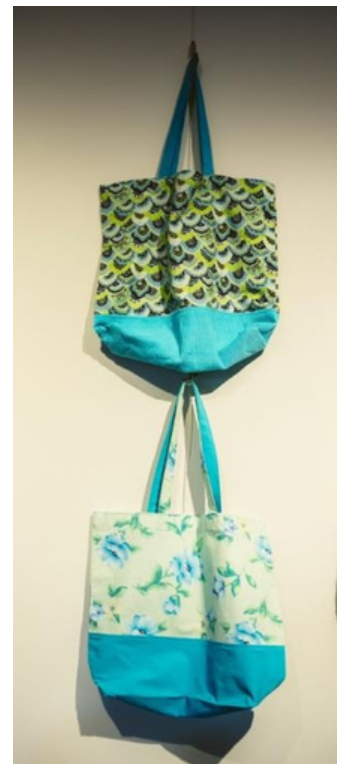
Crystal Rinke, *Digital Pressure*, Mixed materials.

This project was focused on reusing as much material as possible. My mother keeps old clothes that are in too poor of a condition to donate. We use the old clothes as rags when someone around the house is starting a project. Using these rags, I wanted to highlight just how much material has been saved (as this is only about  $\frac{1}{8}$  of our pile!) Now imagine how much fabric people throw out every year. The project also aims to show how the influence we get from the internet, and how much waste it causes.

Susannah White in collaboration with Mankeerat Kaur, Kaelyn Caney, Kaylee Wedel and Lillian Perry, *Treasures*, Mixed Media.

This mobile is made of many bits and pieces of discarded clothing, jewelry, dollar store items, synthetic lace, embroidery hoops, buttons and string. After using things for only a short time they tend to go out of fashion or wear out just enough to warrant buying new pieces to replace the old. This mobile celebrates the discarded by giving it new life. Each piece was placed with care by many different hands.

Corie Robinson, *Reuseable tote bags*, Repurposed fabric.



Michelle Superle in collaboration with Camryn Longmuir, *Clothes the Loop: Turning the Story Around*, Donated and thrifted fabric.

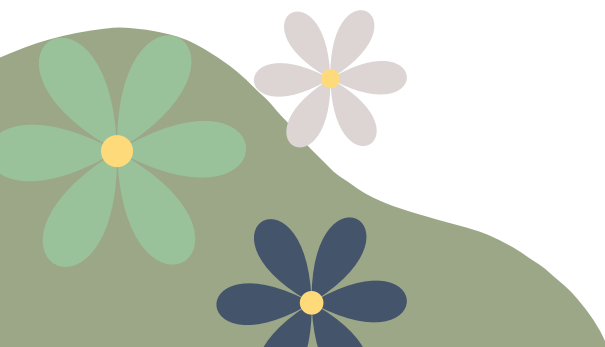
“Clothes the Loop” is a play on words created by UFV Office of Sustainability Coordinator, Jennifer Martel, who orchestrated the UFV sustainable fashion event that originally inspired my Dress for Your Rights! Program.

This wreath and hanging scroll both play with circular shapes to symbolize the urgent need for a circular fashion economy in the garment and textile industries, which together cause tremendous environmental and human harm.

The silk ties wrapped around this wreath were once costly items worn by influential men as a way to demonstrate status and prestige. Designer silk ties like these cost around \$250 CAD in today’s retail dollars, but their environmental and human costs are infinitely higher; by most measures, silk is considered the least sustainable fabric in production.

We can't "Clothes the Loop" unless we change the story of what fashion is. Once upon a time— for millennia—garments were precious possessions created through exhaustive labour, used over and over for years or even decades, until they became tiny scraps... and even those were valued. Fast fashion tells a different story today: clothes are cheap, disposable junk we can use to give ourselves a momentary boost, then discard. But that story is a lie.

This scroll uses scrap fabric to spell the words "once upon a time". By reversing the orientation of the letters *and* reversing their order, I'm suggesting that we turn the story of clothing upside down and backwards.



Michelle Superle in collaboration with Camryn Longmuir, Emma Maingot, and Sydney Marchand, *Is It Wick?*, Natural materials, donated fabric, found ephemera.

This arbour was inspired by Jane Goodall’s reading of “What Happened When We All Stopped,” a poem by Tom Rivett-Carnac, and the children’s literature classic, *The Secret Garden*. They remind us that even when a situation seems hopeless, there’s often a chance for rebirth.

Real branches entangled on a human-made wired arch represent the evolution of textiles and society’s transition away from traditional “slow fashion” practices to an industry built on cheap, quickly produced materials. Hidden throughout the arbour are hundreds of miscellaneous ephemera that represent the waste our excessive consumption creates.

The natural materials in the arbour—branches, dried flowers, sheep’s wool, and more—evoke the security of a bird’s nest while providing a reminder that new life returns every Spring.

The fabric flowers and vines, made from damaged clothing deemed garbage, show that even the most seemingly useless items can enjoy new life and purpose through transformation.

The repurposed beads, buttons, and costume jewellery elicit ghosts of trends past with a haunting reminder that coveted “must haves” are soon discarded. Repurposed here, they regain some of their original value by providing an altered experience of beauty.

This arbour installation cost the artists hundreds of hours in collective labour, and that’s in addition to the thousands of hours—and thousands of dollars—it cost originally to produce the fashion items now repurposed here. But if it makes you “Think Thrice,” then it was worth it.

Excerpt from *The Secret Garden*

Chapter XI, “The Nest of the Missel Thrush”

“Will there be roses?” [Mary] whispered. “Can you tell? I thought perhaps they were all dead.”

“Eh! No! Not them—not all of ’em!” [Dickon] answered. “Look here!”

He stepped over to the nearest tree—an old, old one with gray lichen all over its bark, but upholding a curtain of tangled sprays and branches. He took a thick knife out of his pocket and opened one of its blades.

“There’s lots o’ dead wood as ought to be cut out,” he said. “An’ there’s a lot o’ old wood, but it made some new last year. This here’s a new bit,” and he touched a shoot which looked brownish green instead of hard, dry gray.

Mary touched it herself in an eager, reverent way.

“That one?” she said. “Is that one quite alive quite?”

Dickon curved his wide smiling mouth.



“It’s as wick as you or me,” he said; and Mary remembered that Martha had told her that “wick” meant “alive” or “lively.” “I’m glad it’s wick!” she cried out in her whisper. “I want them all to be wick.”







Susannah White, *Monumental Rip and Paper Bag*, Mixed textiles.

Here are a pair of rescued tan Dockers which I have turned into cut-off shorts and a skirt. They had a monumental rip in the seat of the pants and so I patched what is usually seen as an embarrassment with very noticeable iridescent and purple plastic and adorned the repair stitches with similar coloured embroidery. I covered some of the stains on the front of the shorts with embroidered plants and flowers. Out of scrap fabrics I created belts, hearts and the lace adornment around the leg holes and top of the skirt. The second piece of the pair is the pencil skirt with a paper bag finish at the waist. I have repeated the heart motif seen in the shorts and included a belt to match. These shorts represent the way we quickly throw away garments that can be repaired. All of the materials are repurposed or reused with the exception of the thread holding it all together.



Sage Uppal, *Ignorance*, Charcoal on paper.

The main focus of my illustration is a girl that's looking forward, ignorant to the things happening around her. Around the main focus are symbols that represent two important themes of fast fashion: money and the environment. On the right side of the picture, we see more of the financial aspect, from things like the dollar symbol earring to the hand over the woman's eye, the latter of the two shows us: metaphorically, that people are willing to turn a blind eye to the bad aspects of fast fashion because of the cheap prices, but the hand also prevents the woman from seeing that her shirt is on fire. The fire shows how destructive fast fashion is to the environment, with the mass production of clothing leading to more rubbish being burnt in landfills. The final important detail is the cat on her shoulder. The cat represents the weight of the world on her shoulder which continues to grow heavier with every investment into the fast fashion industry as we allow it to keep damaging the earth.



Emilie Petrie, *Untitled*, Repurposed textiles.

I made a skirt and shirt out of some old and thrifted ties. I have been quite fond of the "reduce, reuse, recycle" notion for many years now and wanted to create a piece that demonstrated the reusing aspect of this. I think that there is great value in finding new uses for things that are no longer seen as usable. From these 21 ties, I was able to create a whole outfit! The pieces can go together or can find their way into other outfits too. The zipper and the thread were already from my mothers sewing kit and the belt used was thrifted as well.





Dario Jereb, *The Hidden Cost of Leather*, Infographic.

The inspiration for this artwork was from taken my UFV class (ENV 330) with Dr. Carin Bondar. For an assignment, we had to create an infographic about a fibre or garment and a step from its production/manufacturing. I chose leather because it is an incredibly popular fibre, in which a majority of people don't know the implications of its creation and its impact on the environment. Leather is also something I was really curious about as I thought its production might be sustainable and wanted to find out if it really was. This artwork is an infographic that was created using Canva. I wholeheartedly believe that creating clothes and fashion should not be harmful to the environment and that we need ways to make fashion more sustainable. Fashion is a great way to express ourselves as human beings, but should this come at the cost of our environment? I don't think so, as I feel we all have an immense amount of clothing that we wear a few times, and then never again as we just buy more clothing. This just leads to a spiral of increased consumer consumption. I believe that we can educate the public about the harmful practices that go on in the production of our favourite clothing and help everyone realize that this is not sustainable.

# THE HIDDEN COST OF LEATHER



You're favourite material to wear may not be so cool after all. Let's examine its production cost and environmental impact to find out why...

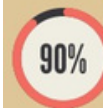
## WHAT IS LEATHER?

- Raw material: Hides or skin from animals
  - Requires tanning or chemical treatment
- Durable, flexible, and long lasting
- Biodegradable
- **38%** of market share in North America



## PRODUCTION COST

- **10-18L** of water is used on each kg of raw animal skin.
  - **136L** of water used to make 1 square meter of finished leather.
- Requires **30 MJ** of energy to make 1 square meter of finished leather.



- **90%** of water used in industrial tanneries is released as wastewater

## ENVIRONMENTAL IMPACT



- **80%** of chemicals used during production comes out with resulting wastewater
- Tannery wastewater ranked among the most toxic industrial wastewaters



- In 2014, **4.38 Billion Kg CO2** emitted

## SUSTAINABLE OPTIONS

- **Buy or use recycled leather**
  - Reduces demand for virgin leather and the harmful production process it demands.
- **Nordic Fish Leather**
  - Made from the skin of fish that are discarded (waste)



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Braeden Riggins, *Value Fades*, Silkscreen ink on jeans.

My jeans don't stop working when they get one hole, they just get a little cooler. When that hole grows into a tear I just wear them in the summer. When the other leg gets one too they become the perfect pants for dirty work. Sure they aren't the new pants I bought anymore but a good pair of jeans goes a long way, and each length of cloth without a hole is still worth something.

So why do we want to throw away clothes as soon as they rip? What is it about a single hole that can make the whole thing feel ruined? The rest of the fabric is just as sturdy, the stitching everywhere else still holds strong and fits just as well. Where has the value in all that gone to after one or two tears? How much is just thrown away? Clothes don't become worthless with a single tear; their value doesn't disappear, it just fades.



Cobi Timmermans, *Passion for Thrifted Fashion*, thrifted bedsheets, thread, and cyanotype dye.

This tote bag is made from thrifted bedsheets and is dyed with a photographic process called cyanotype. This project is a commentary on the single use plastic bags of fast fashion, as well as the trending cotton tote bags which, while marketed as sustainable, further harm the environment due to their production's high water use. The blue references the oceans where many micro plastics remain as well as the water used in cotton production. The foraged foliage from my sister's garden in the print speaks to environments which are harmed by both types of bags. This project is inspired by working in a fast-fashion store in the past and seeing first-hand the concerning values and lack thereof within capitalist structures.



Simone Tran, *A Peek into my Life*, Textiles.

This is a very deep look into my personality, views and insecurities. The shirt is originally from Shein but I thrifted it and ripped it up as a way to safely vent my anger and show how rage can be beautiful. The chain I made a while back from can tabs as a fun hobby, but now it's become a staple in my style and I was glad I could incorporate it. And the pants are my favourite part. I have poured everything into them, the stitches represent how sometimes I'm barely holding it together by a thread, the bandages on the knees show how I currently am still healing from childhood injuries, the eye is how mine, and everyone's vision, can be warped by biases and personal experiences but we still should try and see eye to eye, even if their eye can be disturbing and unsettling. Each design tells a story while fitting an aesthetic theme, but I can leave the rest up to interpretation.



Daphne Naces, *upcycling thrifted clothes*, Visual Art

A minimalistic subversive basic outfit created from modified second hand clothing. Headset is customized using gunpla pieces, project name "D-25."







Heather Murray, *Let Them Out*, Silkscreen on Paper

The Mennonite dress communicates uniformity, peacefulness, and diminished self expression; the lyrics to the hymn “Take My Life” vocalize self-denial in honour of the Mennonite faith. But I believe that self expression is necessary. The fire and beasts in this silkscreen are *good* beings despite their vicious appearance – the healthy expression of anger, injustice, and personal boundaries. While Pacifism is a core Mennonite value, this belief in non-violence can translate to an avoidance of verbal conflict and anger expression. In processing my Mennonite upbringing, I’ve come to respect the full spectrum of emotions and the right to express them.



Sophia-Jane Superle. *The Sustainable Fashion Models*. Wood, acrylic paint.

These are the models and this is the stand. This is the window. This is the little shelf that holds crayons and paper. It’s about sustainable fashion because this is the place they take old pieces of fabric and put them together to make beautiful dresses.

These polka dots are from an old shirt somebody gave to the store because they didn’t want it anymore. And then they made it into this dress. Also the other dress is made from different colour fabrics from all different shirts. At the very bottom it’s mixed fabric. It’s from a shirt with mixed colours from a girl who didn’t want it anymore so she gave it to the store.

I think sustainable fashion will help the earth because you aren't throwing away pieces of clothing.

If you come to the play that me and my friends are doing you will hear about this. In some countries people are burning clothes and sending toxins into the air. Millions of garments are ending up in landfills and that's really bad for the environment.

I hope if we keep using sustainable fashion the earth will go back to how it was. We can reduce, reuse and recycle. In case you're wondering what to call this, you call it "Thinking Thrice". And this is how I think sustainable fashion will save the world.

Grace Huangfu, *Medieval style gowns*, Repurposed dance uniforms and mixed fabric.

Grace Huangfu, *Medieval style tapestry*, Cotton.



Shanna Beukes, *Jellyfish*, Mixed textiles.

What inspired me to create this piece was my love of the ocean and all its inhabitants. Our waste as humans impacts them and their environment, that's why I wanted to create a piece to showcase the beauty of the ocean. Sustainability is important not just for us, but for our planet.

Heather Roach, *Untitled*, Repurposed textiles.

This simple long sweater top is a good example of what can be made with unwanted clothing.

A simple design yet visually appealing, this piece is a small size yet is quite comfortable. I designed this in a style I enjoy, very unique and creative in its shape and fabric choices, but not too flashy. More and more I find myself wanting to make my own clothes because the mass produced choices in clothing stores frequently disappoint. This is made out of two almost identical sweaters, sewn together at the underbust to create a longer hemline. Said hemline is split at the sides to add not only the obvious lace inclusions to give some visual impact, but also to add some space so as not to be too body hugging. The lace is framed with bias tape made from a beautiful thick floral pillow cover, which is again used for the adorable pocket. A little more lace to the pocket to add more cohesiveness, which by the way, is from what I believe was a tablecloth. All these things together would have been thrown out but now they can be worn again in the only true way to recycle.



Kaelyn Caney, *Untitled*, found mixed media.

Kaelyn Caney, *Untitled*, found mixed media.

Xauni de Figueroa, *Untitled*, Plastic bags.



Abi Faber, *Untitled*, Mixed textiles.

Yarrow Girl Guide Unit, *Sock Tree*, Repurposed socks.

Oh hi there!

I'm “one of the most-influential books in the modern [environmental movement](#).”

As soon as I was born in 1962, I “was widely read by the general public and became a *New York Times* [best seller](#).” My greatest claim to fame is that I “provided the [impetus](#) for tighter control of [pesticides](#)”. Not to boast, but I've “been honoured on many lists of influential books, including *Discover* magazine's list of the 25 greatest science books of all time.”

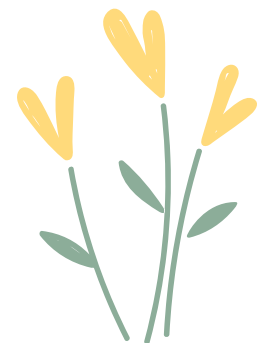
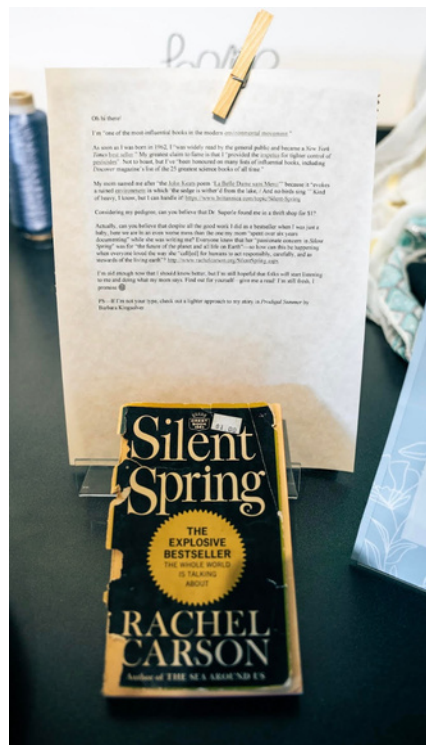
My mom named me after “the [John Keats](#) poem ‘[La Belle Dame sans Merci](#)’” because it “evokes a ruined [environment](#) in which ‘the sedge is wither'd from the lake, / And no birds sing.’” Kind of heavy, I know, but I can handle it! <https://www.britannica.com/topic/Silent-Spring>

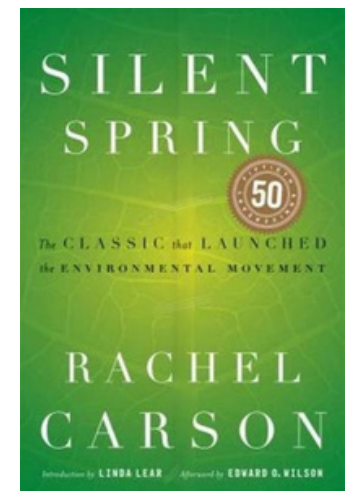
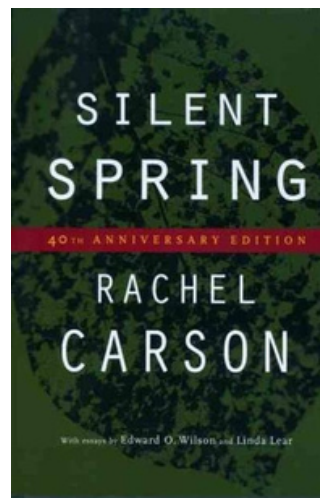
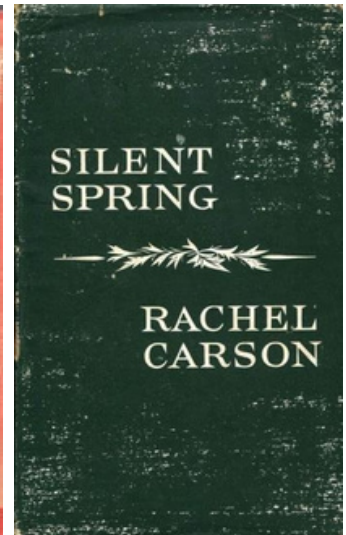
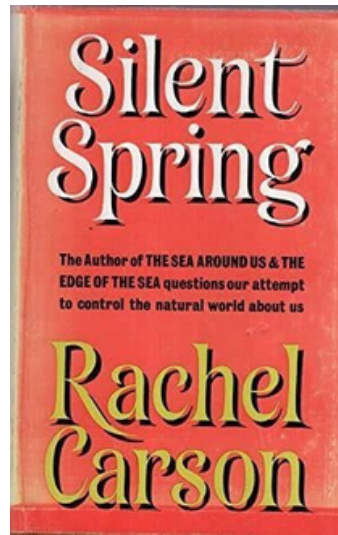
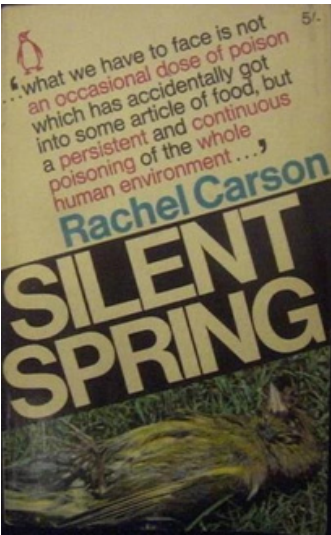
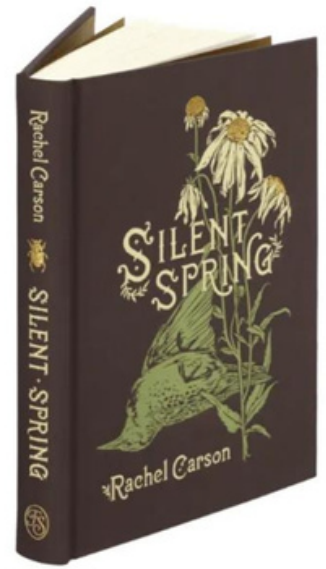
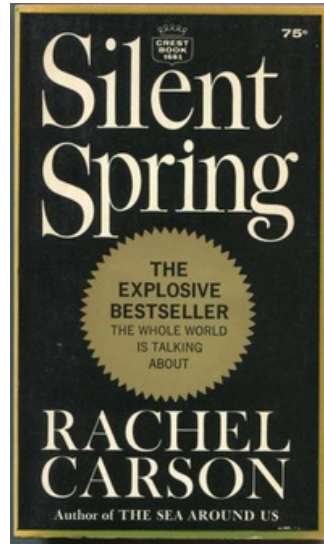
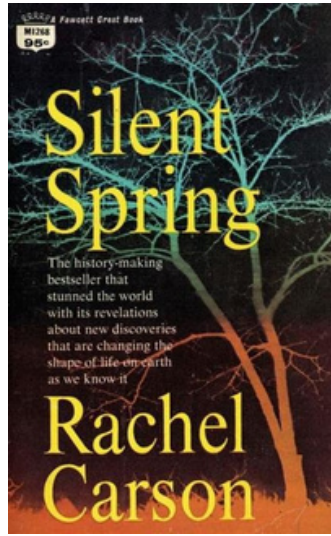
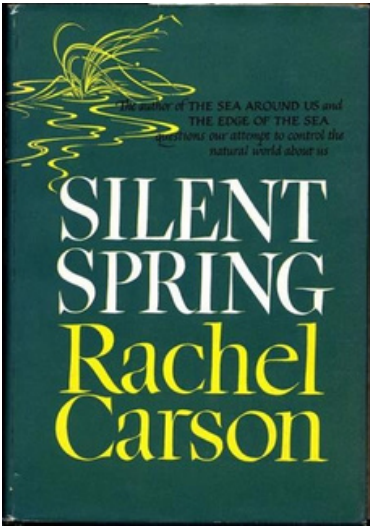
Considering my pedigree, can you believe that Dr. Superle found me in a thrift shop for \$1?

Actually, can you believe that despite all the good work I did as a bestseller when I was just a baby, here we are in an even worse mess than the one my mom “spent over six years documenting” while she was writing me? Everyone knew that her “passionate concern in *Silent Spring*” was for “the future of the planet and all life on Earth”—so how can this be happening when everyone loved the way she “call[ed] for humans to act responsibly, carefully, and as stewards of the living earth”? <http://www.rachelcarson.org/SilentSpring.aspx>

I'm old enough now that I should know better, but I'm still hopeful that folks will start listening to me and doing what my mom says. Find out for yourself—give me a read! I'm still fresh, I promise

PS—If I'm not your type, check out a lighter approach to my story in *Prodigal Summer* by Barbara Kingsolver.





## Written contributions to the contest and exhibit

**Disordered Patches**, Bonnee, UFV student

8 am, light cracking through, shovelling through your dresser, pulling out shirts, pants, sweaters, the unchosen thrown on the floor; disordered colour patches. Your phone dings a few times, packing things in your bag, you rush to the bus, list what needs to be done, try to remember something, worry about something else, flip through social media, adds for online shopping, sales are happening NOW, quick delivery, press some buttons.

The Fibre Museum asks you to slow down, take a breath, and touch some wool.

Living in a fast-paced world, our attention is pulled in so many directions, and meaningful connections become lost in all the commotion. We forget to think beyond style and prices to consider the history and humanity behind clothing.

My mom, growing up in a poor, Mennonite family, never had the chance to be thoughtless when it came to materials. She and her sisters had to sew their own dresses, and when those dresses faded or ripped, they would cut them into squares for quilts. My Grandma hosted quilting bees; friends would come over to help sew and discuss the goings-on of their community. Making a quilt takes a long time, but that made it all the more meaningful. Different colours of fabric would be arranged into a beautiful new pattern, with the stories of various women travelling back and forth above their deft working hands. The disordered patches would become connected, and so would they.

When you walk through the Fibre museum, you will see books which reveal the history of clothing. You will get to touch and feel fabrics, using your senses to connect more fully to the stories you read. You will see a quilt, and perhaps you will consider how materials can also connect us with the people behind them. Maybe we can all slow down enough to see the humans behind the clothing, and make better, conscious choices going forward.

**Our Leviathan,** Heather Roach, UFV student

I was home alone when I first saw it. Dozens of ropes, thirty to sixty feet long, covering a beachfront, nothing else for miles. Home alone that day, I had been eager to have some time to enjoy myself as I usually do; to occupy my hands and find something on Youtube of particular interest or learning. That specific video, I must have passed it over before; on a day I had felt no desire to watch something so obviously depressing no doubt. You know how sometimes you just don't want to watch something that's going to make you think about all the world's problems, but sometimes you do? Anyway, this was a day for that mood. I prepared myself to lose my faith in humanity and chose it from my saved list.

It featured a small part of Africa, a name I can't remember, a place where the people struggle and work hard for their livelihood. It was showcasing not only the environmental impact of clothing graveyards, but also the people who rely on a truly broken and unreliable system. But I just remember the ropes. Long tentacles of brightly coloured polyesters and patterned cotton blends, spilling up out of the water. To me, they looked like the corpse of some huge mysterious creature, beached and rotting in the sun, choking out the life surrounding it.

The environmentalist tried to hold one up to the camera, but she struggled so hard just to lift the limp carcass. She explained some statistic, around thirty percent of the world's environment crisis is because of textile waste. Clothes end up in the water like the rest of our waste and churns, becoming almost unrecognizable. That, of course, is only the clothes that stay in one piece; those that become shreds make their way into food for marine animals, and eventually enter their bodies like parasites.

As I watched, I could not help but see this as a pestilence; this sickness, borne from human self-gratification. A monstrous force waiting to destroy everything. Salt water from my eyes seemed to be called by the ocean as I looked at her suffocating, the tears trying to return to her. Thoughts couldn't form.

Only sadness and grief

And fear.

We did this.

I'm a thinker not a doer. I'm not someone who will change industries or be a martyr for a better cause. But I felt compelled to find some glimmer that what I had seen could be changed. I landed on a solution I thought feasible. What if we recycle the fabrics into something useful? I thought. That's what recycling is all about.





There are two things I fear as a millennial, environmental collapse and housing, specifically the cost of it. Synthetic clothes are nefarious due to their inability to decompose, and that trait would be embraced as building material. If you have an overabundance of one thing, you use it to fill the need of another, right? Surely using plentiful garbage to create cheap housing is the route to take and the two together seemed like a great place to start looking for answers. Little did I know something lurks unseen; a maw, glistening, pulsing, ready to consume our minds and hearts.

Human ingenuity and hubris have given way to many harmful inventions over our existence, many of which we contemporary folk look back on and laugh. Yet with our vast understanding and our modern science we fail to realize that there are many things we encounter every day that are just as harmful as those of the past, unbeknownst to us. This is why I feel obligated to elaborate on something very related to this paper.

What is polyester? Why is it incapable of being absorbed by the earth? Synthetic fibres have been praised for their lower costs and vast productions of clothes, yet most don't even know what they are made of. We assume plastic, which is correct, yet most don't fully comprehend what plastics start out as. Liquid madness dug up to fuel our desires. Enticing in its sheen, it's glistening potential, it was the instrument of our own self-destruction. The answer is petroleum.

Visceral disgust is a feeling most are not too familiar with; the kind that starts with a cramping in your gut, burns up upwards until your throat constricts, and leaves the taste of metal behind. I'm sure it is a similar feeling when someone realizes they just ate a bug or finds out they unwittingly married their sibling. A physical reaction to acknowledging a horrible truth. This is precisely my reaction to comprehending the negligence of our "ingenuity" of synthetics! The fossil fuel that our entire civilization is built upon. The thing not so slowly destroying our air, our water. The taint we blindly churn and swallow and apparently live in every second of our lives. That is what is in our clothes.

Many issues in the UNCRC address protections for children, yet the world intentionally ignores too many to count due to our incessant lust for this liquid destruction in the name of capitalism. There have been studies that show since the inception of polyesters the number of skin cancer cases have skyrocketed. I am not a parent, yet even I am filled with revulsion at the thought of putting a cancerous oil on my child every morning. Generations from now (if there is still a planet left) polyesters and the like will be included in the long list of asinine inventions humans insisted upon, along with irradiated water drinks and asbestos.

Do you remember seeing any kind of commercial as a kid, a depiction of a cute cartoon plastic bottle as it goes through its life after being thrown in the bin? Getting sorted and processed at a factory, it then pops out the end as something shiny and new with a big smile on it's dumb little face? Turns out, just like Santa and the tooth fairy, this is something told to us to keep us in line.

Nothing is worse than having the truth kept from you; nothing except having a lie told straight to your face. This lie is the sole reason why society cannot combat the enveloping dark, cannot see the shadows of R'yleh from behind our veil of disillusion. When understanding recycling (which is integral to understanding why a university student is the one trying to find solutions to textile pollution instead of the government) we must understand the limitations of plastic. The misconception is that plastic can be recycled indefinitely, like aluminum or most metals.

This is not true. Most plastics can only be recycled twice before being made into gelatinous toxins which inevitably end up in the dump. That is if it ever gets recycled at all. That's not even considering the issues associated with all the ways of recycling plastics, which are either too expensive, or create massive amounts of carbon emissions, or both. It is the condom with a hole, meant to make you feel reassured yet causing much more damage through obliviousness.

It sounds like some kind of conspiracy theory, something dramatic conjured by a tinfoil hat in the dankness of a basement complex, but it's the sad truth. The lie is told to cover up a lack of infrastructure. There us no money in recycling and no one wants to pay up.

All of this applies to textiles as well. Clothes can be recycled in one of two ways; mechanically, used most often yet ineffective due to the mixed nature of most fabrics, and chemically, which breaks plastic down into its elements (basically, I'm not a scientist) to spin new threads. Even with these methods, when it comes to textiles, recycling has to include some sort of new material for the fibre to retain its structural integrity. Neither will solve any problems due to a reliance on either physically sorting out non fibre elements (buttons, zippers, etc) or needing to have non contaminated fibres (meaning none of our favorite polyblends). That favourite cotton blend sweater you ripped a hole in and discarded can't be melted down because the cotton is a contaminant, making it unsalvageable. Maybe we shouldn't be making things out of a substance we can't recycle in the first place! I internally screamed repeatedly. Or maybe, we shouldn't be treating our clothes like the rest of our garbage: disposable!

A factory exists in Hong Kong, the only one of its kind, built by H&M\*, where anyone can take a piece of clothing and pay to get it remade into a new garment. The first process of its kind, using the least amount of new fibre possible. After the fibres are thoroughly cleaned, they are re-spun and reconstituted into the new item. Numerous companies are guilty of ignoring and even intentionally fabricating the problem. Many big brands encourage slashing up clothes being rotated out to prevent dumpster divers from making a good find. Most end up shipping their gimcrack to third world countries, like the one in the video I mentioned, to seem charitable yet are really shirking their responsibility. H&M is hoping to expand their lab and make an example of what can be done, to encourage other big names to see the potential of true recycling.

A lot of people see H&M as greenwashing, a word I only just learned about while researching them, meaning to pretend to be eco-friendly only to gain popularity. I agree and disagree with that response. Yes, they are still a large contributor to the problem, mass producing unsustainable

products concerned with making their quota. However, because the company was created within the game of capitalism, even if they want to change, they will have to continue playing within the established rules on some level. Society has created a treacherous ocean where only monsters thrive. If they change completely or go against the flow of industrial nature, they die. That's the world we made.


As I wrote this paper, the music I listened to sounded like a drawn-out cry of an injured animal, the cello strings a whale's morose melody from leagues under the ocean. After all this refuse there seemed to be no hope for textiles in construction. There exist many companies that are turning plastic bottles into sheets of building material used for walls in eco houses. The Netherlands have created a geopolymer concrete out of industrial waste\*\*. You can even go to Home Depot and find insulation made from recycled denim. Yet any idea which focuses on textile recycling seemed to dissolve. It seemed to me we could at least shred the fabrics into insulation if nothing else, but apparently synthetic fibres are too flammable. So what can be done with plastic textiles?

There are several companies and schools trying to find out. A university in Australia\*\*\* is combining textile and glass waste to create ceramic tiles. There have been studies done by multiple universities on the strength of textile-based building materials, yet no take off initiative by any government to fund the very necessary research needed to properly test viability. One such study from The University of British Columbia Okanagan\*\*\*\* does suggest that there are many possibilities in construction materials such as asphalt, composites, acoustic insulation, and rammed earth (which is way less bad than it sounds). However, every material is suited for a different job because of its properties and will require extensive research. It sounds promising, but they also enforce that without necessary applications and public awareness, these things cannot happen. The serpent of conglomeration does not care for our pitiful musings.

Most of us are stuck with that image of that happy little cup; we are encouraged to continue to use plastics with the false knowledge that everything is okay because it can be recycled. Before I started this paper, I too was one of those people. I was so driven to put in all my effort of properly sorting, feeling distraught when I failed to choose the appropriate bin for my Starbucks cup. If I don't put it in the right place, I'll be part of the reason Earth is dying!

Truth is, the infrastructure just isn't there yet to properly deal with any of our waste, not just clothing. Even if we can properly find a way to utilize textile waste in a useful way, building materials or not, that is only a small suture on a gushing wound. With each passing day, our neglect mothers a kraken, lethal, its hideous form hidden inside the body that it is slowly consuming.

I wish could make people change, by peaceful or aggressive needs if I'm being honest. To make people see how their desire for more is inching us closer into the mouth of the serpent. It is a



lofty ask, but I am just me; a me who felt and cried alongside the ocean as I saw her assaulted by an unearthly manifestation of human desire.

And you are just you; you who decided to read this paper and have the power to make small choices. Be mindful of which clothes you buy. I don't mean to boycott all synthetics or only buy from eco-companies (although choosing those alternatives is awesome), that would be too unrealistic. I mean only buying items you feel drawn to, that you will truly love. You will want to take care of them more, learn to repair them, take them to a tailor instead of buying new.

If we all make small choices, then one day it will be as big as it needs to for us to change. We may be capable of killing our sea monsters, of turning away from the temptation of greed. Our leviathan within.

Author's note:

*There were many sources used to educate myself on this topic and all of them inspired my thoughts. Because they are all worth visiting and familiarizing yourself with their knowledge I list them for your consideration:*

\*\*\*\*"Sustainable applications of textile waste fiber in the construction and geotechnical industries: A retrospect:"

<https://www.sciencedirect.com/science/article/pii/S2666790822000258>

"A Feasibility Study of Textile Recycling in Canada":

<https://fashiontakeaction.com/wp-content/uploads/2021/06/FTA-A-Feasibility-Study-of-Textile-Recycling-in-Canada-EN-June-17-2021.pdf>

"A Textile Waste Fiber-Reinforced Cement Composite: Comparison between Short Random Fiber and Textile Reinforcement":

<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC8269839/>

“The reason we need to stop using plastic and why recycling only prolongs the problem”:

<https://oecotextiles.blog/2009/11/11/is-recycled-polyester-fabric-recyclable/>

“FALSE SOLUTIONS TO THE PLASTIC POLLUTION CRISIS” [https://www.no-](https://www.no-burn.org/wp-content/uploads/False-solutions_Nov-9-2020.pdf)

[burn.org/wp-content/uploads/False-solutions\\_Nov-9-2020.pdf](https://www.no-burn.org/wp-content/uploads/False-solutions_Nov-9-2020.pdf)

“Why we can’t recycle our way out of the problem” [https://upstreamsolutions.org/why-we-](https://upstreamsolutions.org/why-we-cant-recycle-our-way-out-of-the-problem)

[cant-recycle-our-way-out-of-the-problem](https://upstreamsolutions.org/why-we-cant-recycle-our-way-out-of-the-problem)

\*“How H&M’s Recycling Machines Make New Clothes From Used Apparel”

<https://www.youtube.com/watch?v=obO1PKfXGpQ>

\*\*\*UNSW Sydney making building materials from textiles

[https://newsroom.unsw.edu.au/news/science-tech/turning-old-clothes-high-end-bu-](https://newsroom.unsw.edu.au/news/science-tech/turning-old-clothes-high-end-building-materials)

[ilding-](https://newsroom.unsw.edu.au/news/science-tech/turning-old-clothes-high-end-building-materials)

[materials](https://newsroom.unsw.edu.au/news/science-tech/turning-old-clothes-high-end-building-materials)

“Recycling revolutionary Veena Sahajwalla turns old clothes into kitchen tiles”

<https://www.youtube.com/watch?v=4fkbQynfSyY>

\*\*“Geopolymer concrete made from waste is the concrete of a sustainable future”

<https://www.youtube.com/watch?v=izCV1DwvODY>



JD Composites

<https://jdcomposites.ca/>

ECOPLAST

<https://ecoplast-solutions.com/>



## **The Effects of Neglect**, Emily Neudorf, UFV student

Listen here, you little shits, because I'm about to learn you some things.

The Earth is a goddamn baby. A baby that we, as a species, have proven ourselves woefully neglectful parents of.

It wasn't always this way. Way back when, a whole three hundred years ago, even, the Earth was a god in its own right, doling out disasters and judgement on anyone who got too big for their bootstraps. Ships lost at sea or frozen in the Canadian north, illness and plague striking like a bolt of lightning, people rushing out into untimely disasters purely because they had no way of knowing any better. But it's not like that anymore. Now we have meteorologists for storms, and doctors for plagues, and countless mommy blogs for how essential oils are going to cure cancer.

I digress.

The real time that the Earth turned from a god to a baby was during the Industrial Revolution. When man unlocked the secrets of machinery and industry boomed like never before. When Progress with a capital "P" became the new human standard. When the Earth itself became our bitch.

Maybe that's a little much. Let's stick with the Earth as a baby.

One of the biggest things that changed in that time was clothing production. Before, to make a bolt of cloth, someone with a loom had to go strand by strand, back and forth, pressing back each individual thread before moving on to the next one. To even get to *that* point, they had to spin the thread themselves. But that was no longer the case. Cloth, whilst still valuable, was now much easier to produce, and thus so was clothes with the addition of the sewing machine.

The fashion industry went mad. Clothes became mass-produced in standard sizes instead of made-to-order. Companies began to employ "Sweaters", the older equivalent to sweatshop workers. It only got worse throughout the 20th century, when young people began to indulge more and more in cheap, disposable fashion to keep up with the times. But where did all the old clothes go?

More and more, it went into landfills. Old clothes, now often made of synthetic fabric, were disposed of in the only way we easily could. But synthetic fabric, while much cheaper, is essentially just plastic. Plastic, as you probably know, does not decompose.

Imagine, if you will, your average mall. How many stores are devoted purely to clothing? How many different styles do they have? How many of each size do they have, for every colour, in every style, on every rack? How often do they restock? How often do those clothes actually hold together? How long will you actually wear one of those pieces for? And what happens to all the pieces that don't get bought?

We have a terrible problem with consumption and an even worse problem with disposal. The fast fashion industry is the second most polluting industry on the planet. It is responsible for 20% of all global wastewater, and it accounts for 8% of all carbon emissions. The UN has a sustainability goal, number 13, geared towards climate action, but that doesn't mean shit unless big countries actually crack down on waste and help the little guys to do the same.

This isn't even mentioning all the workers being exploited in sweatshops, dying because of unsafe working conditions, and starving because they're barely getting paid. This isn't even mentioning how many human rights these conditions violate, from Article 4 and Article 24 at the bare minimum.

And nobody seems to be doing *anything* about it.

There is a fundamental problem somewhere in here on how our society functions. Clothing is cheap, so we buy it. Then we wear it until we can't anymore, then we throw it out and start again. Our clothing is intentionally designed *not* to last, not only to keep up with trends, but so that we physically *have* to buy more clothes. There are stores *known* to have clothing of terrible quality, but it's also the cheapest place to buy clothes, so that's where you go. The cyclical nature of not having much money doesn't help, either. A good, ethical pair of jeans, with big pockets that women want, made of cotton and recycled elastic, is nearly \$150. It is made by a single small company founded partially off the popularity of a single TikTok channel. Yes, those pants will last you forever, probably, with properly finished seams and quality materials. But who has that much spending money? Especially in a society that has been trained to need more than a single pair of pants.

So you get the cheaper pants, because that's what you can afford. And the old ones, ripped from thigh chafing and terrible quality control, end up in a landfill.

Thrown on the growing pile of dirty laundry that our baby, the Earth, is buried beneath. The thing is, even a baby isn't entirely helpless. No, because a baby has a very powerful weapon. It has *tantrums*.

In this case, the tantrum in question is mainly climate change. Every piece of plastic that we throw on that baby, every puff of smoke, every bit of fresh air we clear cut down, it's all culminating in that baby trying to get our attention: it's trying to get us to listen. Water levels rising, ice caps melting, the planet is getting hotter as that baby *screams* for help, because it cannot fix this problem on its own. A baby can't feed itself or change itself or clean itself. But it knows when it needs those things, so it tries to get our attention in the only way it knows how by lashing out.

This isn't a bad baby. It doesn't scream because it's entitled or just wants attention. It's screaming because we've left it to starve, dirty, neglected. We need to start being better parents before CPS steps in and takes our baby away.

Neglectful parents can survive their baby being taken away.

Neglectful humans can't survive their god dying.





**Bargain Bin**, Leighton Demsky, UFV student

Artist statement: During a writing workshop created and developed by Rob Taylor (UFV Writer-in-Residence, 2023) for the “Clothes the Loop” event at The University of the Fraser Valley, my group was told to pick out an article of clothing from some provided to us as examples of sustainable fashion. The one I picked was an “Aran jumper” which is a type of Irish sweater with winding knitted patterns. I imagined, since it was provided to us as part of a sustainability project, and the object was clearly worn, that it was a reused item. This led me to write a story through a poem, of a girl who finds it at a thrift store after looking for something to wear in the cold. I have always advocated for the reuse and donation of serviceable clothing, and this poem tells of how it can impact someone.

My hand sifts through a sparse bargain bin,

Seeking something for winter within.

My hand feels something rough,

Yet I pull out nothing leather, it doesn't look tough.

A knit sweater, of pale-beige wool,

It looks big enough, over my head I pull.

It has strange plaited patterns on it, a twisting lattice trail,

Like the vines outside my apartment, a growing veil.

Along the arms are gentle orbs, like cotton braille,

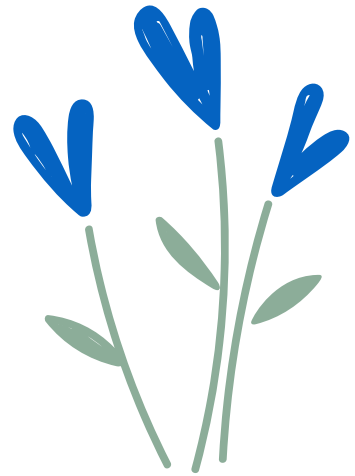
The garment is warm, good for someone frail.

I have to push the glasses back up my nose,

The neck's a little tight, it'll have to do, I suppose.

The sleeves are frayed, with holes at the wrist,

To see if it unravels, I give it a twist.



It will hold, and will keep out the cold.  
I leave with this woollen hug donned,  
It's a bit scratchy yet cosy, it isn't awned.  
Before the snow falls across the fronds, It'll  
keep me warm, until winter absconds



## Traveling through the Fibre Museum, Kiera Diotte, UFV student

Artist statement: When my class visited the Fibre Museum I went in with an open mind, not knowing what to expect. I basically explain my inspiration in my piece, but while I wandered around the room, it felt like I was traveling. Each piece of fabric reminded me of cultural clothes and how different they are. Traveling around the room in a circle, made me think of a globe. From there I decided that diversity needs to be related to the Fibre Museum because it can express cultures.

I've never thought of fabric in such a way or held such importance on it until I visited the museum. Wandering around the small dark room, I touched each piece of fabric with the tips of my fingers. I immersed myself in the colors and texture. One was a vivid blue like the Atlantic ocean and the other felt coarse like a pine tree from The Red Woods. There were many patterns that were like snake skin, or ones that gave off the scent of sheep's wool. Some with glitter, some with sequences, some as soft as a kitten. I slowly walked around the room, as if I was turning a globe. Each piece of fabric stood out to me in a new or unique way. There were lots of different kinds that I had never seen before, so it opened me up to different ideas. As I walked around and put my dainty fingers on new feelings I started to think. It was like I was traveling around the world. Seeing different countries and experiencing new feelings. Each piece of fabric is different just like each culture and human is different. I was walking on a globe seeing different cultures through fabric.

Diversity can be a difficult thing for some people to discuss but I think it's valuable. The different types of fabric were a great example of that. Clothing and fabric are really important because it's how we express ourselves and represent our culture. It does a lot for us in showing other people who we are. I felt like I was really in different parts of the world. Each piece of fabric brought me somewhere on the globe. I understand the importance of attire when it comes to culture because you want to introduce people to who you are and show them you should be celebrated for it. If you want to see cultures and experience how people express themselves, then I encourage you to come visit the fiber museum.



**On “Fast”**, Alyssa Roth, UFV student

I see a loom, I see yarn, I see handcrafted leather. All these garments and objects have been created by hand with exceptional care, and it was not too long ago that this was the norm. Clothes had to be created to serve multiple purposes and a great deal of thought went into a purchase or a creation. I find myself, in the past few months and especially now, considering my relationship with the clothes that I wear. How expendable do I treat them? How much care is put into the quality of the garment or in knowing whose tiny exploited hands created it? Jumping from micro trend to micro trend, in the past, I have been careless in ensuring what I have purchased will not only serve multiple purposes, but have any hope of lasting period. While I try my best to direct my styles towards secondhand options, the Fibre Museum has prompted me to take a harder look at how I view fashion and how to enjoy fashion or new trends sustainably. So often, I treat my clothes like a Starbucks drink, allowing myself to hop from one flavor to another at my own whim, and treating myself to something new every other day. Do I ever really think about each component that goes into my drink? Do I think about the barista who made it or where the ingredients originated from? Of course not, my main concern is how the end product tastes, and in fashion, we so often ignore how the piece came to be so that it's palatable. The Fibre Museum called to attention the ever present struggle of quality versus quantity and need versus want, prompting me to consider the way in which I treat my clothes. While I may not have the funds to afford entirely sustainable options, I can decrease my own level of involvement by carefully considering if the article I'm purchasing can have multiple uses and is completely necessary.



## **Why Did I Call You a T-Shirt?,** Gavin Thomas, UFV student

Artist statement: This work was inspired by one of my second year English courses, ENG 215: Creative Nonfiction. During the process of writing this short blog post, I let some of my core and current beliefs guide me. I truly believe that we have to get uncomfortable to change and grow in positive ways; into what some may call, our true self or our best self. Here I explore the idea of using a governing metaphor in my writing to convey a powerful message about the human condition and its correlation towards the concept of sustainability by titling one's best, or ideal self as, “a dope friggin merino wool t-shirt.”

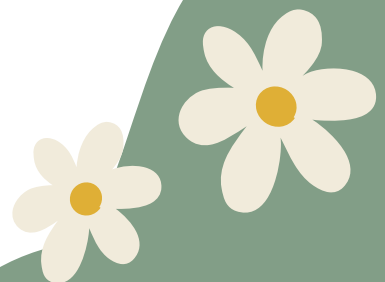
Our daily experiences shape us into the people we are; like the creation of our favourite t-shirt, this process can be daunting.

Often when you think of a life changing experience you think of world travel or going to university. Places where you learn new things, gain new skills, and even make new friends. But most often, the process of change is more painful.

Imagine you are the warm wool on a sheep's back. You have a purpose, to keep that sheep warm. One day, you get cut from the sheep. It's painful and fills you with dread. The thought of losing our purpose is scary that way, however, this change is good. Even though we don't always know it, we are being pulled away from what we thought our purpose was, because we are meant for something better!

Unfortunately, being cut away from the sheep isn't the worst part. Thrown from the frying pan and into the fire, scent of burnt bacon going up in flames. We get pulled apart, flattened, and squished. It's only the way of life, the middle of finding our way. Maybe you change from fresh wool to string and then to fabric. These actions represent grief, confusion, and heartbreak. As terrible as it is, we have to go through this process to grow. Eventually we change one final time, from fabric into a dope friggin merino wool t-shirt.

Even though the process of change is painful at times, we feel incredible when we get to our final product, when we reach our final destination and find our life's true purpose! So come on down to the Fibre museum, become the person you want to be. Become your favourite t-shirt.



**Dress for Your Rights! Expressive Arts Contest—SUBMISSION GUIDELINES:**  
Submit entries to: [dressforyourrights@gmail.com](mailto:dressforyourrights@gmail.com)  
**DEADLINE: MARCH 17, 2023**

- Submission limits: up to three pieces per contributor
- Send each written submission in a separate Google Doc or Google Drive link with open viewing settings.
- Send high-quality, high-resolution photos or scans for visual art + include dimensions and medium in a Google Drive link with open viewing settings (drop off details for the hard copy of work will be arranged *after* submission deadline\*\*\*).
- In your email, specify what category your submission falls under and your age category.
- Written submissions should be formatted in Times New Roman 12-point, double-spaced, with standard margins, and free of spelling mistakes and obvious grammar issues.
- Short stories and creative essays: maximum length, 1500 words.
- Other medium submissions: record your performance and submit an accessible Google Drive link with open viewing settings\*\*.
- REMEMBER to attach a signed release\* form with your submission; only submissions that include the signed release form will be considered for the Dress for Your Rights! Expressive Art contest.

**NEED INSPIRATION? Visit the fibre museum in the UFV Maker Space (in the library on Abbotsford campus).**

\*If you are a teacher submitting one project for an entire class, please attach one adult release form with teacher permission for the entire class. *Example: Mrs. Jones for Division 1 submission*

\*\*If your link is not accessible, we cannot see or share your beautiful work with our team and therefore, it will not be considered for the Expressive Art contest.

\*\*\*Participants who would like their work displayed at The Reach Gallery must...

- Deliver their hard copies to the UFV Abbotsford campus: dates/times TBA
- Include the following required information in this format:

Artist FirstName Artist LastName, *Title of Work*, Medium.

Artist statement here: one short paragraph with a blurb about the inspiration for and execution of this artwork. Ideally, there will also be some sort of reference to the artist's values and how they relate to the work.

The Food and Agriculture Institute  
presents:

# Dress for Your Rights! Expressive Art Contest

Deadline: March 10

## What?

Create a piece of art that makes a thought-provoking commentary on sustainable fashion and/or fast fashion.

## How?

Submit projects in **any format, style and genre!** Check out the submission guidelines for more details.

## Why?

Fame!  
Glory!  
Publish!  
**ALL submissions** will be displayed at The Reach Gallery Museum!

## Who?

UFV Students  
UFV Staff  
UFV Faculty  
UFV Alumni  
K - 12 Students

PRIZES



Submission Guidelines



Questions? [dressforyourrights@gmail.com](mailto:dressforyourrights@gmail.com)

# DRESS FOR YOUR RIGHTS! Pilot, Field Trip

## ROUND 1

Group A goes to 1st station (Warehouse)

Group B goes to 2nd station (Retail storefront)

## ROUND 2

Group B goes to 1st station (Warehouse)

Group A goes to 2nd station (Retail storefront)

## ROUND 3

Everyone to 3rd station

### Stations:

#### Station 1: Warehouse tour

Students explore the textile “waste” diverted from landfill with MCC guide.

#### Station 2: The Thrift 17 Challenge

Find an outfit for \$17 (or less) in 17 minutes (or less).

Students will work in teams of 5; each group must find an entire outfit that costs \$17 or less.

Choose 1 student from each group to be the “model”.

An entire outfit = shirt/top + pants/skirt/bottom + finishing touch (choose ONE—coat, shoes, accessory)

#### Station 3: Fashion Show

Teams style your outfit on your model. Prepare modeling walk + one sentence explanation of outfit.

### **Criteria:**

Must be entire outfit: shirt/top + pants/skirt/bottom + finishing touch (choose ONE—coat, shoes, accessory)

Must cost \$17 or less

Must demonstrate an inspiring way to repurpose pre-existing clothes

Outfit must be modeled/discussed with style and confidence by team members





**Prize:**

The winning team from each group receives a \$20 thrift gift card for EVERY team member, AND the model gets to keep the outfit! :)



## Linda McRae and Acting Outright

Linda McRae was commissioned to write and direct Think Thrice for the Dress for Your Rights! program.

Linda has been supporting children and youth's involvement in community theatre since 1995, when she began providing performing arts programs through the Chilliwack Arts Council. Since the beginning, Linda has always used a child-centered approach to identify and support each child's unique interests in the performing arts. Over the past 27 years, Linda has helped nearly 900 children, youth, and developmentally challenged adults to deliver approximately 100 short plays in schools and community venues.

Having developed an understanding of inclusivity practices over the past decade, Linda strives to support a diverse performing arts community for young people that includes children with developmental disabilities. To that end, she incorporates learning methods tailored to each student's particular needs and creates scripts based on the student's unique aptitudes.

After completing extensive research on fast and sustainable fashion, Linda named the play Think Thrice to connect with the Metro Vancouver textile recycling program of the same name (borrowed with permission), which advocates for reducing, repairing, and repurposing clothing and textiles.

Think Thrice combines Dr. Superle's academic expertise, Linda's writing talent and performing arts experience, along with the children's passionate commitment to demonstrating the need for sustainable fashion in a way that would engage and inspire their community. With so much passion invested, the play has become something much greater than the sum of its parts. The amount of care and sensitivity that went into writing the play in an effort to provide a developmentally and emotionally appropriate theatre experience incorporates the seriousness of the subject matter on the environment, the age of the children performing, and the audience who will view it.

Although the story is told as a fairy tale, the subject matter is fact-based and real, about a serious environmental issue that needs to be addressed by whole communities together. To this end, we have included the following resources to provide information and hands-on actions in support of sustainable fashion, environmental health, and the fulfillment of children's rights.

## Dress for Your Rights!

The Dress for Your Rights! program combines the educational potential of picture books in a rights-based literary program to engage children in problem-based learning around sustainable fashion—including fibre agriculture, children's rights violations, and environmental sustainability. Participants in grades K through 12 enjoy stories about fibre agriculture, problem solving, sustainable fashion, and fast fashion, connect ideas from the stories with articles from the UNCRC and UNDRIP human rights treaties, and develop their own creative projects to express their ideas about and intentions to engage with sustainable fashion.

Founded by Dr. Superle in March 2022, the Dress for Your Rights! program has expanded significantly over the past year, culminating in the following events during the spring of 2023:

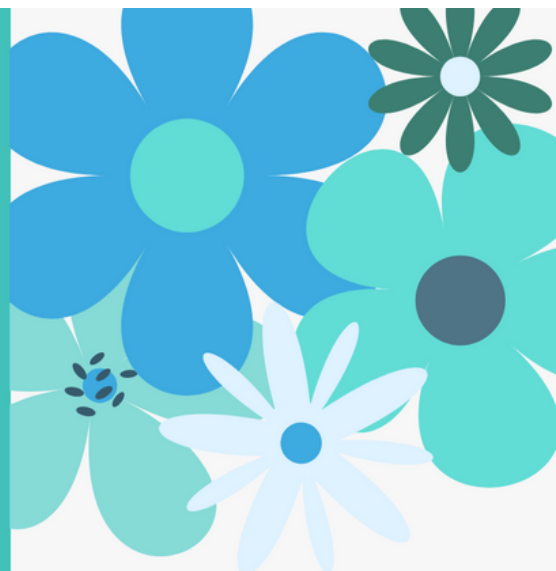
- Expressive Arts Contest
- Exhibit at The Reach Gallery
- Fibre Museum at UFV Abbotsford Library Makerspace
- Participant in the UFV Office of Sustainability "Clothes the Loop" fashion event
- Pilot program at Mt. Slesse Middle School
- Original play commissioned and produced
- Earth Day sustainable fashion celebration developed and delivered

These events have involved partnerships with and/or support from the following community groups:

- United Way
- MCC Thrift
- Fabric Bag Solutions
- Marion's Dressing Room
- Yarrow Girl Guides unit

Dress for Your Rights! is one of three interconnected programs developed by Dr. Superle, all of which come under the umbrella of the 20 Harvest Challenge. Dress for Your Rights!, along with Dig for Your Rights! and A Flood of Stories (formerly the Flood Stories Project), share one core goal: to find out how much we can improve sustainability and regional food security in British Columbia by working together.

All three programs aim to mitigate climate anxiety among children and youth. More specifically, the 20 Harvest Challenge programs/projects aim to help protect children's rights by supporting participation rights and inspiring children to collaborate on real world action to help improve sustainability in their B.C. communities with the ultimate goal of achieving regional food security and zero waste fashion within 20 harvests. Together, the food and textile/fashion industries are responsible for the vast majority of environmental degradation that currently cause so much harm—but it doesn't have to be this way!



# THINK THRICE

Think Thrice is an original production commissioned by Dr. Michelle Superle and written by Linda McRae as part of the Spring 2023 Dress for Your Rights! program.



## Think Thrice crew, in alphabetical order

Stage Director: Lauren Clift—UFV student  
Assistant: Abby Hine—UFV student  
Writer and Director: Linda McRae — UFV student; Acting Outright  
Founder and Creative Director  
Costume Mistress: Jinnie Saran—UFV student; 20 Harvest  
Challenge Accessibility and Diversity Coordinator  
Sound: Kevin Sigaty  
Props: Wendy Sigaty  
Commissioning Producer: Michelle Superle— Associate Professor, UFV; Founder and Creative Director, 20 Harvest Challenge

## Sustainable Fashion Resources

Local programs + information:  
Dress for Your Rights! owes a huge thank you to the City of Vancouver for giving us permission to use the name of their Think Thrice program and make use of their program resources.

Check out the Metro Vancouver Think Thrice program: [www.think-thrice.ca](http://www.think-thrice.ca)  
Tips from UBC Sustainability: <https://sustain.ubc.ca/stories/what%E2%80%99s-fashion-got-do-saving-planet>

Local and Canadian sustainable fashion brands you might even be able to afford:  
Blue Sky <https://blueskyclothingco.com/>  
Anian <https://anianmfg.com/>  
<https://www.bcliving.ca/15-Eco-conscious-Canadian-Clothing-Brands>  
<https://theprettyplanetee.com/vancouver-based-gorgeous-sustainable-fashion-brands/>

Thrifting tips and locations for when you can't:  
<https://www.masterclass.com/articles/how-to-thrift-shop>  
<https://www.rd.com/article/upcycle-clothes/>  
<https://fvlifestyle.com/2019/02/05/thrift-shops-in-the-fraser-valley/>  
[https://www.yelp.ca/search?cflt=thrift\\_stores&find\\_loc=Fraser+Valley%2C+BC](https://www.yelp.ca/search?cflt=thrift_stores&find_loc=Fraser+Valley%2C+BC)

Look for these labels for sustainable fashion:



## Think Thrice cast, in order of appearance

Narrator: Linda McRae  
Millie: Brooklyn Batista  
Molly: Sophia-Jane Superle  
Lilly: Autumn Long  
Aeris: Bonnie Sigaty  
Terra: Teyah Barkman  
Aqua: Kate Molenaar  
Fast Fashion Fanny Dragon: Sloan Jones Ellison  
Water Polluter 1: Raquel Jones Sykes  
Water Polluter 2: Adeline Braun  
Air Polluter: May Bennett  
Cheap Labour 1: Aubrey Molenaar  
Cheap Labour 2: Gwen Petey  
Minion Organizer: Yale Bennett  
Orator 1: Michelle Superle  
Orator 2: Jinnie Saran

# **The Fibre of Language: A Writing Workshop**

**Wednesday, March 1st,  
10 - 11 AM**

**IN THE MAKER SPACE  
ABBOTSFORD LIBRARY - G BUILDING**

**Join us for this fibre arts-inspired  
writing workshop, led by UFV  
Writer-in-Residence Rob Taylor.**

**Participants are asked to bring a pen  
and paper.**

**PS: You can submit anything you  
write in the workshop to the Dress  
for Your Rights! Expressive Arts  
Contest!**

**DRESS FOR YOUR RIGHTS!  
SUSTAINABLE FASHION  
CELEBRATION  
FOR FRIENDS, FAMILY, KIDS—  
EVERYONE!**

**IN THE COMMUNITY ARTS SPACE  
SATURDAY, APRIL 1, AT THE REACH GALLERY**

**1-4PM**

**FIBRE CRAFTS/ACTIVITIES,  
PLUS FIBRE MUSEUM  
CHALLENGE OPEN!**

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**2PM**

**THRIFT CRAWL CONCLUDES  
HERE—LAST CHANCE TO GET  
YOUR CARD STAMPED FOR  
ENTRY TO WIN PRIZES**

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**2:15**

**AWARDS CEREMONY**

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**2:45**

**FASHION SHOW!**

<https://20harvestchallenge.wixsite.com/20-harvest-challenge>

# Abbotsford Thrift Crawl

April 1, 11am - 2pm

Visit all FIVE Abbotsford locations and be entered for a chance to WIN a Tourism Abbotsford gift basket and a \$100 gift card to a local thrift location!

Don't forget to tag us!  
[@tourismabbotsford](#)  
[@20harvestchallenge](#)



## Locations:

**MCC Centre on Gladys Ave**

**Value Village**

**The Salvation Army**

**Plato's Closet**

**The Reach Gallery Dress for Your Rights! Fibre exhibit**

**(must be your last location)**



TOURISM  
**ABBOTSFORD**

# Abbotsford Thrift Crawl

tag us in your favourite find of the day!



Instagram  
@tourismabbotsford  
@20harvestchallenge

# Abbotsford Thrift Crawl

Search for the most unique item in the store and tag us



Instagram  
@tourismabbotsford  
@20harvestchallenge



# Abbotsford Thrift Crawl

Think about how  
you might style  
your thrifted item  
and tag us



Instagram  
[@tourismabbotsford](#)  
[@20harvestchallenge](#)

# Abbotsford Thrift Crawl

How do you feel you contributed to making more sustainable choices?

Let us know!



Instagram  
@tourismabbotsford  
@20harvestchallenge

Dress for your Rights! and Tourism Abbotsford  
presents:

# *Abbotsford Thrift Crawl*

Visit all FOUR thrift locations (in any order) and then  
head the The Reach Gallery Fibre exhibit **by 2 pm** in  
the community art space for a chance to win!

MCC Centre  
on Gladys  
Ave

Value  
Village

Plato's  
Closet

The  
Salvation  
Army

The  
Reach

# Happy Birthday, Mama!

## Yarrow's Earth Day Celebration of Sustainable Fashion

Saturday, April 22nd at the Yarrow Community Centre

10:30AM-  
12:30PM

### DRESS FOR YOUR RIGHTS! SUSTAINABLE FASHION FAIR



- Clothing drive: Work clothing for local agricultural laborers
- Free Clothing Giveaway + Donation
- The Great Textile Recycling Weigh-in Challenge
- Vendors
- Mending table
- Tutorials
- Sustainable poetry!
- Hands-on crafts

12:30-1:00

### YOGA SESSION (CHAIR + CHILD ACCESSIBLE ADAPTATIONS)

1:00-1:30

### "THINK THRICE" PLAY PERFORMANCE

1:30-1:45

### GIRL GUIDES SUSTAINABLE FASHION SHOW PERFORMANCE

1:45-2:00

### SINGALONG!

2:00

### PRIZES AWARDED

- BEST FASHION SHOW ENTRY
- BEST UPCYCLED FABRIC PROJECT
- BEST GUESS THE WEIGHT OF THE TEXTILE RECYCLING BIN

2:00-3:00

### SUSTAINABLE FASHION FAIR

Check out our sister event too: 3rd Annual Yarrow Community Clean-up!

<https://20harvestchallenge.wixsite.com/20-harvest-challenge>





# UN Convention on the Rights of the Child

## In Child Friendly Language



**Article 1**  
Everyone under 18 has these rights.

**Article 2**  
All children have these rights, no matter who they are, where they live, what their religion is, what language they speak, what their culture is, whether they are a boy or girl, what their parents do, whether they have a disability, whether they are rich or poor. No child should be treated unfairly on any basis.

**Article 3**  
All adults should do what is best for you. When adults make decisions, they should think about how their decisions will affect children.

**Article 4**  
The government has a responsibility to make sure your rights are protected. They must help your family to protect your rights and create an environment where you can grow and reach your potential.

**Article 5**  
Your family has the responsibility to help you learn to exercise your rights, and to ensure that your rights are protected.

**Article 6**  
You have the right to be alive.

**Article 7**  
You have the right to a name, and this should be officially recognized by the government. You have the right to a nationality (to belong to a country).

**Article 8**  
You have the right to an identity – an official record of who you are. No one should take this away from you.

**Article 9**  
You have the right to live with your parent(s), unless it is bad for you. You have the right to live with a family who cares for you.

**Article 10**  
If you live in a different country than your parents do, you have the right to be together in the same place.

**Article 11**  
You have the right to be protected from kidnapping.

**Article 12**  
You have the right to give your opinion, and for adults to listen and take it seriously.

**Article 13**  
You have the right to find out things and share what you think with others, by talking, drawing, writing or in any other way unless it harms or offends other people.

**Article 14**  
You have the right to choose your own religion and beliefs. Your parents should help you decide what is right and wrong, and what is best for you.

**Article 15**  
You have the right to choose your own friends and join or set up groups, as long as it isn't harmful to others.

**Article 16**  
You have the right to privacy.

**Article 17**  
You have the right to get information that is important to your well-being, from radio, newspaper, books, computers and other sources. Adults should make sure that the information you are getting is not harmful, and help you find and understand the information you need.

**Article 18**  
You have the right to be raised by your parent(s) if possible.

**Article 19**  
You have the right to be protected from being hurt and mistreated, in body or mind.

**Article 20**  
You have the right to special care and help if you cannot live with your parents.

**Article 21**  
You have the right to care and protection if you are adopted or in foster care.

**Article 22**  
You have the right to special protection and help if you are a refugee (if you have been forced to leave your home and live in another country), as well as all the rights in this Convention.

**Article 23**  
You have the right to special education and care if you have a disability, as well as all the rights in this Convention, so that you can live a full life.

**Article 24**  
You have the right to the best health care possible, safe water to drink, nutritious food, a clean and safe environment, and information to help you stay well.

**Article 25**  
If you live in care or in other situations away from home, you have the right to have these living arrangements looked at regularly to see if they are the most appropriate.

**Article 26**  
You have the right to help from the government if you are poor or in need.

**Article 27**  
You have the right to food, clothing, a safe place to live and to have your basic needs met. You should not be disadvantaged so that you can't do many of the things other kids can do.

**Article 28**  
You have the right to a good quality education. You should be encouraged to go to school to the highest level you can.

**Article 29**  
Your education should help you use and develop your talents and abilities. It should also help you learn to live peacefully, protect the environment and respect other people.

**Article 30**  
You have the right to practice your own culture, language and religion - or any you choose. Minority and indigenous groups need special protection of this right.

**Article 31**  
You have the right to play and rest.

**Article 32**  
You have the right to protection from work that harms you, and is bad for your health and education. If you work, you have the right to be safe and paid fairly.

**Article 33**  
You have the right to protection from harmful drugs and from the drug trade.

**Article 34**  
You have the right to be free from sexual abuse. Article 35 No one is allowed to kidnap or sell you.

**Article 36**  
You have the right to protection from any kind of exploitation (being taken advantage of).

**Article 37**  
No one is allowed to punish you in a cruel or harmful way.

**Article 38**  
You have the right to protection and freedom from war. Children under 15 cannot be forced to go into the army or take part in war.

**Article 39**  
You have the right to help if you've been hurt, neglected or badly treated.

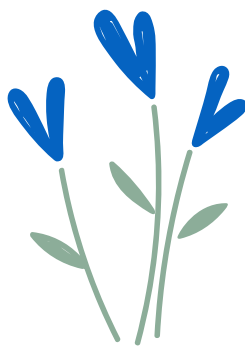
"Rights" are things every child should have or be able to do. All children have the same rights. These rights are listed in the UN Convention on the Rights of the Child. Almost every country has agreed to these rights. All the rights are connected to each other, and all are equally important. Sometimes, we have to think about rights in terms of what is the best for children in a situation, and what is critical to life and protection from harm. As you grow, you have more responsibility to make choices and exercise your rights.



Canadian  
Heritage

Patrimoine  
canadien





# SUSTAINABLE DEVELOPMENT GOALS

