



SUSTAINABILITY

STATUS OF THE FRENCH FASHION INDUSTRY

APRIL 2023

PARIS GOOD FASHION X CLIMATE CHANCE

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COVER

SHANON POUPARD - IFM MASTER OF ARTS 2023 MA GRADUATE

"MY COLLECTION STUDIES THE INFANTILIZATION OF REALITY AS A WAY WE RESPOND TO TRAUMA AND CURRENT EVENTS SUCH AS WAR AND THE CLIMATE CRISIS.

TRADITIONAL CHILDREN'S CLOTHES ARE BLOWN-UP AND SUBVERTED. NAIVE PASTORAL EMBROIDERIES SUGGEST AN ALTERNATIVE DARK REALITY, CROCHET BECOMES INCENDIARY AND DELICATE KNITTED LACE DRESSES BECOME PORTENTS OF DOOM. THE FIRST LOOK IS INSPIRED BY CHILDREN'S COLOR BY NUMBER. IT IS MEANT TO REPRESENT A WAY TO ESCAPE REALITY THROUGH ART.

THE SECOND ONE (PAGE 22) REPRESENTS THE IMMINENT NUCLEAR WAR THREATS WE SEE EVERY OTHER DAY ON THE NEWS.

Foreword

MEASURE TO ACCELERATE

Why a study?

This study is a first. It is the first time that 24 French companies have agreed to share their data with the aim of successfully highlighting the progress, vision, strategies, and actions of French fashion actors (brands and distributors who are members of Paris Good Fashion - in terms of sustainable development, environment, governance, social). Thanks to this work, we wish to support and promote the dynamic, collectively accelerate change, and share the vision with institutions (French and international), the media, other actors, and the public to fight against preconceived ideas.

Who are we?

Paris Good Fashion is an association created in 2019 that brings together professionals committed to accelerating the change of the fashion industry towards sustainable development to meet the challenges of global warming, the environment, and social issues. We have more than 110 members who work together to co-create concrete solutions.

Climate Chance is an association under the French law of 1901 created before the COP 21 which seeks to federate all non-state actors recognized by the United Nations Framework Convention on Climate Change - UNFCCC* in order to bring out common priorities and proposals, and to strengthen the dynamics of actors by putting them in contact with each other (thematic coalitions, summits, action portal), which is a necessary condition for the credibility of a stabilization trajectory for the climate.

Where do we
STAND TODAY?

SCOPE STUDY 2021

Quantitative analysis

FRENCH PLAYERS

24 companies and groups



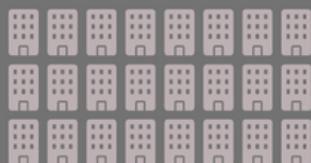
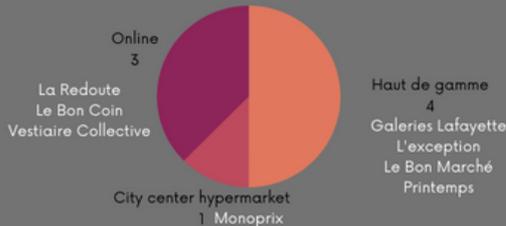
45 brands



Include

LVMH : Loewe, Moynat, Louis Vuitton, Berluti, Rimowa, Patou, Loro Piana, Fendi, Céline, Christian Dior, Emilio Pucci, Givenchy, Kenzo, Marc Jacobs
 KERING : Gucci, Saint Laurent, Bottega Veneta, Balenciaga, Alexander McQueen, Brioni
 GROUPE ERAM : Eram, Bocage, Mellow Yellow, tbs, montlimart, sessile, Gémo, Dressco, Parade
 GROUPE ETAM : Etam, Undiz, Maison 123, Livy, Ysé

8 Retailers



Overall,
 the players represented
 more than €70 billion in
 turnover in 2021.



The brands totalled
 60 billion in sales by 2021.
 in 2021.

In 2018, the Institut Français de la Mode, Quadra Études and Le Défi estimated 87.5 billion for the clothing, textile, leather, footwear and leather goods industries.

What methodology did we use?

From April 2022 to April 2023, we first carried out a benchmark of existing studies and rankings, defined a standard interview guide and an analysis grid for public data or data made available by our members.

We then conducted 50 qualitative interviews (brands, distributors, ecosystem experts). We then analyzed the data of 24 companies, including 23 brands and distributors that are members of PGF, plus Decathlon - a non-member with whom we collaborate on the topic of circularity, notably in the framework of the Bali Chair.)

We then produced a summary, put into perspective in the global context.

Only the consolidated results are communicated. Our study's purpose is not to establish a ranking but to create a dynamic. To move forward, we need to be able to measure the progress made. Depending on their size, the companies in the panel are not all subject to the same regulatory requirements in terms of reporting and strategic planning of their transition. They also do not have the same means to undertake voluntary initiatives. Due to the multiplicity of methods, measures and parameters taken into consideration by the various players, it is impossible to aggregate the data. We can only rely on the declarations of actions undertaken and published by each party, i.e., adding up "Who does what? How? In which objectives?" in the main impact areas (climate, circular economy, water, biodiversity, human rights) to assess the progress of companies within our sample.

KEY QUALITATIVE FINDINGS

The acceleration of change in the industry is confirmed. Since 2019, brands and distributors have set up or expanded their CSR (Corporate Social Responsibility) teams internally. The momentum is strong and is not weakening. Global warming and its increasingly extreme impacts, pressure from the French legislator (AGEC Law, Climate & Resilience Law) as well as the prospect of European constraints (CSR Directive, European textile strategy, etc.), the interventions of activists (Extinction Rebellion in particular) in the street, the press and on social networks, the demands of consumers (in particular Gen Z) but also the increasing demands of investors and insurers to limit reputational risks as much as possible explain the awareness and rise in power of CSR among players.

The particularity of the french fashion industry is that it is predominantly family-owned. This translates into a strong commitment of the management in favor of the change. If there are still differences "between those who think sustainable development, those who make it, those who finance it", stresses an expert, the need to go faster and stronger is not fundamentally questioned.

This is despite a context of multiple crises (threat of recession, drop in purchasing power, tension over raw materials, impact of the war in Ukraine, reorganization of value chains, polarisation of the market with exacerbated competition from ultra-fast fashion) and the acceleration of climate change, the erosion of biodiversity and a worsening water crisis.

The morale of CSR managers is a bit like the myth of Sisyphus. As several CSR directors interviewed repeat in unison, "You wake up optimistic and full of energy, and go to bed disillusioned. But the next day we start again."

The recognition of the CSR function at the highest level and the good results achieved are counterbalanced by questions from all sides (including those from professional and personal circles who question the effectiveness or even the

intentionality of the approaches), the scale of the task, the multiplication of economic and legislative injunctions (often complex, sometimes judged incompatible or even contradictory with the running of a company) and the difficulty of the decisions to be taken.

The task is as exciting as difficult. This is all the more true given that CSR in the sector is young and lacks clear guidelines.

More than 600 certifications apply to the fashion world in Europe. How do you find your way around? How can you tell what is real in a highly competitive context where each "solution" provider wants to be better than its competitors? CSR also seems to have become the consultant's martingale.

In the framework of the European Green Deal, all industries are called upon to join the 1.5°C trajectory of the Paris Agreement. But fashion is being singled out. As Alice Kuhnke, Vice-President of the Green Group in the European Parliament, said at the Circular Economy Stakeholder Conference: "We have known for 10 years, 10 years that manufacturers (citing, in particular, the fast-fashion players who present themselves as "green") have been trying to reduce their emissions but, in reality, volumes continue to increase, the quality of products continues to decline and, if there is progress, it is not sufficient to achieve the objective of respecting the 1.5°C trajectory. In short, the legislator has no choice. We do not have the option of waiting another ten years. The European textile strategy aims to impact all areas of the industry by 2030. From reporting to waste management, including eco-design, chemical substances, and unfair competition, sixteen legislative texts are being prepared."

KEY QUALITATIVE FINDINGS

One of the particularities of the fashion industry, which partly explains the fascination it arouses but also the difficulty it generates, is the complexity of its value chain. In 2005, the abolition of textile quotas around the world allowed the development of fast fashion and paved the way for the globalization of the sector. The latter has gone at breakneck speed and has made its legibility extremely complex, if not impossible, due to the unprecedented fragmentation of production chains. From the cotton field to the store, the multiplication of intermediaries makes any precise measurement almost impossible. This is all the more problematic given that scope 3 - which includes GHG emissions as well as environmental impact - upstream and downstream of the brand's activities represents the vast majority (over 90%) of fashion's impact on the environment and the risks it poses to human rights., the multiplication of intermediaries makes any precise measurement almost impossible. This is all the more problematic given that scope 3 - which includes GHG emissions as well as environmental impact - upstream and downstream of the value chain represents the vast majority (over 90%) of fashion's impact on the environment and the risks it poses to human rights.

To be clear, it is impossible to say exactly what impact fashion has on greenhouse gas emissions. As Pascal Morand, President of the Fédération de la Haute Couture et de la Mode (FHCM), explained in his published statement*: "Global clothing production is now of more than 100 billion pieces per year, associated with a unit carbon footprint that ranges from nearly 10 kg of CO₂ equivalent (eqCO₂) for a T-shirt to 90 kg eqCO₂ for a coat: fashion today probably represents 4% to 5% of global CO₂ emissions. There is certainly some debate about this percentage, but the sources do not allow us to consider the often-mentioned but never proven 10% rate as serious. On the other hand, forecasts indicate an increase of 4% to 5% per year in the years to come. It is above all this insolent volumetry that is the source of fashion's ills."

* Le Monde, 4 March 2023

2009 - 2030

TIMELINE

From awareness to European textile strategy

- 2009 Ethical Fashion Initiative - UN Copenhagen Fashion Summit x COP15
- 2010 Extended Producer Responsibility (EPR) (France - Loi Grenelle II)
- 2013 The Rana Plaza disaster (24 avril)
- 2015 Accord de Paris sur le Climat
- 2016 Global Fashion Agenda (2016)
- 2017 Extra-Financial Performance Report (France - Loi Grenelle II) French Law on the duty of vigilance
- 2018 UN Fashion Industry Charter for Climate Action
- 2019 Comité Stratégique de la Filière Mode & Luxe Paris Good Fashion Fashion Pact
- 2020 Agec Law Chair Sustainability IFM- Kering Savoir Faire Ensemble
- 2021 Climat & Résilience Law Decret 5 flux
- 2022 Start of experimentation with environmental labelling methodology in France European commission Product Environment Footprint (PEF) REP TLC – Re-approval Refashion European Textile Strategy published Art. 13 Loi Agec
- 2023 Start of CSRD (phase 1)
- 2024 Entry into force of the environmental poster in France on a voluntary basis
- 2025 Obligation in France to integrate microplastic filters on all new washing machines EPR for professional plastic packaging Obligation in France to sort textile waste
- 2026 CSRD application for listed SMEs
- 2028 Extension CSRD to the European subsidiaries (+ 150 M€ turnover)
- 2030 Entry into force of all 16 pieces of legislation of the European Textile Strategy



CLIMATE

DEMAIN EST UN AUTRE JOUR (TOMORROW IS ANOTHER DAY), MATHIEU LEHANNEUR THIS WORK BY THE DESIGNER QUESTIONS THE IMPORTANCE OF THE CLIMATE, THE WEATHER TOMORROW ON OUR LIVES AND OUR SOCIAL INTERACTIONS.

*Partie 1*REAL PROGRESS
TO BE INTENSIFIED**The transparency of actors on their climate impact is progressing.**

The level of maturity of the approaches is uneven: some players have been measuring their impact for several years (leading groups in particular), while others, generally intermediate-sized companies (ETIs) and small and medium-sized enterprises (SMEs), have taken up the subject more recently. This is reflected in the qualitative improvement of institutional reporting and communications.

While on average, indirect emissions (scope 3) account for more than 90% of reported emissions,

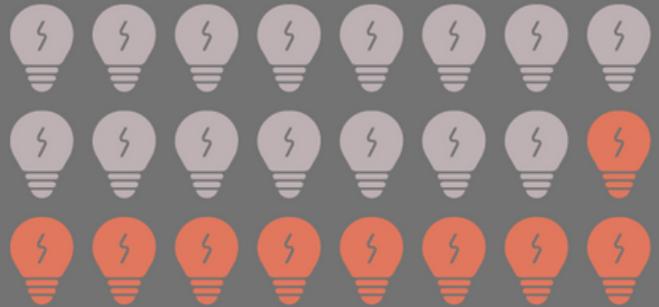
most climate transition plans tend to focus on scopes 1 and 2 in the short term (2030): the levers for reducing direct emissions are well identified, notably through the supply of electricity from renewable sources, the reduction of transport and logistics needs, and the energy efficiency of offices and sales outlets. 17 companies claim to have a greenhouse gas emissions reduction target: this is more than the number of companies that have carried out a carbon assessment.

This discrepancy can be explained by the fact that several players have been committed by their parent companies to reducing their GHG emissions, based on a carbon assessment that they have not carried out themselves but in which they have been involved.

Climate

Scope 24 players – 2021

The transparency of actors on their climate impact is improving.



15 players have carried out at least one carbon assessment

3 present a precise follow-up of the evolution of their Scope 1, 2 and 3 emissions between two recent years.

18 have set reduction targets for their scopes 1, 2 & 3
16 have adopted a precise and quantified GHG reduction strategy

8 have specified that they will do so based on a 1.5°C trajectory

6 used the GHG Protocol methodology

8 actors in our scope have committed to validate their objectives by the SBTi, either in their own name or via their parent company's commitment.

6 have already received validation of their short-term targets in 2030 or earlier, most of them on 1.5°C trajectories.

These are absolute emissions reduction targets for Scope 1 and 2 by 2030, supplemented by Scope 3 emissions mitigation targets.

These are expressed in relative terms (GHGs/unit of value added), with the exception of one company that formulates an absolute target of a 10% reduction in Scope 3 emissions.

In committing to the Net Zero Standard, four players are expected to formulate long-term targets for 2050 or earlier in the near future (if they have not already done so).

The quality, temporality, and scope of the targets are extremely variable and do not allow for comparison or aggregation. In order to analyze these targets, we have therefore only selected those actors who have undertaken to validate their targets using the Science-Based Target initiative (SBTi), a reference standard for assessing emission reduction strategies in relation to the objectives of the Paris Agreement. Eight companies in our sample are in the process of having their low-carbon targets validated by the SBTi, either on their own behalf or via their parent company.

Six of them have already received validation of their short-term targets in 2030 or earlier, mostly on 1.5°C trajectories. These are absolute emissions reduction targets for Scopes 1 and 2 by 2030, supplemented by Scope 3 emissions mitigation targets.

The latter is expressed in relative terms (GHGs/unit of value added), with the exception of one player who formulates an absolute target of a 10% reduction in its Scope 3 emissions. In committing to the Net Zero Standard, four players will soon have to formulate long-term targets, by 2050 or earlier.

For the time being, the short-term targets set by the six SBTi validated players in our sample commit them, under the high assumption, to an average emissions reduction of 60.6% in 2030 on their Scopes 1 and 2 compared to their base year. According to the IPCC, limiting warming to 1.5°C above the pre-industrial average would require a total emissions reduction of 43% in 2030 compared to 2019, and 84% in 2050 (IPCC, 2022).

Overall, across all sectors and regional origins, very few players expect to achieve such absolute emissions reductions across their entire value chain. This is what the NewClimate Institute and the NGO Carbon Market Watch observed in their "Corporate Climate Responsibility Monitor" report published in February 2023.

As in other sectors, the textile industry is still struggling to formulate climate transition plans

that meet the long-term challenges (2050 horizon). There are many commitments and actions on the supply of electricity from renewable sources and the reduction of transport needs, but little on fiber production and industrial processes

Fiber production is the largest source of emissions for the sector. From 8.4 kg/person in 1975, fiber production has risen to 14 kg/person in 2020 and could grow to 17.5 kg/person by 2030, according to Textile Exchange. In particular, synthetic fibers - almost two-thirds of the fibers produced, including 54% for polyester fibers alone, which has cotton production since the 1990s.

The most effective levers for action to reduce the sector's emissions are to be found

upstream and downstream of the value chain, in the indirect field of action of the actors, with their suppliers, consumers, and actors in the end-of-life of TLC (Textiles, Linen, and Footwear).

That is to say :

- The purchase of raw materials, in this case, fibers and textiles from suppliers, in the first place;
- Transport and distribution upstream and downstream of the value chain;
- Work-related journeys: home-to-work, company fleets and business travel;
- The impact of e-commerce has also been identified by several large groups, distributors and SMEs;
- Usage (in particular the washing of clothes by consumers) and the end of life of products were less frequently mentioned.

INTERNATIONAL PROGRESS

UN Climate and CDP have published a new assessment report analyzing the signatories of the UN Fashion Industry Charter.

This report, "Fashion Industry Charter For Climate Action Progress Report 2023", published on 27 March 2023, assesses the disclosure practices of signatory companies.

In other words, it is an exercise to assess the capacity of companies to produce and regularly disclose "climate-related information" with regard to the performance indicators set by the Fashion Charter: carbon footprint (scopes 1, 2 & 3), renewable energy supply, etc.

The results of the study show that the sector is improving its practices in terms of transparency (data publication), planning (targets and transition plans), and emissions measurement (carbon footprint), but that there is still a lot of room for improvement in terms of credibility (third-party certification) and concrete results.

Ten companies from the textile and fashion sector have made the CDP A-List, out of nearly 330 companies identified as having demonstrated best practices in disclosure. Two of the companies in our sample, LVMH, and Kering, are included. While 99% of companies report their operational emissions (Scopes 1 & 2), only 50% have had these inventories verified by a third party.

The report shows that 77% of companies reported Scope 3

emissions related solely to the purchase of goods and services. This compares to 58% in 2020. 45 companies reported having a transition plan in place plan; another 44 are in the process of doing so.

Like our sample, Fashion Charter's signatories are being proactive in their commitments to reduce Scopes 1 & 2 emissions. For example, 42% of signatories have set a measurable target of 100% renewable energy sourcing for their operations by 2030.

The current renewable energy procurement rate is 15% in 2022. Scope 3 action indicators are more difficult to measure, but 80% of companies claim to be engaging their suppliers in a process to reduce their GHG emissions. In terms of results, only 14% of signatories report a reduction in Scope 1&2 emissions, verified by a third party, with 2019 as the earliest reference year, thus meeting the specific requirements of the Fashion Charter. 9 companies report a reduction in their Scope 3 emissions under the same requirements.

Climate commitments E&B Fashion Luxury 50

Ethics & Boards analyses, with the framework of the Climate Commitments E&B Fashion Luxury 50, the evolution of the commitments of listed groups and companies in the fashion (including perfumes & cosmetics) and luxury industries on an international scale. The results are available in addition to this study. They attest to the fact that the French leaders are taking the topic well into account.



CIRCULAR ECONOMY

CRAFT FRONT & CENTER at Museum of Arts and Design, New York City

The Museum of Arts and Design in New York City (@madmuseum) celebrates craft and the handmade as a creative driving force of art and design. Organized into themes of material transformation, dismantling hierarchies, contemplation, identity, and sustainability, the exhibition illuminates how the expansive field of craft has broadened definitions of art.

Image: Sarah Zapata (@sylk_z), A little domestic waste IV, 2017.

Part 2

A PRIORITY FOR ALL

Eco-design, the necessary transparency, and traceability throughout the value chain are at the heart of the player's strategies. After the climate and the measurement of greenhouse gas emissions, this is the second priority area for CSR managers. Both to satisfy consumer demands and to meet the regulations of French and European legislators who have undertaken, with the AGEC Act, the Climate & Resilience Act, and the European Textile Strategy, to better inform consumers and to clean up greenwashing claims and labels with no scientific basis.

Two approaches have been clearly identified to reduce the impact of fiber production in particular and raw materials in general (vegetable or animal): the incorporation of recycled materials and the use of organic farming.

ISO 14021 defines "recycled" as a material that has been reprocessed from materials recovered through a manufacturing process into a final product or into a final product or a component for incorporation into a product.

Recycled materials, also known as secondary raw materials (SRM), refer to both post-consumer and pre-consumer content, either from the recycling of textile products (closed loop) or from other industries (open loop).

Circular Economy

Scope 24 players - 2021

This is the second most important topic in the action plans after climate change.



16 players have set eco-design targets for their products

7 of which for their entire offer

16 declare that they eco-design part of their products (including 4 for more than 50% of their offer)

In the absence of norms and standardization of eco-design practices, the players use different criteria, sometimes set internally, to improve the quality of their raw material supply.

17 are committed to natural organic fibers, and between 13 and 17 to incorporating natural, animal, artificial or synthetic recycled materials.

19 actors support the development of the circular economy in their speeches (18 of which explicitly)

12 have published their circular economy strategy

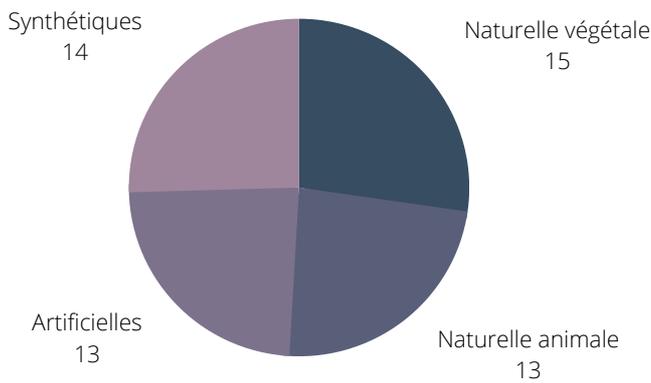
6 have detailed their circular economy program

12 have a second-hand offer (of which 7 are online, 5 in-store)

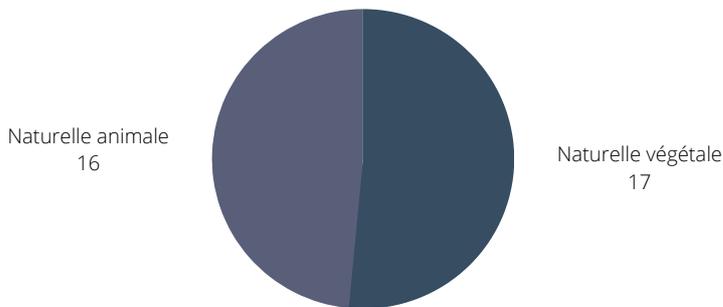
13 have set up a repair service

Among our sample of 24 actors, we distinguished the commitments according to four types of raw materials: natural vegetables, natural animals, artificial and synthetic.

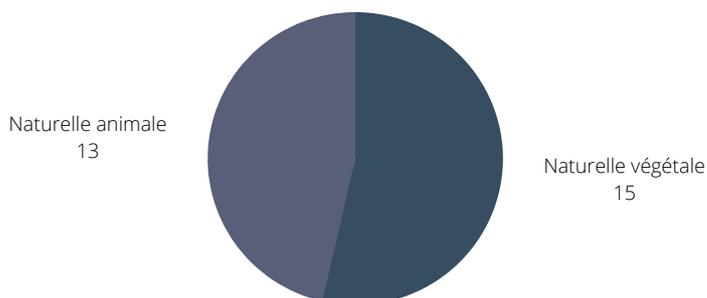
NOMBRE D'ACTEURS QUI FAVORISENT L'UTILISATION DE MATIÈRES RECYCLÉES



NOMBRE D'ACTEURS QUI FAVORISENT L'UTILISATION DE MATIÈRES ISSUES DE L'AGRICULTURE BIO, EN RECONVERSION, RÉGÉNÉRATRICE



NOMBRE D'ACTEURS QUI FAVORISENT L'UTILISATION ISSUES DU COMMERCE ÉQUITABLE



Luxury brands are still mostly reluctant to publish their tier 2 & 3 suppliers (holders of unique know-how) but, in practice, this is progressing with some pioneering brands. Amongst the circular economic models, the panel members favor the combination of e-commerce and secondhand. The latter is growing exponentially and is expected to generate a turnover of €7 billion in France by 2022. Players of all sizes and segments are seeking to regain control of the products they put on the market, thanks to privileged partnerships with specialized platforms, trade-in programs, or their own exchange platforms.

A few retailers are trying their hand at a rental, for short-lived or occasional-use garments, while repair services are developing but are still mostly outsourced.

Twelve players have set up a system for the collection and voluntary disposal of end-of-life items in stores.

Most of the players are involved in working groups (Paris Good Fashion, Bali Chair) and/or on the board of directors and in the new stakeholder committee of the eco-organization Refashion to strengthen the deployment of the extended producer responsibility (EPR) textile sector in France around its four pillars of reuse, reduction, repair, and recycling

13 players are committed to reducing or eliminating the packaging of products on sale and promoting the use of recycled materials for their packaging, in varying proportions. Plastic hangers and polybags are attracting increasing attention from retailers who are committed to reducing this major indirect pollution.



WATER

SOPHIE DELAPORTE, LAUREATE 2019 GRAND PRIX PHOTOGRAPHY SUSTAINABLE
EYES ON TALENTS X PARIS GOOD FASHION

Part 3

A COMMITMENT TO EXPAND

"Water has been the poor relation of climate issues for the last twenty years", explains Emma Haziza, an expert in hydrology (HEC Paris, March 2023). The fashion industry has its share of responsibility. On a global scale, it consumes 4% of freshwater and is responsible for 20% of water pollution.

To produce fibers, particularly cotton (25% of the fibers produced in the world, according to Textile Exchange), it takes between 5,000 and 10,000 liters to produce one kilo of cotton.

Most of the world's cotton fiber production depends on irrigation. However, with global warming and the increase in extreme events, as was the case in the summer of 2022, several of the world's major cotton-producing countries are currently facing water stress, such as India, Pakistan, the United States, and Turkey.

In the opinion of economists and agronomic experts such as Julien Marcilly, Global Sovereign Advisory (PGF webinar, March 2023), the scarcity of cotton due to water stress is a foregone conclusion. In the context of decreasing arable land, the production of foodstuffs will be a priority. The fight against water pollution and the reduction of its consumption is a subject which, although not yet a priority in the agendas of CSR managers, should become more important in the coming months.

Water

Scope 24 players - 2021

The subject is included in the broader eco-design / eco-responsibility approaches



15 have made commitments to reduce their impact on water resources.

12 have published a plan to reduce water consumption

8 have set targets for reducing water consumption

15 have made commitments to reduce their impact on water resources.

Actions taken include water management as required by building certifications such as LEED or BREEAM, water-saving technologies for washing, water-free dyeing processes and action plans to meet ADEME targets of a 50% reduction in water consumption and a 30% reduction in carbon footprint by 2030, through the installation of new equipment and closed-loop water systems

11 have put in place charters to commit their suppliers to reduce water use.

5 mention water pollution by plastic microfibres but few specific targets are set.

Overall, while the number of companies reporting annually on their water-related risks and impacts is increasing (3,370 in 2021 on the CDP platform, 15% more than in 2020), the integration of these issues into the textile sector's strategies remains limited. Seven of the 24 companies in the sample have published materiality reports, six of which directly or indirectly address water issues. Global regulations on water-related disclosures are also evolving, although few proposals to date paint a comprehensive picture.

Due to the nature of the sector's supply chains, the most significant impacts on water are concentrated up and down the chains, leaving less scope for direct action.

While a greater proportion of companies in the sector, globally and in the sample, measure and monitor their water withdrawals and consumption, fewer do so for their wastewater discharges.

The water reduction targets and commitments of the companies surveyed are most often included in broader "eco-design" or "eco-responsibility" objectives, and very few companies set specific, time-bound targets for reducing water consumption and pollution from their value chains. The vast majority of commitments provide for certification or supplier audits.

The actions implemented are also largely focused on sourcing more "responsible" raw materials and on improving transformation processes (tanning, washing, dyeing, etc.) so that they are more water efficient and less polluting.

Current actions are more focused on reducing water consumption along the value chain, with fewer initiatives to reduce wastewater discharge. Plastic pollution by synthetic microfibres is a major issue that is of equal interest to scientists and the press. While the actual state of knowledge on the issue is still in its infancy, there are a growing number of initiatives to advance research on the issue and set quantified targets for action.

Synthetic textiles such as nylon, polyester, acrylic, or elastane are the fifth largest source of microplastic emissions according to ADEME.

According to the European Parliament, 35% of primary microplastics released into the environment in the form of small particles come from the washing of synthetic clothing, ahead of tyre friction when driving.

Greenpeace claimed in 2022, according to a University of Plymouth study, that washing 6 kilos of laundry in a washing machine would release 500,000 microfibres of polyester and 700,000 of acrylic. These micro-plastics would account for 15% to 31% of the 9.5 million tonnes of plastic dumped into the oceans each year (IUCN, 2022).

In response, the French government has legislated to require washing machine manufacturers to install a plastic microfibre filter or other solution inside or outside the machine to prevent their dispersion. The measure will apply to new machines put on the market from January 1st, 2025.

Forum for the Future, supported by the UNDP Ocean Innovation Challenge. Tackling Microfibres at Source hopes to encourage the industry to take action to tackle microfibre loss and reduce pollution earlier in the process, at the design stage.



BIODIVERSITY

Carolin Schelkle (@carolinschelkle) graduate from ECAL/University of Art and Design Lausanne (@ecal_ch), won the Eyes on Talents Award x ECAL for her project 'The Black Sheep of the Wool Industry'. It is a research project investigating the possibilities of European waste-wool by exploring a new production process: automatic felting. The resulting jacket illustrates the potential of this technology and takes advantage of the natural properties of wool, turning it from a burden into a valued raw material.

Research & Design by @carolinschelkle
Contributors: @swisswool @aatb_ch @doppelhausltd
Photos: @jan_sol

Models: @lester.kielstein @jiyeongandkim
Image: The Black Sheep of the Wool Industry by ECAL/Carolin Schelkle.

Part 4

AN ACTION TO BE SHARED BETWEEN THE PLAYERS

Although the surface of protected areas doubled between 1990 and 2018, biodiversity continues to decline worldwide. According to the Intergovernmental Platform on Biodiversity and Ecosystem Services (IPBES) still lists one million species as being at risk of extinction in 2019 (Brondizio et al, 2019). The conservation of protected areas is itself threatened by the impacts of climate change, but also by invasive species, increased tourist numbers, poaching, fires, and water pollution.

In its World Heritage Sites Conservation Assessment Report published in November 2020, the International Union for Conservation of Nature (IUCN) estimates that, since 2017, the situation has deteriorated more than it has improved (Osipova et al, 2017). WWF's Living Planet report, published in 2022, found that global wildlife populations have fallen by an average of 69% since 1970 (WWF, 2022).

The first step in taking into account the textile industry's impact on biodiversity requires examining the complex and multidimensional effects of each stage of its value chain on different ecosystems, ranging from (marine) oceans to (freshwater) rivers, forests and soils.

Biodiversity

Scope 24 players – 2021

Strategies focus on ecosystem restoration, regenerative agriculture and the use of more sustainable materials.



17 players impose restrictions due to biodiversity and/or animal welfare risks

15 impose restrictions on reduction processes due to biodiversity risks

8 stated that they have identified and measured their activities with the greatest impact on biodiversity

7 reported using a tool to measure their biodiversity footprint (of which 3 disclose their environmental performance to the CDP reporting platform)

Actions are largely focused on limiting risks in the value chain (production, animal welfare) in the transformation (dyeing, washing, tanning, etc.) and raw material production processes.

Actors measure their impacts using tools such as life cycle assessment (LCA), the Global Biodiversity Score (GBS), the Corporate Biodiversity Footprint (CBF), the Taskforce on Nature-related Financial Disclosures (TNFD) or the Environmental Profit and Loss (EP&L).

16 have published a biodiversity strategy

Upstream in the supply chains, the risks to biodiversity are mostly concentrated in the production of raw materials - water- and chemical-intensive cotton cultivation (see Part 3 - Water); tree felling for wood and cellulosic fiber production; deforestation due to grazing (or soy cultivation) for animal fibers and leather; or destruction of natural habitats for coal and oil extraction for synthetic fibers.

Cotton cultivation is geographically highly concentrated in areas of high biological diversity (such as the Indian sub-continent) - where threatened species are more numerous (Conservation International, 2022). While cellulosic fibers (MMCF) account for a smaller share of total fibers, it is estimated that up to 30% of them come from primary and threatened forests (McCullough, 2014).

Forest plantations also pose a risk of habitat loss and species endangerment, mainly due to water and soil pollution (Granskog, 2020).

The raw material processing in the industry also has an impact on biodiversity, especially through water pollution - the textile sector is responsible for 20% of industrial water pollution (see Part 3 - Water).

According to WWF, the largest global decline in species populations since 1970 has been in freshwater species (-83% between 1970 and 2018) (WWF, 2022). In the case of wool and fur, livestock farms can release large amounts of animal waste, as well as pesticides into local waterways, while leather processing can result in the release of metals into water (IUCN, 2016).

Textile waste can also pose risks to biodiversity - if it ends up in landfills and increases habitat loss, or if it leaches pollutants into groundwater, or if it is incinerated and releases air pollutants. Landfill can lead to the loss of 30-300 species per hectare (IUCN; Granskog et al).

In our sample, actions are largely focused on limiting risks in the value chain (production, animal welfare) in the transformation (dyeing, washing, tanning, etc.) and raw material production processes.

At the initiative of leading groups, the commitment translates into support for large-scale programs of international organisations, such as UNESCO for example, but also the IUCN and other initiatives such as Canopy, Fashion For Good, Accountability Framework initiatives. And alignment with the Sustainable Development Goals.

In our panel, to reduce their impact on biodiversity, 14 actors declare that they are working to increase the traceability of materials, reduce the use of synthetic materials, collaborate with suppliers, and increase the use of materials from certified sources with biodiversity-related criteria. As seen in the circularity framework, transparency and traceability are now at the heart of all strategies.

Medium-sized players are following in line with their financial means. Admittedly, this is not a priority area. Many of them have to prioritise their projects. Collective action remains the possible way to get involved.



SOCIAL

EYES ON TALENTS MEMBER, ALEXANDRA DAVENPORT (@ALEXANDRA.DAVENPORT), IS AN ARTIST AND EDUCATOR. TAKING ITS TITLE FROM THE ANCIENT GREEK VERB MEANING "TO MOLD OR SHAPE", IT IS A CHOREOGRAPHIC INTERPRETATION OF NEUROPLASTICITY. USING PERFORMANCE AND MOVING IMAGE TO EXPLORE REORGANIZATION, ADAPTATION, AND GROWTH. IN THE AGE OF HYPER-PRODUCTIVITY, PRINCIPLES OF NEUROPLASTICITY HAVE BEEN CAPITALISED ON WITH SUGGESTIONS OF HOW WE MIGHT 'REWIRE' OUR BRAINS TO BECOME MORE EFFICIENT. PLASSEIN INVITES AN ALTERNATIVE READING, WITH AN EMPHASIS ON LEARNING, GROWING & EXCHANGING.

Part 5

DIALOGUE WITH STAKEHOLDERS

It is important to underline that in this area, the data is still not very explicit. Often, the social impact is not included in the CSR report and is covered by another publication or even another department, which makes it difficult to read. Ten years after the Rana Plaza disaster (April 24, 2013), the companies committed to us (and held responsible in case of failure, the board of directors being able to decide on the exclusion of a member) are equipping themselves with all possible tools to not only comply with the law but also to guard against all practices that would go against human rights and be detrimental to all.

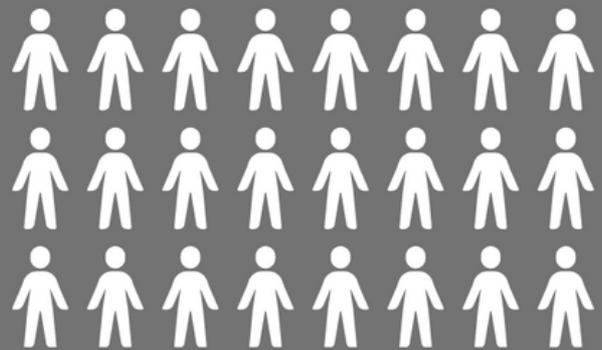
The implementation of social audits to control potential breaches of international labor law with collective actions through organizations such as the Initiative for Compliance and Sustainability (ICS) are particularly interesting to encourage.

Beyond that, the players are reinforcing their vigilance through on-the-spot checks and the establishment of long-term relationships with service providers. In particular, in France and Italy, the brands are stepping up controls and engaging their suppliers to ensure that working conditions are respected by subcontractors.

Social

Scope 24 players – 2021

In France and in Europe, companies are legally obliged to respect human rights.



The 24 actors, by law, comply with labor law in France and Europe and respect international labor law and support the Sustainable Development Goals (SDG 8 decent work, SDG 5 gender equality).

They are subject to the duty of vigilance, with proof of risk studies, results, and corrective measures. With data audit.

They rely on social audits, field checks and long-term relationship building/trust to ensure compliance in their value chain.

Denounced by NGOs and associations, working conditions and very low wages in the downstream part of the value chain are the mainly responsibility of the actors who practice very low prices, i.e. fast fashion and ultra-fast fashion.

In France and in Europe, gender equality and diversity are generally treated favorably

among the players with a strong female salary representation, particularly in sales positions. In terms of governance, according to the study conducted by Ethics & Boards in 2021 40% of Fashion & Luxury sector boards are made up of women (+11 points in four years). More women are chairing the Nomination and Remuneration Committees.

There are 25% of women on the Executive Committees with a recent increase in the number of women in senior management positions (25% of the sample, i.e. 6 CEOs). American companies are well ahead of their European and Asian counterparts in terms of the gender mix of their Executive Boards. Companies with 40% female directors give a more important place to CSR/Sustainable Development in their management bodies. And they have integrated more CSR/Sustainable Development objectives into the variable remuneration policy of their CEOs. Finally, they are more successful in terms of environmental labels (20% CDP, 40% UN Global Compact Advanced or Active).

Overall, the challenge for the players is to ensure the improvement of employees'

working conditions in order to avoid psychosocial risks linked to the intensification and modification of working conditions. As the fashion sector is punctuated by collection periods, the issue of the number of hours worked is crucial. This is all the more true for the many freelance subcontractors who are assigned during the very intense periods of fashion shows and fairs. Similarly, one of the priorities for the players is to succeed in recruiting and retaining young talent (Gen Z), by giving meaning, thanks in particular to CSR values.



CONCRETE ACTIONS

PARIS GOOD FASHION X INSTITUT FRANCAIS DE LA MODE
PROPOSITIONS

SHANON POUPARD - IFM MASTER OF ARTS 2023 MA GRADUATE

- 1. Building on and promoting scientific knowledge**
- 2. Develop a sectoral ACT methodology** to support the implementation of credible transition plans.
- 3. Align with the Fashion Pact's goal of achieving 100% renewable energy by 2030** in clean operations.
- 4. Reduce the impact of stores and office spaces with the PGF x LVMH Green Store Challenge.**
- 5. Encourage the work done by Textile Exchange on benchmark LCAs** (e.g. cashmere) and "no regret actions".
- 6. Develop new 100% circular business models**, integrating profitability, eco-design, and production optimization through a coalition of leading schools with Institut Français de la Mode.
- 7. Define priority levers to produce fairly and minimize environmental impacts.**
- 8. Promote the deployment of an efficient and massive complementary recycling in France** through the work of the Bali Chair and the Graal Project.
- 9. Support the development of the (RE)PAIRE project for a large-scale shoe repair solution.**
- 10. Replicate nationally and internationally**, the mutualized collection, standardization, reuse, and recycling of plastic hangers and polybags.
- 11. Generalise the use of reusable parcels**
- 12. Advocate for the control of exports of end-of-life textiles** in the discussions on the future European EPR.
- 13. Support the campaign launched by the Good Fashion Fund** which, through constructive dialogue with supply chain actors and support for investment, aims at the massive equipment of filters in factories.
- 14. Contribute to the work of the Forum for the Future against microplastic pollution** in the oceans.
- 15. Communicate the installation of filters in all new washing machines** from January 1st, 2025.
- 16. Mobilise on the IUCN Nature 2030 programme**
- 17. Share the programs** already initiated by Kering (regenerative agriculture), LVMH (Man and Biosphere UNESCO), Canopy (reforestation), and the PGF working group on regenerative cotton.
- 18. Raise awareness of the Initiative for Compliance Sustainability (ICS)**
- 19. Promote the Social Performance & Leverage** developed by Chloé with the Institut Français de la Mode and the Conservatoire National des Arts & Métier.
- 20. Participate in the work for the permanent improvement** of social issues with organizations such as the Observatoire de la Responsabilité Sociétale et Environnementale (ORSE), the Comité 21, or others.
- 21. Commit collectively to these concrete actions to accelerate change through the sharing of good practice and co-construction.**

Conclusion

SCALING UP TOGETHER

The latest IPCC report confronts decision-makers with their responsibilities," explained political scientist and researcher François Gemenne on France Inter on Wednesday 22 March, "we have all the knowledge and all the technologies that would allow us to limit global warming and achieve the objective of the Paris Agreement, but despite everything we are still on a trajectory that will take us towards an average rise of 3.2°C by the end of the century, i.e. a little more than 4 degrees in France. Scientists have given all the elements to the decision-makers, and now it is up to the decision-makers and society to decide what to do or not to do."

This is by no means a moral issue. It is a pragmatic one. In the short, medium, and long term, the companies' survival, the value placed on fashion products, consumer confidence, and the attractiveness of talent depend on it.

Not everyone can move at the same speed.

In France, there is momentum, a multiplicity of complementary initiatives. The leaders are doing their part to pull the momentum upwards, sharing their progress.

With Paris Good Fashion, we set a first deadline of 2024, the year of the Olympic Games. The European textile strategy sets a new course for 2030.

By sharing good practices, and by co-constructing concrete solutions, we can meet the challenge. And most importantly, by preserving what is the intrinsic nature of fashion, its creativity, and attractiveness. This is the time to accelerate together. We have the means not only to succeed but also to confirm the French dynamic to be at the forefront of change. Why shouldn't we?

And Tomorrow
HOW TO?

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