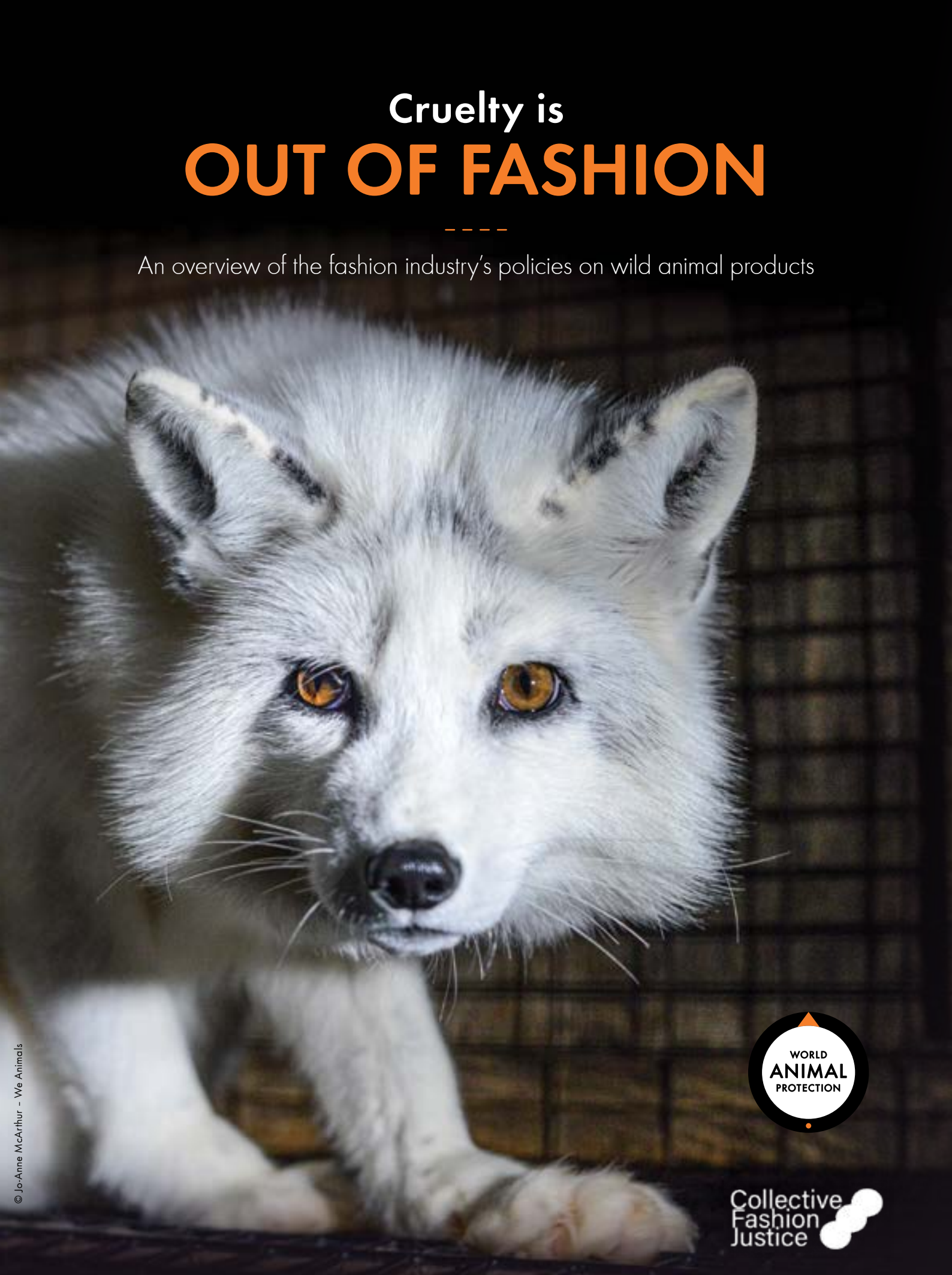
Cruelty is
OUT OF FASHION

An overview of the fashion industry's policies on wild animal products



WORLD ANIMAL PROTECTION

Collective Fashion Justice

Acknowledgements

World Animal Protection acknowledges the Traditional Owners of the country where this report was written. We pay our respects to their Elders past, present and emerging.

This report is authored by Emma Hakansson of Collective Fashion Justice with input from World Animal Protection.

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Preface

Fashion is a means of expression. We all wear clothes, and we all say something to the world each time we get dressed – we share our aesthetic sensibilities, but so too our personality, and importantly, our values. Far from frivolous, fashion is incredibly influential. It creates trends and drives what is considered desirable. With this power comes responsibility, yet too often, fashion continues to cause immense harm by creating demand for products that involve animal suffering.

In this report, Collective Fashion Justice and World Animal Protection explore the current state of the fashion industry's use and promotion of clothing, shoes and accessories made from wild animals. The report details the cruelty involved in producing fur, exotic skins and feathers on factory farms that in some cases are owned by major fashion houses like Hermès and Louis Vuitton. It highlights what movement has been made by major shows and designers in banning wild animal exploitation and materials, moving towards more kind, sustainable and innovative alternatives.

We urge runway event organisers, their sponsors and brands to read this report and adopt our recommendation to ban the use and abuse of wild animals and the clothing, shoes and accessories made from them. A kinder, more humane, environmentally responsible and safe fashion industry is not only possible, but exciting, creative and – in the face of changing community attitudes – inevitable.

Collective Fashion Justice

WORLD ANIMAL PROTECTION

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Executive summary

Each year, millions of wild animals suffer through exploitation and slaughter for the profits of fashion brands that have not progressed to more innovative and humanely produced alternatives.

In the fur industry, species like foxes and mink are bred into a life of confinement before they are killed. Crocodiles and other reptiles are slaughtered for the sake of 'exotic skins', and wild birds like ostriches are exploited for both their skins and feathers. These thinking, feeling, complex individuals all endure a short life of objectification and cruelty before a brutal death. All despite the abundance of more creative, sustainable and humanely produced alternative materials available.

Many big names in the fashion industry are choosing to transition away from cruelty, and towards more responsible production. Major designers have chosen to evolve beyond fur and exotic skins and several well-known fashion shows have also introduced policies which prohibit their exhibition. Yet, industry wide, the exploitation of wild animals for fashion still runs rife.

This report details who is leading the fashion industry towards best practice policies to prevent wild animal cruelty and killing, and who is lagging behind. Disappointingly, of the four major international fashion shows – London, New York, Milan and Paris – not one has a formal policy in place relating to wild animal products. This is a total abdication of leadership by an industry that aims to set trends and influence perceptions of what is not just acceptable but desirable.

The imperative for the fashion industry to stop using wild animals as materials is important not only to avoid animal suffering, but for our collective wellbeing, too. By turning wild animals into handbags, coats, gloves and belts, the fashion industry validates and normalises the exploitation and commodification of wild animals. This is one of the great crises facing our natural world, driving habitat destruction, species extinction and zoonotic pandemics such as the one we are still living through. The health of animals, people and our shared planet are inextricably linked, and we ignore this reality at our peril.

Introduction

Every year, millions of wild animals are caged, abused, and slaughtered for their skin, fur or feathers to be used for clothing and accessories.[1] Given the acute animal suffering involved, and the availability of non-animal alternatives, this is indefensible.

The use of wild animals by the fashion industry is nothing new. The Toolache wallaby, Arabian ostrich, Falkland Islands wolf, quagga and Carolina parakeet have all been driven to extinction, in part or wholly by the fashion industry. Species like the koala, fur seals, American egret and American bison were all once on the brink of extinction as their skins and feathers were used for creating coats, robes, hats and shoes.[2]

Today, the fashion industry has largely shunned the use of some wild animals like turtles, leopards and even elephants, yet it continues to exploit and, in some cases, still endanger animal species. From less commonly exploited species like stingrays and peacocks, to more commonly exploited wild animals – like mink, foxes, muskrats, raccoon dogs, coyotes, kangaroos, crocodiles, alligators, pythons and lizards – the problem still remains.

While the trade of some wild animal products is illegal, the majority is not, and the fashion industry plays a significant role in the continuation of the cruel wildlife trade. For example, at least 70 percent of high value wildlife products imported into the United States in the past 15 years were from the fashion industry.[3] The fashion industry is responsible for keeping millions of wild animals in appalling conditions on factory farms, where they are bred specifically to become coats, gloves and handbags.[1]

The ongoing exploitation, confinement and killing of wild animals is inhumane, cruel and dangerous to the environment and human health. Coyotes caught in traps are known to gnaw their own limbs off in desperate attempts to escape.[4] The trade in kangaroo skins sees millions of these iconic animals killed every year with concerns this could lead to localised population declines. Poor welfare and environmental conditions in the factory farming of mink has led to both eutrophication causing freshwater dead-zones, and high risks of the spread of zoonotic diseases like COVID-19.[5-9]

Encouragingly, a number of leading runway events, as well as luxury and mainstream fashion brands, have already ended their use of outdated materials like fur and exotic skins, including but not limited to all reptile skins, ostrich, kangaroo, stingray and other wild animal skins. The wholesale market for more sustainable, animal-free materials is estimated to reach an approximate value of US$2.2 billion by 2026.[10] With investment in material innovation from Kering, Gucci, Adidas, GANNI, Ralph Lauren and many others, the wider fashion industry must accept the tide is turning against the use of wild animals in fashion. Luxury and mainstream fashion brands that currently use feathers, fur and exotic skins need to act now – before their refusal to do so leaves them seen as deeply unfashionable.

Wild animals in the fashion industry

Whether trapped or shot in the wild, or confined in barren cages until their slaughter, there is no way to transform a wild animal into a coat, bag or shoe without immense cruelty and suffering in the process. Wild animals are sentient beings, with the capacity to feel and experience a range of positive and negative states. They cannot thrive in captive conditions. They are not, and have never been, domesticated, and keeping them in captivity causes a number of welfare problems, including intense mental and physical injury and distress.[1-5]

The use of wild animals for fashion is dominated by three distinct categories: the fur trade, the exotic skins trade, and the feather trade. The wild animal species most commonly exploited and slaughtered for their fur include mink, foxes, chinchillas and raccoon dogs, and in the wild-caught fur trade, muskrats, raccoons, coyotes and beavers.[6-8] Crocodiles, alligators, snakes, lizards, toads, sharks, manta rays, kangaroos and ostriches are slaughtered for their exotic skin. Ostriches and peacocks are also exploited for their feathers.

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Spotlight on the mink and fox fur trade

Around 100 million wild animals are farmed and killed every year globally in the fur trade, mainly in the European Union and China.[1]

As much as 95 percent of all fur sold in the fashion industry comes from wild animals that are bred in and confined to cages for the entirety of their lives.[1] The most commonly farmed wild animals exploited by the fur industry are mink, foxes, chinchillas and raccoon dogs.[2-3] The fur of these animals is used to make coats, jacket hood and boot trims, pom-poms attached to beanies and key chains, as well as other products.

Breeding

Fur farming undermines the most basic principles of animal welfare, with this system unable to ever meet the needs of fur-bearing animals. Through breeding, the mink has been modified in several ways from the original wild North American mink. Some fur factory farms selectively breed wild foxes to have more fur-coated skin on their body, in order to increase profits at slaughter.[4] Arctic foxes factory farmed in Finland have been documented with bent feet and a near inability to walk, as a result of the significant additional weight they are forced to carry.[5]

In a profit-driven system, wild animals such as mink who are not producing as many young as is commercially viable are recommended to be killed, in line with the industry codes of practice in countries including Canada.[6]


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Confinement

Mink are solitary animals, spending the majority of their lives alone in their natural habitat. They often live near water, and as semi-aquatic species, swim regularly, able to dive as far as 30 metres beneath the surface.[7] Mink are extremely territorial animals who enjoy having their own space, and an ability to roam far and wide in the part of the natural world they mark as their own. Access to swimmable water, landscapes they can roam and hunt in, and the space to be solitary is essential to the wellbeing of mink. Like mink, foxes are mostly solitary animals except when raising and bonding with their young in dens.[4]

Despite these natural traits, the fur industry confines both wild species in close proximity to others of their species in tiny, barren wire mesh cages. A fox cage is generally about 1 square metre, while foxes roam about 10 square kilometres in their natural habitat.[4] The mental impact of this is immense. As a result of their confinement and inability to follow their species-specific natural instincts, behaviours and urges, foxes and mink both display clear signs of intense psychological distress. In factory farms these individuals are known to develop stereotypic behaviours such as endless pacing of circles in their cages, spending hours repeating behaviours like head nodding, and even self-mutilating and cannibalising each other.[8-9]

Additionally, the large volumes and high density of wild animals kept in poor conditions on fur farms can result in the spread and mutation of zoonotic disease, including COVID-19.[10] These outbreaks often result in the mass culling of wild animals, as they then pose a risk to human health. 17 million mink were killed in Denmark due to a COVID-19 outbreak amongst mink that spread to people working near them.[11]

Slaughter

The methods of slaughter on fur factory farms prioritise profit by protecting the integrity of full skins. Smaller animals like mink are killed by gas, while those slightly larger animals like foxes and raccoon dogs are electrocuted.

Gas killing is a stressful, slow and painful slaughter. It can take a mink as long as 15 agonising seconds to lose consciousness, then 15 minutes to die. They are trapped inside a gassing box stuffed full with other panicked mink. The animals often cough due to intense pain felt in their airways before they lose consciousness.[4]

The electrocution slaughter method sees wild animals like foxes and raccoon dogs restrained with neck tongs as an electrode is placed in both their mouths and their rectums. Animals are not sedated before this extremely stressful and intrusive process takes place, and their hearts often give out before they lose consciousness.[4]

© Dean Sewell

Spotlight on the saltwater crocodile skin trade

While snakes, lizards, alligators and other crocodile species are all exploited and killed for fashion, *Crocodylus porosus* – saltwater crocodiles – have one of the most coveted skins in the luxury fashion industry. This is due to their rigid, scaled texture and length. Bags made from crocodile skin can be sold for hundreds of thousands of dollars. Luxury brands such as Hermès and Louis Vuitton not only source these skins, but now own factory farms themselves.[1]

Australian factory farms provide 60 percent of the global trade in saltwater crocodile skins, with two thirds of these skins produced in the Northern Territory.[2] The Australian code of practice for the treatment of farmed crocodiles is woefully out of date. It was supposed to be reviewed five years after its 2009 adoption, and updated 10 years later, yet has not been.[3]

History and breeding

Crocodylus porosus is a native species which has inhabited Australia for at least 100 million years. Referenced in Aboriginal and Torres Strait Islander dreaming and a totem animal to the Larrakia people, crocodiles are factory farmed for luxury fashion.[3]

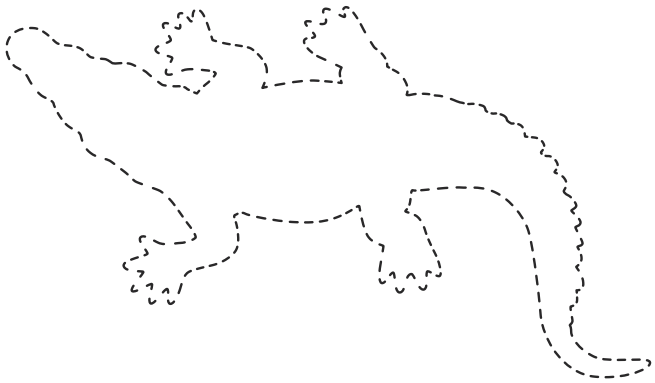
Prior to the 1970s, saltwater crocodiles had nearly been hunted to extinction for their skin to the point that only 3,000 of them were left in the Northern Territory. Subsequently, full protections were given to the wild crocodiles, in recognition of their significance to the environment, and populations recovered to pre-hunting levels. Yet, at the same time, the farming of crocodiles became widespread, including for luxury fashion houses such as Hermés and Louis Vuitton.[3-4]

Confinement

Currently, more saltwater crocodiles live on factory farms than in their natural habitat in Australia, where they are considered a critical part of aquatic ecosystems and hold cultural value to Indigenous people.[5-8]

Wild crocodiles can travel over 10 kilometres at a time, and are known to travel hundreds of kilometres over a matter of weeks.[9] Yet, government codes of practice for the crocodile skin industry require these reptiles to receive only 0.25 to 0.5 square metres of space.[3] While crocodiles are solitary animals, on Northern Territory farms, large numbers are crammed into small enclosures.

Footage obtained by Farm Transparency Project and released by Kindness Project in 2021 documented the conditions crocodiles are confined to on farms owned by and supplying Hermès and Louis Vuitton, and the vision is confronting.[1] While crocodiles are often offered somewhat more space than the minimum requirement, they are caged so tightly that they are unable to turn around in many instances.[2] In some cases, rotting chicken corpses full of maggots are kept near the restricted crocodiles. The last months of the animals' lives are spent in solitary pens where they stand on concrete-based wire cages, partly filled with murky, dirty water.[1, 3]



Slaughter

On these factory farms, crocodiles are slaughtered at two to three years old, despite a natural average lifespan of 70 years.[4] The killing of crocodiles on farms as detailed in the code of practice is a confronting and brutal process. Typically, the crocodile is stunned with an electrical stunning wand, which renders the crocodile immobile for several minutes. The nape is then cut to allow the animal to bleed out and then the brain is pithed with a short steel rod.[2-3] Footage of this process obtained by PETA Asia on an Australian crocodile farm shows a crocodile in obvious distress and moving for a considerable period of time.[10]

Studies exploring the sentience of reptiles show these individuals appear capable of experiencing emotional states such as anxiety, distress, excitement, fear, frustration, pain, and suffering. They should not be confined in cages and slaughtered for handbags.

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Spotlight on the ostrich skin and feather trade

The most commonly used exotic feathers in the fashion industry today belong to ostriches, seen through the enormous plumes attached to the trailing dresses of Met Gala gowns and high fashion skirts, as well as currently trending feather trimmed, silk pyjama style co-ords.[1]

Ostrich skins are also highly coveted by the fashion industry, which considers the raised, circular marks on ostrich skin – from where their feathers have been plucked – an appealing pattern for expensive designer bags.[2]

Ostrich farming began in the second half of the 1800s in South Africa, where the bulk of the industry remains today.[3-4]

Confinement

Ostriches are native to many regions of Africa, where they graze on vegetation alongside zebras, giraffes and other animals.[5] Despite this, many ostriches exploited by the fashion industry across South Africa, the United States, Australia and Europe are kept in barren feedlots devoid of natural vegetation.[1, 3, 9] In their natural habitat, ostriches run for long distances, and at great speeds – free-living ostriches spend as much as 7.5 hours each day walking or running, as fast as 69 kilometres per hour.[6-7] Ostriches are often packed tightly together, fed lucerne in a controlled system where they are unable to act out natural behaviours.

Across South African and Australian codes of practice there are no requirements for ostriches over six months old to be offered shelter from the elements, and ostrich keepers have been recorded stating they became interested in the line of work when they 'realised [they] could produce a lot of birds, in a small area'.[9-11] In Canada and the United States, no developed codes of practice exist, highlighting the clear prioritisation of profit over the wellbeing of the birds.[12] Due to these limiting conditions, investigations in South Africa have shown the mighty birds repetitively biting the air, chewing at wire fences, and displaying other common signs of psychological distress.[2, 13]

Feather plucking

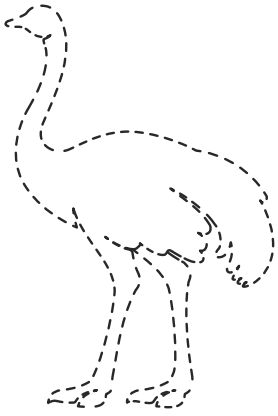
Unlike many other birds, ostriches do not have a moulting season, and so their feathers are either plucked or cut off.[14] With such little transparency in the industry, there is little way to be sure of the most common method of feather collection.[15]

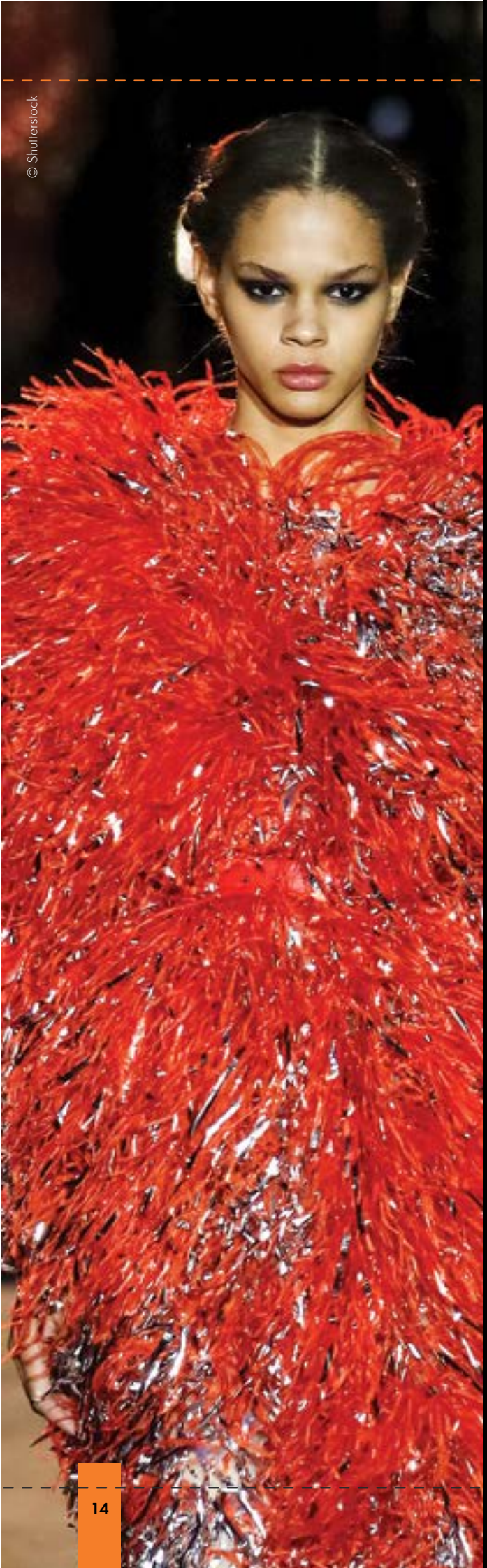
Live plucking of ostriches is reportedly illegal in almost all areas they are farmed, however undercover investigations of the industry shared by PETA have documented routine live plucking of birds in South Africa.[2] When feathers are legally collected before ostriches are slaughtered, they are cut off just above the feather's bloodline. Only some feathers are able to be obtained through this method, with the remaining feathers only able to be collected after slaughter. Bags are placed over the heads of the ostriches that are having their feathers cut off.[8]

Slaughter

Before ostriches are slaughtered, they can be denied food for 24 hours under Australian and South African codes of practice.[9, 16] When ostriches are killed in slaughterhouses, rather than on-farm, they are stunned – either with a captive bolt gun or electrically – before being shackled and hung upside down, and then bled out.[16]

Undercover investigations, which are important to the understanding of this largely hidden industry, have documented this brutal process, in which other birds have watched on as distressed birds struggle against slaughtermen.[14]





Fashion shows: ANIMAL POLICIES

Across the world, different cities showcase the work of designers and their upcoming collections in runway events during their respective fashion weeks. The shows held as part of 'the big four' fashion weeks take place in London, Paris, Milan and New York.

Citing concerns for animals and the environment, some global fashion weeks have implemented policies which ban the showcasing of animal-derived materials, particularly those made from the skins of wild animals.

A number of international fashion festivals have banned wild animal materials.

Fur free policy	When
Amsterdam Fashion Week	2019
Helsinki Fashion Week	2018
Melbourne Fashion Festival	2018
Melbourne Fashion Week	2018
Oslo Fashion Week	2010
Stockholm Fashion Week	2020

Exotic skin free policy

It should be noted that 'exotic skins' are sometimes categorised slightly differently by different organisations, brands and events. 'Exotic skins' is defined in this report as the skins of wild animals which are sold and used without fur attached to them. Often however, only reptiles are considered under this category, and unfortunately disclosure regarding which species are protected by exotic skin bans is not always offered.

Helsinki Fashion Week	2018
Melbourne Fashion Week	2018
Melbourne Fashion Festival	2018
Stockholm Fashion Week	2020

Exotic feather free policy

There are currently no fashion week events which have banned any kinds of exotic feathers.

Sustainability policies at fashion weeks

Increasingly, fashion shows and brands are enacting sustainability, social and animal welfare policies, to keep up with growing consumer demand for sustainable, ethical, and animal-friendly fashion.[1] These policies often explore climate and overall environmental impact, labour practices, the treatment of animals used by brands and events, and animal materials which are banned. Such policies are critical to the continued improvement of events and brands, and are increasingly expected by conscious consumers.[1-2]

"Going entirely fur free is just the right thing to do. We do it out of conviction, for the sake of ethics and modernity... For many years, Kering has sought to take the lead in sustainability, guided by a vision of luxury that is inseparable from the very highest environmental and social values and standards... The time has now come to take a further step forward by ending the use of fur in all our collections. The world has changed, along with our clients, and luxury naturally needs to adapt to that."

– Kering Chairman and CEO Francois-Henri Pinault[2]

(Kering is the parent company of Gucci, Bottega Veneta, Alexander McQueen, Yves Saint Laurent, Balenciaga and other luxury brands.)

None of the 'big four' fashion week events – London, New York, Milan and Paris – have banned fur, exotic skins, or feathers. This is a disappointing lack of action to protect the millions of wild animals harmed by the industry. The lack of bans on fur, feathers and exotic skins are also out of alignment with many of the sustainability policies and practices that these events have in place and claim to support.

New York Fashion Week, for example, is put on by the Council of Fashion Designers of America (CFDA), which has commissioned the Boston Consulting Group to explore and address the sustainability of the shows. Yet nowhere in this policy is there any mention of protecting wild animals and their habitats, which is crucial to sustainability. Instead, they are displayed, skinned and sewn into clothes and worn down runways.[3]

Meanwhile in Australia, Sydney's fashion week event – title sponsored by Afterpay – has two leading sustainability partners, including the City of Sydney, which itself has moved to ban fur and exotic skin sales at markets and stalls on council owned land.[5] Despite this, Sydney's fashion week has no policies banning either fur or exotic skin.

Encouragingly, even with the overall lack of action from many of the fashion week events globally, including the 'big four', the amount of fur, feathers and exotic skins on display has reduced over the years, as fashion brands implement their own policies to protect wild animals. Fashion week events need to keep up with the brands they exist to celebrate.

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Fashion brands: ANIMAL POLICIES

An ongoing trend is seeing the fashion industry move away from the use of materials made from exploited wild animals. Many brands across the luxury and high street fashion markets are now free from wild animal-based materials,and even all animal-derived materials.

Given the impact that luxury fashion brands have on trends across the broader fashion industry, here we explore which of the most prestigious luxury fashion brands, as well as which of the largest mainstream fashion brands, have enacted policies designed to protect wild animals.

Fur free policy

At the time of writing, many luxury fashion brands have banned fur, and this is a non-exhaustive list. However, it is significant to see just how many of the largest and most renowned brands have enacted policies which protect fur-bearing animals.

Nearly 69 percent of the reportedly most profitable luxury brands have announced bans on fur, having done so in the last five years, if not far more recently.[1] Following their policy updates, many such brands have made similar statements about the need for positive progress towards greater sustainability and animal welfare.

It should be noted that some of the biggest luxury fashion companies, such as Hermès, and LVMH (which owns Louis Vuitton, Dior, Fendi and others) have still not even banned fur, showing clearly how far behind the rest of the industry they really are. In fact, both of these companies scored extremely poorly on the latest Animal Welfare in Fashion report from FOUR PAWS, highlighting their woefully inadequate policies in relation to animal welfare in general.[3]

Luxury fashion brands:	When
Alexander McQueen	2021
Balenciaga	2021
Bottega Veneta	2021
Burberry	2018
Calvin Klein	1994
Chanel	2018
Coach	2018
Diane Von Furstenberg	2018
Dolce and Gabbana	2022
Giorgio Armani	2021
Gucci	2007
Jean Paul Gaultier	2018
Jimmy Choo	2007
Michael Kors	2007
Moncler	2022
Oscar de la Renta	2021
Prada	2019
Ralph Lauren	2006
Stella McCartney	2001 - at launch
Tommy Hilfiger	2007
Valentino	2021
Versace	2018
Victoria Beckham	2008 - at launch
Vivienne Westwood	2007
Yves Saint Laurent	2021

Major mainstream fashion retailers:

Many fashion brands have banned fur, with a significant number of them (nearly 1,600 brands) signed on to the Fur Free Retailer program which is available to the public. Here, we only explore which large retailers have banned fur, as these have a more significant impact due to their capacity to render fur products from brands less profitable, as they cannot be stocked in their stores.

ASOS	Date unknown
Farfetch	2019
The Iconic	Date unknown
Macy's	2019
Net-A-Porter	2017
Nordstrom	2020
Saks Fifth Avenue	2021
Selfridges	2005

Exotic skin free policy

Bans on exotic skins are not as common as bans on fur, but a number of major brands have introduced policies. This list includes many well-known brands and shows that the industry is starting to match fur bans with exotic skin bans.

Luxury fashion brands:

Calvin Klein	2020
Chanel	2018
Diane Von Furstenberg	2018
Jean Paul Gaultier	2021
Mulberry	2020
Stella McCartney	2001 - at launch
Tommy Hilfiger	2020
Victoria Beckham	2019
Vivenne Westwood	Date unknown

Major mainstream fashion retailers:

Many fashion brands have banned exotic skins, or never used them to begin with. Here, we only explore which large retailers have banned fur, as these have a larger impact due to their capacity to render fur products from brands less profitable, as they cannot be stocked in their stores.

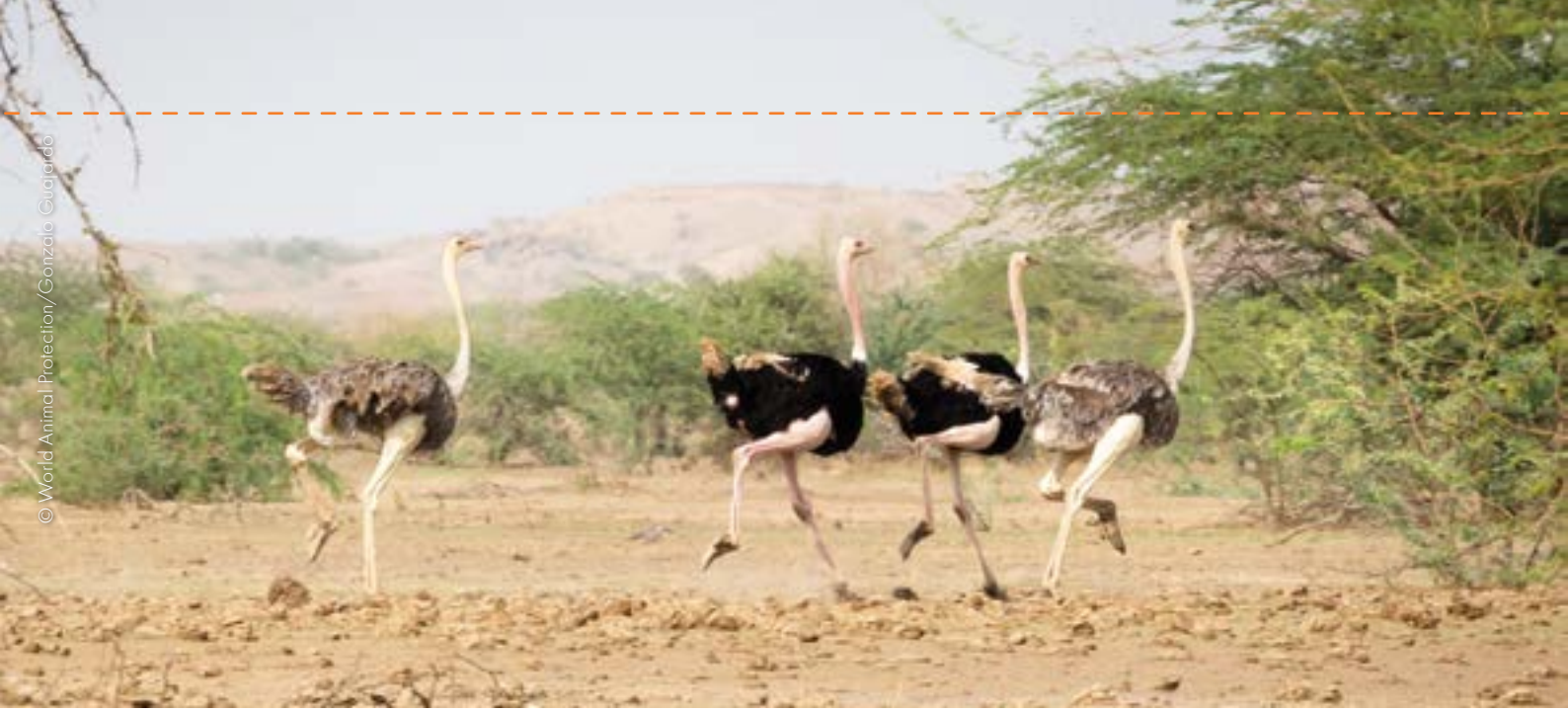
ASOS	Date unknown
Nordstrom	2020
Selfridges	2019
Zalando	2013

Exotic feather free policy

Both luxury fashion brands and mainstream fashion retailers:

Stella McCartney	2001 - at launch
ASOS	Date unknown

The general public is also starting to shift. According to FOUR PAWS commissioned surveys, one fifth of people globally now seek out clothes of a higher quality that are more durable, sustainable and animal-friendly. Meanwhile, 86 percent of people now believe the protection of animals should be a priority for fashion brands, and one in ten now avoid clothing derived from animals completely.[4]



Broader considerations – fashion, ecosystems and pandemics

Wild animals must be recognised by the fashion industry not only as sentient beings, but as integral components of their ecosystems.

The importance of wild animals to native ecosystems, and the broader risks that the captive farming of wildlife for luxury fashion poses to wild populations and biodiversity, cannot be underestimated. The exploitation of wildlife is a significant and direct contributor to global biodiversity destruction, with the fashion industry playing a major role in this harm by validating the commodification and exploitation of wild animals.[1-3]

The true scale of the fashion industry's impact on biodiversity is unknown due to a systemic lack of scientific data on the status of wild populations, and ineffective management and monitoring of trade. However, available information shows that historically, some wild animal species have already become extinct, or are currently in danger of extinction, due to fashion's demand for wild animal-based products.[4]

Industries such as those which factory farm and trap fur-bearing animals, crocodiles, and other reptiles also help perpetuate the false proposition that profiting from wild animal killing can be justified by conservation outcomes, the so-called "sustainable use" argument. Wild animals and wild populations should be protected due to their inherent value.

The exploitation of wild animals is also a major source of zoonotic diseases and poses an acute health threat to humans and the environment. The COVID-19 catastrophe was caused by the exploitation of wild animals and is only the most recent of many zoonotic disease outbreaks this century that have caused death and economic dislocation.[5] To avoid future pandemics, we must adopt an approach that sees human health, planetary health and animal health as interlinked and interdependent. The exploitation of wild animals for fashion products is directly contrary to this.

Conclusion

The trade of wild animals and products made from them – whether obtained through wild capture or wild animal farming – is a source of misery and suffering for millions of animals each year. No matter if it is fur, feathers or skins of wild animals, or where these wild animals are exploited and killed, the process of transforming these individuals into a shoe, bag or jacket always involves horrific cruelty.

As the public deepens its understanding of the use of wild animals for fashion, purchasing habits are changing. Even since the beginning of the pandemic – both caused by and exacerbated by our exploitation of wild animals – consumers have shifted significantly towards brands which protect animals.

Fashion brands are responding to the ethical, sustainable demands of their consumers, and this is shown clearly through the wild animal exploitation bans we are seeing from designers and brands across the industry. While this progress from brands is accelerating, the events which are supposed to celebrate them – their designs, their creativity, their innovation and progress – are lagging behind. Not enough fashion events, particularly the 'big four' are doing enough to keep up with ethical and sustainable trends that leave wild animal exploitation in the past.

Ultimately, the fashion industry as a whole must ask itself whether it will be a leader in the global movement to protect wild animals, biodiversity, habitats and the planet, or if it will continue to profit from their harm and destruction.

Recommendations

We recommend that all fashion festivals, brands and fashion industry sponsors immediately adopt a policy that bans the use of furs, exotic skin and feathers. Where these bans cannot be achieved immediately, a clear, public timeline for discontinuing their use should be announced.

Any fashion festival or brand committed to relegating wild animal exploitation for fashion to history are encouraged to contact Collective Fashion Justice and World Animal Protection for discussion and support in doing so.

Individuals who are keen to see fashion progress away from wild animal exploitation are encouraged to keep up with our ongoing campaigns. Please support us as we call for brands and events to implement fur, exotic skins and feather bans. This work is only possible with a community of advocates and individuals behind us.

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Introduction

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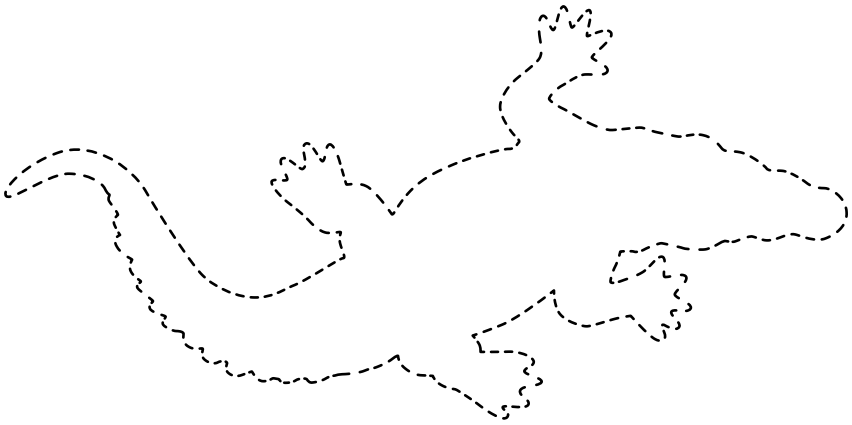

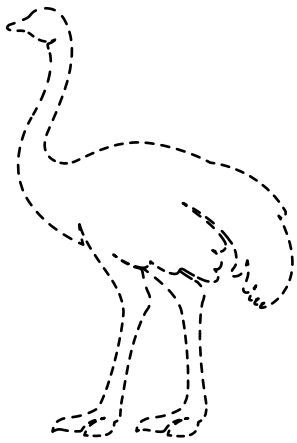

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Collective Fashion Justice

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