

# United Nations Economic and Social Council on Fast Fashion

Chair: Clare Graff





# CODE OF CONDUCT

Our goal at CINCYMUNC III is to cultivate an educational environment that aligns with our mission. It is essential for all participants, including delegates, head delegates, faculty, delegation leaders, guests, secretariat, staff, and board members, to maintain professionalism in their speech, actions, and appearance throughout the conference. The following guidelines are provided to establish clear expectations.

If any disrespectful behaviors arise during committee sessions, attendees are encouraged to address the issue directly with each other or involve their faculty advisor or head delegate. In instances of repeated undiplomatic behavior can be brought to the attention of organizers by faculty advisors or head delegates through Information Services. Larger concerns, such as issues related to sexual harassment or discrimination, should be referred to conference organizers. Cases involving sexual violence must be reported to conference organizers at a minimum.

Organizers can be contacted either through volunteer staff in committee or directly through Information Services.

CINCYMUNC III retains the right to exclude violators from further participation and/or impose restrictions on future registration for any participant or school that fails to uphold their responsibility to the conference's expectations.

## GENERAL CONDUCT POLICIES

Delegates are required to adhere to all rules, regulations, and policies applicable to the venue hosting CINCYMUNC III throughout the entirety of the conference.

Delegates are expected to maintain a noise level that is not disruptive while inside the conference venue.

Harassment or disruption of other participants is strictly prohibited.

Conference identification (delegate name tags) must be visibly worn at all times during the conference.

The use of tobacco products, including e-cigarettes and vapes, is prohibited within the conference venue.

The use or possession of illegal substances, including marijuana products or paraphernalia, is strictly forbidden for all delegates.

Consumption or possession of alcohol in public spaces, including those within the conference venue, is strictly prohibited, regardless of the delegate's age. Alcohol consumption or possession among underage delegates is strictly prohibited in all situations.

Delegates are expected to be punctual and present at all committee sessions. In the event of anticipated lateness or absence, delegates are required to inform their chair and/or crisis manager in advance.

Delegates are expected to demonstrate respect for all ethnic and national cultures, as well as religious affiliations. Additionally, they must adhere to any committee-specific content expectations outlined in their Background Guide.

Delegates will act in accordance with federal laws and regulations at all times and comply with the local laws and regulations of the city where CINCYMUNC III is hosted.

Delegates are obligated to follow the instructions of CINCYMUNC III staff members, venue staff and security, as well as law enforcement personnel, and respect their roles in enforcing the policies outlined in this Code of Conduct.

#### **ZERO-TOLERANCE DISCRIMINATION POLICY**

CINCYMUNC III maintains a strict zero tolerance policy towards any form of sexual misconduct, encompassing sexual harassment and assault. Additionally, the conference enforces a zero tolerance policy against harassment or discrimination based on race, color, sex, gender, gender identity, sexual identity, national origin, religion, age, or disability. This policy extends to inappropriate :

Content in notes exchanged or documents produced during committee sessions, Conversations occurring throughout the CINCYMUNC III event, and

Behavior at the designated venue or during any conference-sponsored activities.

Delegates who encounter any discrimination or experience sexual misconduct are encouraged to promptly report the incident to a member of the CINCYMUNC II Secretariat or through an anonymous reporting form, which will be provided during the conference. All reported cases will be immediately investigated by the Executives and may result in disqualification from awards and/or removal from the conference.

#### **SOCIAL MEDIA POLICY**

Delegates should not use Facebook, Instagram, Snapchat, Tiktok, or any other kind of social media during committee sessions. Outside of committee sessions, delegates should practice appropriate behavior on these sites and apps. Inappropriate posts or bullying via social media related to CINCYMUNC III will not be tolerated.

#### **DRESS CODE POLICY**

CINCYMUNC III requests that delegates wear standard Western Business Attire while the committee is in session. Western Business Attire includes appropriate dress shirts and pants worn with jackets and ties, appropriate dress blouses worn with skirts or slacks, and business formal

dressess.

### **CODE OF CONDUCT VIOLATIONS POLICY**

Participants should be aware that if they are found in violation of any of the above policies, the

Executives may impose these or any other sanctions at their sole and final discretion:

Notification of the participant's head delegate and/or faculty advisor

Suspension from the remainder of committee sessions

Disqualification of the delegate or delegation from individual and/or delegation awards

Other actions deemed fit by the Executives, including notification of and/or security, law enforcement or other relevant authorities.



# LETTER FROM THE CHAIR

Dear Delegates,

Welcome to the United Nations Economic and Social Council on Fast Fashion!

My name is Clare Graff and I am beyond excited to be chairing such a productive and impactful committee. While I am a second-year studying International Affairs and German Studies here at UC, I take a great interest in sustainability, environmental law, and personal global responsibility when it comes to all things nature. It is my hope that the conversations over this weekend not only generate new ideas, fresh approaches, and innovative solutions but also work to undermine preconceived notions and opinions of each and every delegate when it comes to their impact on the environment. This committee serves both as a tool to strengthen diplomatic and public speaking abilities while inspiring more sustainable avenues of thought throughout daily life.

In this committee we will focus on two crucial topics:

Topic A: Environmental, Legal, and Economic Impacts of Fast Fashion Climate Malpractice

Topic B: Artistic and Cultural Implications on Fast Fashion

Throughout this weekend, I plan to take utmost responsibility when it comes to equitable, organized chairing and hope delegates return the favor with a hunger to debate and zest for diplomacy. While I have served as Director General for UC's other annual conference and worked as a backroom staffer,†This is my first time chairing a committee and I look forward to learning alongside all of you! Throughout the preparation process for CINCYMUNC IV, if you have any questions at all, please do not hesitate to reach out. I am glad to help in any way should assistance be needed. For now, get to researching and I will see you in January!

Best,

Clare Graff

graffce@mail.uc.edu

# COMMITTEE PROCEDURES

Committee structure will follow typical general assembly parliamentary procedures as laid out by the United Nations, with time for a speaker's list, setting an agenda, bloc building, resolution drafting, merging, and author's panel presentations. Throughout your preparation, while it is important to develop an understanding of both topics, the chair would like to see delegates display genuine interest in one when voting to set the agenda. There are many subjects to cover and, as the weekend could go in many directions, productive debate is most possible when delegates are personally passionate about issues they truly want to delve into. Please be advised that the use of technology during a moderated caucus is strictly prohibited, but allowed (per the chair's discretion) during times of resolution drafting and writing. Any delegate that fails to adhere to these rules will be verbally warned before the threat of disqualification from conference awards. Additionally, the use of any AI assistance leading up to the committee for research and preparation purposes is heavily discouraged. In turn, any use of AI during committee meetings throughout the conference's weekend is prohibited, including the prewriting of clauses outside of scheduled conference time. Delegates are gathered in this committee to recognize the threats of AI in relation to a larger global issue, thus rendering AI-assisted debate hypocritical and making achievement in the committee counterproductive. Chair feedback will be offered daily at the end of each committee session, and its reception is highly encouraged to strengthen your skills!

## INTRODUCTION TO ECOSOC

The Economic and Social Council (ECOSOC) is one of the six principal organs of the United Nations and serves as the central forum for addressing international economic, social, and environmental challenges. ECOSOC is responsible for coordinating the work of specialized agencies, functional commissions, and regional bodies, with a particular emphasis on promoting sustainable development, social equity, and international cooperation.

For this session, ECOSOC will focus on the global fast fashion industry and its far-reaching economic, social, and environmental impacts. The rapid production and consumption of low-cost apparel has generated significant economic growth and employment opportunities, particularly in developing countries. However, it has also raised concerns regarding labor rights violations, environmental degradation, intellectual property, and cultural diversity within global supply chains. Addressing fast fashion requires balancing economic development with ethical labor practices, environmental sustainability, and responsible consumption.

ECOSOC's broader mandate includes advancing the Sustainable Development Goals (SDGs), promoting inclusive economic growth, improving labor standards, supporting environmental protection, and reducing global inequality. By examining the fast fashion industry through these interconnected lenses, the committee provides a vital platform for dialogue, negotiation, and policy development aimed at fostering a more sustainable, equitable, and accountable global apparel industry



# **TOPIC A: ENVIRONMENTAL, LEGAL, AND ECONOMIC IMPACTS OF FAST FASHION**

## **CLIMATE MALPRACTICE**

### **BACKGROUND AND ISSUES**

In a world where one can buy almost any clothing item they dream up, receive it in less than a week, and easily wear it once before discarding it, fast fashion preys on countless sectors of the globe's economy and society. By definition, fast fashion refers to the rapid production of low-cost clothing designed in response to quickly changing consumer demands, especially in America and other large importers in the Global North. Over the past three decades, globalization, technological advancements in textile manufacturing, and the expansion of e-commerce have enabled major fashion brands to significantly shorten production cycles while increasing output, leaving detrimental economic and environmental effects across the globe. What initially appeared to be an effective, capitalist solution to increased retail demand, the extent to which clothing consumption has been streamlined has arguably gone too far. As clothing consumption continues to grow at an unprecedented rate, with garments often worn only a few times before being discarded, countries must identify where they fit into this web of production, first reflecting on their role in this issue and the responsibilities they must take.

The fast fashion industry has become a major contributor to environmental degradation. Textile production is resource-intensive, relying heavily on water, fossil fuels, and chemical inputs. Synthetic fibers such as polyester, which are derived from petroleum, dominate global clothing production and contribute to greenhouse gas emissions throughout their lifecycle. In addition, dyeing and finishing processes are responsible for significant water pollution, often releasing untreated wastewater into local ecosystems. Textile waste has also increased sharply, with millions of tons of clothing ending up in landfills or incinerators each year, further exacerbating climate change.

Beyond these environmental hazards, fast fashion has raised serious legal and ethical concerns. Many supply chains operate across multiple national jurisdictions with weak environmental protections and limited legal enforcement. This regulatory fragmentation has allowed corporations to externalize environmental costs while avoiding legal accountability for climate-related damage. Claims of sustainability and "green" production (often referred to as greenwashing) have further complicated efforts to hold companies legally responsible for misleading consumers and policymakers. Economically, fast fashion presents an even more complex quagmire of both opportunity and challenge. While the industry provides employment to workers, particularly in developing economies, there is a large discussion surrounding the safety and agency of such sweatshop workers. Developing countries such as Bangladesh, Vietnam, India, and Turkey struggle with child labor accusations, bolstered by conversations over ethical and equal pay, often citing international human rights cases and standards. These detriments only offer the promise of long-term economic instability, environmental cleanup costs,

and public health impacts borne by producer countries. Additionally, unsustainable production models threaten the long-term viability of the global fashion industry itself, as resource scarcity and climate regulations intensify.

As climate change accelerates, the concept of “climate malpractice” has emerged to describe corporate practices that knowingly contribute to environmental harm while evading responsibility. The fast fashion industry is increasingly scrutinized within international forums for its role in climate change, resource depletion, and systemic regulatory failures. These issues, in conjunction with broader legal and economic detriments, raise the ultimate question of fast fashion’s longevity in an increasingly globalized and sustainably-minded world.

### **POSSIBLE SOLUTIONS**

Delegates are encouraged to spark discussion regarding the intersection of the environmental, legal, and economic impacts of fast fashion, working to create comprehensive approaches in addressing long-term, lasting solutions. Inspiration can be drawn upon existing efforts made by governmental, nongovernmental, and international-governmental organizations, in addition to the work of the UN Alliance for Sustainable Fashion, as well as countless COP summits on sustainable development. There are a myriad of solutions available to tackle each disadvantage of fast fashion, and it is encouraged that an array of results are suggested, from common sense solutions to abstract, unique resolutions.

### **QUESTIONS TO CONSIDER**

In terms of global environmental law, how should responsibility for fast-fashion-induced pollution be addressed? Should the Polluter Pays principle be enforced or should international governance follow the CBDR (Common But Differentiated Responsibilities) principle? What are the implications of each?

How can human rights concerns be addressed and mitigated in terms of fast fashion garment production?

What are the unique roles of developing vs. developed and exporter vs. importer states in the current fast fashion? How can these positions shift to offer a more equitable, less exploitative environment?

Looking to the future, should the international market move away from fast fashion production? What adjustments must be made in order to continue accommodating such production, if at all?



# TOPIC B: ARTISTIC AND CULTURAL IMPLICATIONS OF FAST FASHION

## BACKGROUND AND ISSUES

Beyond threats to our globe's future, fast fashion adds to the long and complex conversation of fashion's role in society. Serving as a powerful form of artistic expression and a reflection of cultural identity for thousands of years, traditional clothing, craftsmanship, and textile arts have historically conveyed social values, heritage, and creativity across societies. Yet, the rise of fast fashion has fundamentally altered the relationship between fashion, art, and culture by prioritizing speed, mass production, and profit over originality and cultural significance.

Fast fashion brands frequently draw inspiration from high fashion designers, independent artists, and culturally significant garments, rapidly illegally replicating and commercializing designs for global markets. While this practice has increased access to trends and styles, it has also raised concerns regarding intellectual property rights, artistic ownership, and cultural appropriation. Designs rooted in Indigenous or marginalized communities are often reproduced without consent, recognition, or economic benefit to the original creators. This has amplified as artificial intelligence has become intertwined with these fast fashion corporations, as they often steal designs from small artists. In the time it takes to delete one stolen design, many more will arise in its place. Additionally, small creators often lack the financial capacity to take on these large corporations in court, making it even more difficult for small creators and small businesses trying to sell their own designs sustainably.

The acceleration of fashion cycles has also contributed to the erosion of traditional craftsmanship. Artisanal techniques such as hand-weaving, embroidery, and natural dyeing are increasingly displaced by mechanized production. As demand shifts toward inexpensive and disposable clothing, many cultural industries struggle to compete, leading to the loss of skills, knowledge, and cultural heritage passed down through generations. In addition, fast fashion has influenced global cultural norms by promoting homogenized aesthetics driven by social media and consumer trends, diminishing regional diversity in dress and artistic expression, and replacing local identities with standardized global styles. At times, the algorithmic treatment of fashion trends leads to the appropriation of cultural, especially indigenous designs. Fashion items that have real meaning behind them become simply known as a "trend", erasing their history and meaning. The dominance of a small number of multinational brands in shaping visual culture raises questions about cultural power, representation, and the preservation of artistic diversity. In an increasingly interconnected world, the artistic and cultural implications of fast fashion have become an international concern. Addressing these challenges requires balancing cultural exchange and innovation with respect for artistic integrity, cultural heritage, and creative labor.

### **QUESTIONS TO CONSIDER**

Can fast fashion producers strike a balance with artistic representation and freedom in the industry, or will they continue to jeopardize diversity in fashion?

To what extent do consumers recognize these issues, and how can the public be rightfully informed of the means by which their clothing gets to them?

Can small artists be recognized and celebrated for their work in a world that favors fast fashion or will they be completely squeezed out of the market in years to come? If so, what safeguards should they be entitled to in order to retain agency in the market?



# COUNTRY DOSSIER

**AUSTRALIA**

**ARGENTINA**

**BANGLADESH**

**BELGIUM**

**BRAZIL**

**CAMBODIA**

**CANADA**

**CHILE**

**CHINA**

**COLOMBIA**

**DENMARK**

**EGYPT**

**ETHIOPIA**

**FRANCE**

**GERMANY**

**GHANA**

**HONDURAS**

**INDIA**

**INDONESIA**

**ITALY**

**JAPAN**

**KENYA**

**MEXICO**

**MOROCCO**

**NETHERLANDS**

**NEPAL**

**NIGERIA**

**NORWAY**

**PAKISTAN**

**RUSSIA**

**SOUTH AFRICA**

**SOUTH KOREA**

**SRI LANKA**

**SWEDEN**

**THAILAND**

**TURKEY**

**UNITED KINGDOM**

**UNITED STATES**

**YEMEN**

**VIETNAM**



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